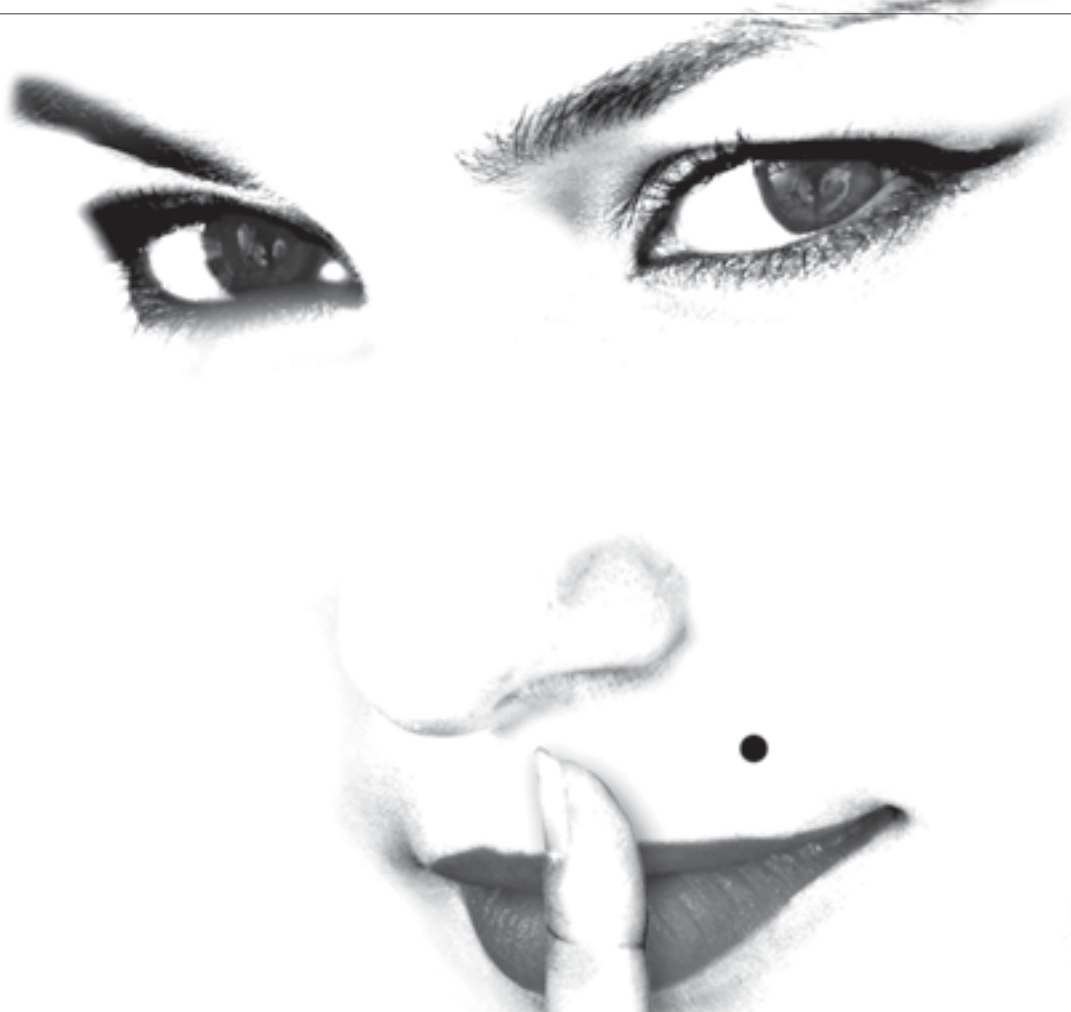




SEATTLE SHAKESPEARE COMPANY
STEPHANIE SHINE - ARTISTIC DIRECTOR | JOHN BRADSHAW - MANAGING DIRECTOR



Malicious mischievousness among the well-to-do.

THE SCHOOL FOR SCANDAL

BY RICHARD BRINSLEY SHERIDAN | DIRECTED BY ROD CEBALLOS

JUNE 8 – JULY 1, 2007

Center House Theatre, Seattle Center

THE SCHOOL FOR LATE NIGHT CABARET

Our Late Night Cabarets are great post-primetime hilarity at the end of each run. Actors in character sing favorite pop, standard and show tunes to create a memorable evening filled with loads of laughs.



The casts of *Chamber Macbeth* (above) and *The Comedy of Errors* (left) prepare for their cabarets!

ONE NIGHT ONLY!

June 30, 2007 • 10:30pm

Tickets \$16

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The cool taste of summer in a glass! Tart lemon and sugary sweetness are blended with vodka and triple sec in this twist on the Lemon Drop. Scandalously delicious! **Only \$5**



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New this season! Our own private label wine. Great for giving or for sipping at home.

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NEW! Touring Education Performances

Romeo and Juliet

Five actors, fully costumed, with swords poised for 90 minutes of action!

Bring this play to your classroom or to your whole school for the same price. Five actors play multiple roles as the tragedy of *Romeo and Juliet* unfolds in 90 minutes of action.

Directed by Artistic Director Stephanie Shine, this classic tale of love and loss will serve as the perfect introduction to Shakespeare for your school!

Price: \$1250

Armed combat in this play requires a performance area of 20’ x 20’ or larger.



TOP: Mischelle Apalategui and Colin Byrne as Romeo and Juliet.
BOTTOM: Taylor Maxwell as Mercutio and Michael Acquino as Tybalt.
Photos by Ken Holmes.

Alexandra Tavares, Marty Mukhalian, Gregg Loughridge, and MJ Sieber in *The Comedy of Errors*. Photo by John Ulman.



MANAGING DIRECTOR'S NOTES

On the west side of the Center House is a lovely new poetry garden dedicated to Virginia Anderson, former Seattle Center Executive Director. It is a quiet and inspirational spot. Seattle International Film Festival is now showing films at McCaw Hall. The Vera Project, an all-ages music venue has a new home at Seattle Center as part of the Northwest Rooms. And, of course, there's McCaw Hall itself, a state-of-the-art, world-class opera house christened only 4 years ago.

Like all living things, Seattle Center is continually evolving and changing.

Last fall, Mayor Greg Nickels formed the Century 21 Committee to envision the future for Seattle Center. Seattle Center is the cultural heart of this city. It is a place where people from across the region (and beyond) gather for theatre, ballet, opera, cultural festivals, sporting events, music, and so much more. The committee, working with architects from SRG Partnership, has developed four options that they will present to the Mayor this month. The plans range from no action to immense changes, with increased open spaces and new venues.

In January, Seattle Shakespeare Company appeared before the Century 21 Committee and asked to be included in the city's plans for redeveloping this phenomenal park that is our home. We requested that they consider creating an intimate 350-seat theatre at Seattle Center in partnership with our theatre company. As one of the leading cities for theatre and the arts in the country, we believe that Seattle and our region deserve a facility dedicated specifically to Shakespeare and the classics.

Change will come. The Center House is a key part of each renovation option, since it is at the center of the Center. This is a great, exciting opportunity for all of us. We envision not only a theatre, but classroom spaces for our education programs, a resource center for educators, and improved support spaces for actors and artists. A true cultural home for Shakespeare lovers and students.

As we work toward this exhilarating goal, it is vital to retain the essence of our company: our focus on the text of these great plays; the intimacy of our theatre space; the valued place of actors, audience members and students; our sense of community; and, frankly, to have fun while celebrating these life-changing works. We dream of a home that enables us to expand on those values and to do better by and for our community.

What can you do? If you would like to learn more about Century 21's plans, please visit their website at www.seattlecenter.com/media/century21b.asp. We would love your support. Please leave a comment there in support of Seattle Shakespeare or, better, write the committee at Century 21, c/o Seattle Center Project Management, 305 Harrison Street, Seattle, Washington, 98109. You can also send a note to the Mayor and the Seattle City Council and let them know that **1) Seattle should have a theatre dedicated to the classics and Shakespeare** just like nearly every major city in the country, and **2) you support a new home for Seattle Shakespeare Company.**

Thank you!

John Bradshaw
Managing Director



Stephanie Shine and Peter Dylan O'Connor rehearsing a scene in *The School for Scandal*. Background: Betsy Schwartz, Peter A. Jacobs and Brian Claudio Smith. Photo by Ken Holmes

ARTISTIC DIRECTOR'S NOTES

There's no bad publicity- that was said to me a couple of years ago as comfort by a dear heart.

I grew up with the playground chant,
 "Sticks and stones may break my bones
 But words will never hurt me"

It was a good retort when I was child. As an adult it belies my experience.

There is bad publicity. And words do hurt.

Words have amazing power and can do unspeakable damage. There are edicts and even commandments to remind us how best to live with one another and manage our words- "Do unto others as you would have them do unto you," "if you have nothing nice to say, say nothing at all," "think before you speak," and "thou shalt not bear false witness against thy neighbor".

This play examines what happens when those sweet treatises for friendly co-habitation are disregarded.

Imagine the power of a carefully crafted piece of malice – lies that are not based on foundation or any real fault. Imagine societies where status is elevated in the devising and distribution of such scandal. Imagine such stories not being circulated about celebrities, but about your personal friends, co-workers, relatives and associates. This type of scandal vanquishes that most fragile part of our being: our reputation. Ill report kills people in Shakespeare plays; literally. In Sheridan's world, people may live, but do so forever maimed by the malice.

Sheridan was a fascinating figure in his life time. He was a playwright, a theatre manager, and an ardent politician. *The School for Scandal* is considered his masterpiece, even though it is not now performed as often as his better known earlier play, *The Rivals*. Seattle

Shakespeare Company audiences deserve masterpieces. My reasons for producing this play are many:

1. I have never seen this play performed. That's after decades of constant theatre going. If I haven't seen it, perhaps you may not have seen it either.
2. It's difficult, a real challenge to the actors and director – layered, dense, and delicate. This company loves an artistic challenge, and we need them to continue growing.
3. I love the wake up call it gives us about the danger of words when they are negatively directed. Many of you know how dearly I believe in the restorative power of words. I haven't really been ready to explore this darker side of society. I don't like it, yet I think that it is good to be reminded, blatantly, of these situations. Always, the classic play lets us experience present situations from the safe distance of a century (or four).
4. This play is very funny and the language is so rich you can almost taste it – it's frothy like a fine meringue – and demands as precise a delivery as the quiet demanded by a soufflé in the oven.
5. Sheridan was Irish. I get a kick out of producing famous "English Plays" written by Irishmen (that's for you, Da).

Thank you for taking a chance on *The School for Scandal*. It's been a jewel in the classic repertoire since its debut in 1777. 230 years later, how grand is it that we are together living this treasure, enjoying its folly and recognizing its potency.

Stephanie Shine
 Artistic Director



Director Rod Ceballos gives direction during a rehearsal of *The School for Scandal*. Photo by Ken Holmes

DIRECTOR'S NOTE

The School for Scandal! I believe that that school has already produced an extensive list of graduates. One may see them on Entertainment Tonight, Inside Edition, and Access Hollywood to name a few of the far too many programs that invade our airwaves and prey upon our privacy. *The School for Scandal* was first performed in England in May 1777. England was enmeshed in a world war that would, essentially, continue until 1815. While the conflict raged, London society embraced the latest fashions, both from at home and Paris. The finest ladies eagerly awaited and imitated every aspect of the latest styles, tastes and eccentricities of the day. Simplicity and discretion were frowned upon by many members of the best social sets. The western world was filled with destruction and terror, yet the upper classes of England learned piquet, along with other card games and games of chance, and analyzed, in the most specific detail, the length of women's hem lines.

In June 2007, much of the world is enmeshed in a global conflict, the latest fashions are the constant talk of the world's media, and the upper classes of the western world still seem to focus on the minutiae of its own society, choosing to look inward rather than outward. The more things change, the more they stay the same!

Rod Ceballos

SPECIAL THANKS TO:

Rex Carleton • Cornish College of the Arts • Julie Jamieson and the Jamieson family •
Kirkland Performance Center • Robert "Max" Langley • Bernie McIlroy • Phil and Carol Miller •
Danny Mitchell • Seattle Center • Seattle Children's Theater • Seattle Repertory Theatre •
Judith Shulman and Harry Hosey • Kevin Underwood

This program is produced for the patrons of Seattle Shakespeare Company.

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SEATTLE SHAKESPEARE COMPANY

STEPHANIE SHINE - ARTISTIC DIRECTOR | JOHN BRADSHAW - MANAGING DIRECTOR

THE SCHOOL FOR SCANDAL

BY RICHARD BRINSLEY SHERIDAN | DIRECTED BY ROD CEBALLOS

DESIGN TEAM

Scenic Designer	Albert Clementi	Sound Designer	M. Elizabeth Eller
Costume Designer	Heidi Ganser	Properties Designers	Marleigh Driscoll
Lighting Designer	Tim Wratten		Mary E. Cannon
Composer	Don Darryl Rivera	Dialect Coach	Ellory Hartnett

CAST (in alphabetical order)

Michael Acquino	2nd Gentleman/Ensemble
John Bogar*	Joseph Surface
Ellory Hartnett	Maria/Ensemble
Timothy Hyland*	Rowley
Peter A. Jacobs*	Sir Peter Teazle
Aaron Jewell	Sir Toby/Ensemble
Dennis Kleinsmith	Crabtree/Trip
Charles R. Leggett*	Sir Oliver Surface
Karen Nelsen	Mrs. Candour
Peter Dylan O'Connor	Snake/Moses
Betsy Schwartz*	Lady Teazle
Michael Shellenbarger	1st Gentleman/Ensemble
Stephanie Shine*	Lady Sneerwell
MJ Sieber*	Charles Surface
Brian Claudio Smith	Sir Benjamin Backbite/Careless
Miller Freeman IV *	Stage Manager

PRODUCTION STAFF

Production Assistant	Mary E. Cannon	Master Electrician	Lynne Ellis
		Sound Board Operator	Laura Merando

There will be one 15 minute intermission.

***Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.**

The taking of pictures or the making of recordings of any kind during the performance is strictly prohibited.

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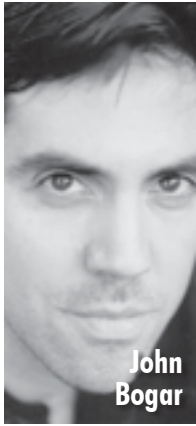
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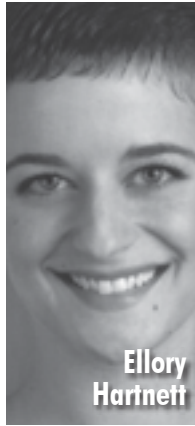




Michael Acquino



John Bogar



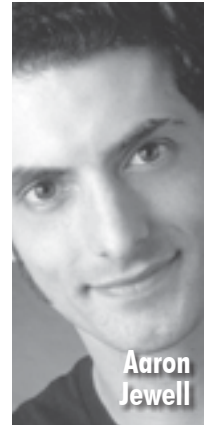
Ellory Hartnett



Timothy Hyland



Peter A. Jacobs



Aaron Jewell

CAST BIOGRAPHIES

Michael Acquino (2nd Gentleman/Ensemble)

SSC: *Romeo and Juliet* tour (Friar Lawrence/Tybalt/Peter)

Michael is delighted to continue his work with Seattle Shakespeare Company. He is a recent Cornish College of the Arts graduate with honors and is currently working on a touring production of *Romeo and Juliet* with Seattle Shakespeare Company's education department, playing the roles of Friar Lawrence, Tybalt, and the servant Peter. Michael writes and directs as well as acts. He has directed a self written one-act entitled *Nothing Man* and is currently working on another to be produced later this year. Some of his non-Seattle Shakespeare Company roles include Claudio in *Measure for Measure*, Will in *Aloha Say the Pretty Girls*, and Jacques Roux in *Marat/Sade*.

John Bogar (Joseph Surface)

SSC: *Chamber Macbeth* (Banquo, Porter), *Chamber Othello* (Cassio/Duke), *A Midsummer Night's Dream* tour (Oberon)

John is delighted to rejoin this company after having just had the pleasure of performing in *Chamber Macbeth*. Prior to that, he originated the role of Edward in the Village Theater Originals musical *Fairystories*, played Noah in Intiman's *The Grapes of Wrath*, and the title role in Wooden O Theatre's *Macbeth*. Some favorite past roles include Charlie Anderson in *Shenan-*

doah, Kent in *King Lear* and Iachimo in *Cymbeline* for the Texas Shakespeare Festival, and, while earning an MFA from Columbia University, Hamlet, Astrov in *Uncle Vanya* and Iago in *Othello*.

Ellory Hartnett (Maria / Ensemble, Dialect Coach)

SSC: Debut

Ellory Hartnett is a recent graduate from Cornish College of the Arts and is excited to make her professional debut at Seattle Shakespeare Company. Some of her favorite roles include Vivian in *Aloha, Say the Pretty Girls*, Odette in *Swan Lake: Remix*, and the Marquis de Sade in *Marat/Sade*.

Timothy Hyland (Rowley)

SSC: Debut

Timothy was most recently seen at Seattle Children's Theatre in *Everyone Knows What a Dragon Looks Like*. Local credits include *The Bridge Over San Luis Rey* and *An Enemy of the People* with Strawberry Theatre Workshop; *The Beard of Avon* and *The Secret in the Wings* at Seattle Repertory Theatre; and *Honus and Me*, *The Red Badge of Courage*, *Go Dog Go!*, *Into the West*, and *The Odyssey* at Seattle Children's Theatre. He was a ten year member of the Bathhouse Theatre Company and appeared there in over 30 productions. Regionally, Tim has appeared in *Macbeth* and *The Comedy of Errors* with Lake Tahoe Shakespeare; *Henry IV - Part 1*, *Julius Caesar*, and *You Never Can Tell* with Montana Shakespeare; and *The Taming of The Shrew* with

Tygres Heart Shakespeare Company in Portland. He has toured Canada, Scotland, and Australia with One World Theatre. He is the artistic director of The Street Playwrights Project, coupling homeless youth with professional artists to create original theatre. Film credits include *In The Line of Duty VI*, directed by Yuen Woo Ping.

Peter A. Jacobs (Sir Peter Teazle)

SSC: *Romeo and Juliet* (Capulet)

Peter's theatre credits include Seattle Repertory Theatre, ACT Theater, Tacoma Actor's Guild, Seattle Children's Theatre, Seattle Shakespeare Company, six seasons with California Shakespeare Festival, San Diego Repertory, A.C.T., and Arizona Theatre Company, among others. Movie and TV credits include *Pre-fontaine*, *The Dead Pool*, *True Believer*, *Eyes Of Terror*, *Midnight Caller*, *Firestorm*, and *Unsolved Mysteries*. Voice over work includes the game *Shadowrun* and five characters in *Condemned: Criminal Origins*.

Aaron Jewell (Sir Toby/Ensemble)

SSC: Debut

Aaron is a recent graduate from Cornish College of the Arts. He was recently seen in *A Tale of Two Cities* with Book-It Repertory Theatre. This is his first production with Seattle Shakespeare Company.

Dennis Kleinsmith (Crabtree/ Trip)

SSC: Debut

Dennis is very excited to be making his Seattle Shakespeare Company debut



**Dennis
Kleinsmith**



**Charles
Leggett**



**Karen
Nelsen**



**Peter Dylan
O'Connor**



**Betsy
Schwartz**



**Michael
Shellenbarger**

with the extremely talented cast and crew of *The School for Scandal* and hopes it will be the first of many appearances yet to come. Dennis has appeared on the Seattle Center House stage previously as Frith the butler (among other roles) in *Rebecca* with Book-It Repertory Theatre. He most recently could have been seen as Kolenkhov, the Russian Ballet teacher in ReAct's production of *You Can't Take It With You* or the Stage Manager in GreenStage's production of *The Skin of Our Teeth* or both the butler Bennett and Lenin (yes, as in Vladimir Ilyich Ulyanov) in Seattle Public Theatre's production of *Travesties*.

Charles R. Leggett (Sir Oliver Surface)

SSC: *King Lear* (Fool), *The Taming of the Shrew* (Gremio, Tailor), *As You Like It* (Charles, Martext)

Charles has worked at Seattle Repertory Theatre, ACT Theatre (five consecutive seasons as Spirit 2 in *A Christmas Carol*), Seattle Children's Theatre, Portland Center Stage (Dogberry in *Much Ado About Nothing*), Book-It Repertory Theatre and many smaller companies, including as Prospero in *The Tempest* with Wooden O Theatre. His voice-over work enjoys wide release on video games and audio book recordings of Patrick F. McManus' *The Blight Way*, Louis Bayard's *The Pale Blue Eye*, Kurt Andersen's *Heyday*, and Harold Robbins' *A Stone For Danny Fisher*, which comes out this summer. Charles' film work has appeared in three of the last four Seattle International Film Festivals—the features *Evergreen* (2004; also

at Sundance) and *Urban Scarecrow* ('05), and two fiction shorts in this year's lineup, including the titular role in *Elliott's Wake*.

Karen Nelsen (Mrs. Candour)

SSC: *Kate & Isabel*, *Wild Oats*, *Hamlet*

Karen is absolutely delighted to be working with Seattle Shakespeare Company once again. Her recent theatre work includes playing Marion in *Absurd Person Singular* at Centerstage Theatre, Gertrude in *Hamlet* with Wooden O Theatre, Adele in *The Intelligent Design of Jenny Chow* at Seattle Public Theatre, Woman 1 in *Closer Than Ever* with CLO, Mrs. Kitty Warren in *Mrs. Warren's Profession* with Actor's Repertory Theatre of the Inland Northwest, Maude in *A Coupla White Chicks Sitting Around Talking* at Spokane InterPlayers, and Constance in *Good Night Desdemona*, *Good Morning Juliet* at ArtsWest. Karen is a graduate of the UW PATP.

Peter Dylan O'Connor (Snake/ Moses)

SSC: *Much Ado About Nothing* (Borachio '06, Props Master/ Assistant Technical Director '99), *Romeo and Juliet* (Tour Stage Manager)

Peter contributes to theatre in many capacities. He is an Actor, Fight Choreographer and Scenic Designer. As an actor, some of his favorite roles include Joe Mitchell in *Waiting for Lefty*, Charlie Conlin in *Stones in his Pockets*, Randy Rage in *PileDriver!*, Macduff in *Macbeth*, and especially Eric Bogosian's one man show *Sex, Drugs Rock-n-Roll*.

In 1994-95, Peter was a Company Member with the Novosibirsk State Children's Theatre (Siberia, Russia) and has performed all over Europe. Peter is a professional photographer and the resident Master Carpenter at the Capitol Hill Arts Center. In his off hours he builds houses in the Seattle area and looks for the next opportunity to travel.

Betsy Schwartz (Lady Teazle)

SSC: Debut

Betsy is delighted to make her Seattle Shakespeare Company debut with this production. Most recently, Betsy appeared as Rosalind in Wooden O Theatre's *As You Like It* and as Arthur in Upstart Crow's production of *King John*. Other favorite roles include Viola in *Twelfth Night* (Sun Valley Shakespeare Festival and New City Theatre), Brooke in *Noises Off* (The Village Theatre), and Olga Ivanovna in *Romance with Double Bass* (Book-It Repertory Theatre). Betsy has also worked locally at Seattle Children's Theatre, ACT Theatre, Tacoma Actors Guild, and The Empty Space Theatre. Betsy holds an MFA from Southern Methodist University and a BFA from the University of New Mexico.

Michael Shellenbarger (1st Gentleman/Ensemble)

SSC: Debut

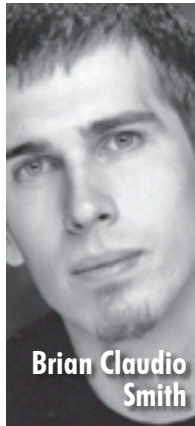
This is Mike's first professional production and he is pleased that it belongs to Seattle Shakespeare Company.



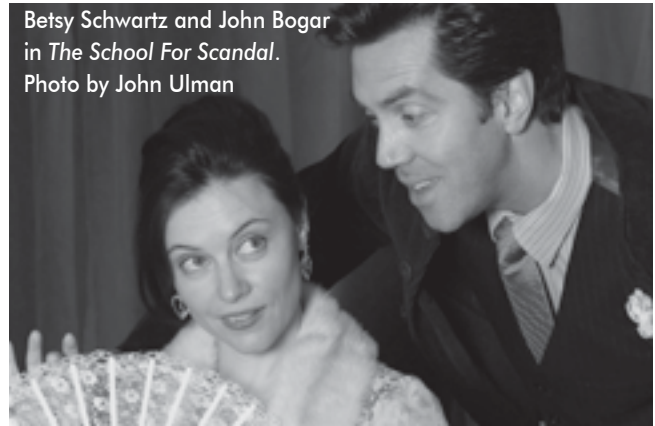
Stephanie Shine



MJ Sieber



Brian Claudio Smith



Betsy Schwartz and John Bogar in *The School For Scandal*. Photo by John Ulman

Stephanie Shine (Lady Sneerwell, Artistic Director)

SSC: Director - *The Comedy of Errors*, *Cyrano de Bergerac*, *The Taming of the Shrew*, *Kate and Isabel*, *As You Like It*, *Measure for Measure*, *Richard II*, *Wild Oats*, *Hamlet*, *Henry V*, *Romeo and Juliet*, *A Midsummer Night's Dream*, *Henry IV Part One*; Actor - *Much Ado About Nothing* (Beatrice), *Love's Labour's Lost* (Princess of France), *King Lear* (Regan), *Twelfth Night* (Feste), *Lovers and Madmen* (Woman), *Richard II* (Queen Isabel), *Richard III* (Lady Anne), *As You Like It* (Rosalind), *The Taming of the Shrew* (Kate)

This production is the finale of Stephanie's ninth season as Artistic Director for Seattle Shakespeare Company. She is a graduate of the University of Washington's Professional Actor Training Program under Bob Hobbs and has worked at many of the theatres in Seattle as well as several regional theatres including Oregon Shakespeare Festival, Portland Center Stage, The Alley in Houston, New Jersey Shakespeare, Idaho Repertory Theatre, New Mexico Repertory Theatre, and Arizona Theatre Company. Stephanie has directed for Colorado Shakespeare Festi-

val, Baja Shakespeare Company, Cornish College of the Arts, Book-It Repertory Theatre, and Bainbridge Performing Arts Center. She recently adapted and directed Seattle Shakespeare Company's new five person touring version of *Romeo and Juliet*. A two-year labor of love, the play *Marilyn...Forever Blonde* premiered to rave reviews under her direction in Los Angeles this past February. The show is currently continuing its success at the Dayton Institute of Art in Ohio as part of an extensive Marilyn Monroe exhibition. A faculty member of the Seattle Film Institute, Stephanie teaches Directing the Actor. She is the mother of two teenagers and is still standing and smiling.

MJ Sieber (Charles Surface)

SSC: *Comedy of Errors* (Antipholus of Syracuse), *Much Ado About Nothing* (Claudio), *Merry Wives of Windsor* (Hugh Evans), *Richard II* (Aumerle)

MJ is very happy to be returning to Seattle Shakespeare Company having last been seen as Antipholus of Syracuse in *The Comedy of Errors*. Most recently he directed David Mamet's *The Water En-*

gine at Strawberry Theatre Workshop. He has been seen on the stages of ACT Theatre, Seattle Children's Theatre, Tacoma Actor's Guild, South Coast Repertory Theatre, Book-It Repertory Theatre, Wooden O Theatre, Theater Schmeater and Intiman Theatre in the world premiere of Richard Wright's *Native Son*. A director and writer as well, his original play *Bull-Headed Whiskey...* was an official selection for the FringeACT festival of new plays, and he is currently directing the short film *finger* which he also wrote. He earned his BFA in Theatre from Cornish College of the Arts and was a co-founder of The Poet's Theatre where he adapted and directed *Iphigenia*. He will marry the beautiful Sharia Pierce in the fall.

Brian Claudio Smith (Backbite/Careless)

SSC: *Romeo and Juliet* (ensemble), *As You Like It* (William)

A graduate of Seattle University, this is Brian's third production with Seattle Shakespeare Company. Over the past year Brian has worked as a company member with Harlequin Productions, appearing as Mercutio in *Romeo and Juliet*, Puck in *A Midsummer Night's Dream*, Flavio Andó in *The Ladies of the Camellias*, Dorante in *The Game of Love and Chance*, and the twins Rex and Ralph Morino in *12th Night of Stardust*. Other credits include Yossarian in *Catch-22* at Theater Schmeater and Mark in *The Taxi Cabaret* at Crepe de Paris.



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ASSOCIATION 1913

Actors' Equity Association (AEA), founded in 1913, represents more than 45,000 actors and stage managers in the United States. Equity seeks to advance, promote and foster the art of live theatre as an essential component of our society. Equity negotiates wages and working conditions, providing a wide range of benefits, including health and pension plans. AEA is a member of the AFL-CIO, and is affiliated with FIA, an international organization of performing arts unions. The Equity emblem is our mark of excellence.

www.actorsequity.org

Jumpstart Into

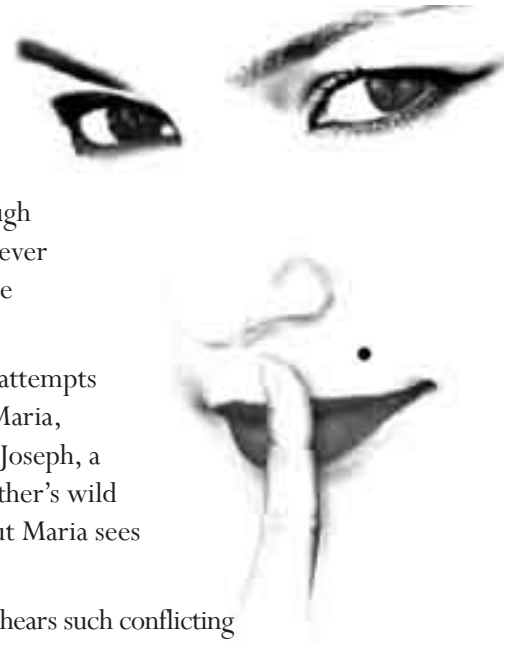
THE SCHOOL FOR SCANDAL

The middle-aged (and wealthy!) bachelor Sir Peter Teazle has married a young country girl. The fashionable society, which Lady Teazle joins through her new marriage, occupies itself with malicious gossip, and no one, however chaste, can escape their barbed arrows. By far the most dangerous of these backbiting cliques is the one led by Lady Sneerwell.

Through lies and letters written by the forger, Mr. Snake, Lady Sneerwell attempts to break up the love affair between Charles Surface and Sir Peter's ward, Maria, hoping to get Charles for herself. She joins forces with Charles's brother, Joseph, a hypocritical man who enjoys an excellent reputation in contrast to his brother's wild and extravagant habits. Joseph has his eye on Maria's future inheritance, but Maria sees through Joseph righteous exterior and defies her guardian's wishes.

Meanwhile, Sir Oliver Surface arrives unexpectedly from the East Indies. He hears such conflicting reports about his nephews (and prospective heirs) that he decides to check in on them before making his arrival known. As a test, he approaches Charles in the guise of a moneylender, and Joseph as a poor relation begging help.

Will Sir Oliver discover the true nature of his nephews? Will Lady Sneerwell secure the love of Charles? Will Joseph continue to bamboozle Sir Peter for Maria's affections? Will Lady Teazle bring her marriage to the brink of divorce? Stay tuned....



ABOUT THE AUTHOR

Richard Brinsley Sheridan, an Irish playwright and Whig statesman, was born in Dublin on October 30, 1751. His father, Thomas Sheridan, was an actor-manager who managed the Theatre Royal, Dublin for a time, and his mother, Frances Sheridan was an author (most famous for her novel *The Memoirs of Sidney Biddulph*). She died when her son was fifteen.

Sheridan's first play, *The Rivals*, produced at Covent Garden in 1775, was a failure on its first night. Sheridan cast a more capable actor for the role of the comic Irishman for its second performance, and it became a smash success, immediately establishing the young playwright's reputation.

Having quickly made his name and fortune, Sheridan bought a share in Drury Lane. *The School for Scandal*, written in 1777, was his most fa-

mous play and is considered one of the greatest comedies of manners in the English language. It was followed by *The Critic* in 1779, which received a memorable revival starring Laurence Olivier at the Old Vic Theatre in 1946.

Sheridan was also a Whig politician, entering parliament in 1780 under the sponsorship of Georgiana, Duchess of Devonshire. A great public speaker, he remained in parliament until 1812 and was a leading figure in the party.

In December 1815 he became ill, largely confined to bed. Upon his death, Sheridan was buried in the Poets' Corner of Westminster Abbey; his funeral was attended by dukes, earls, lords, viscounts, the Lord Mayor of London, and other notables.

http://en.wikipedia.org/wiki/Richard_Brinsley_Sheridan



The cast of *Macbeth*. Photo by Erik Stuhau.

PRODUCTION TEAM BIOGRAPHIES

Rod Ceballos (Director)

SSC: *Romeo and Juliet* (Capulet)

Rod's recent directing credits include *All's Well That Ends Well* and *Twelfth Night* for Shakespeare in the Square, *The Rover* for Humber Theatre, *A Chaste Maid In Cheapside* for Theatre Erindale and *After The Fall* for Equity Showcase Theatre—all productions in Toronto. He was an associate artistic director for The Empty Space Theatre for whom he directed *Accidental Death of an Anarchist*, *What the Butler Saw* and *The Empress of Eden*. He served as artistic director for the Idaho Shakespeare Festival where he directed *Titus Andronicus*, *Troilus and Cressida*, *Henry VIII*, *Macbeth*, *The Crucible*, and *The Skin Of Our Teeth* among others. He was resident director for the Virginia Shakespeare Festival for whom he directed *Wild Oats* and *The Beggar's Opera*. He served as artistic chair for Willamette University Theatre and was head of acting programs at Boise State University and the University of California, Davis. His next project will be directing *As You Like It* for Shakespeare in the Square in Toronto.

Albert Clementi (Scenic Designer)

SSC: Debut

"Albie" is a new face around Seattle Shakespeare Company. Recently, he was the Technical Director for Seattle Shakespeare Company's production of *Chamber Macbeth*. Designs for scenery include *Tartuffe* (co-design), *Frankenstein*, *The Foreigner*, *Fool of the World*, and *The Vagina Monologues*, as well as designs for furniture and properties for *Max Weaver*,

The Conventioneers, and *West Side Story*. He served as Master Carpenter for Central Theatre Ensemble for the productions of *Much Ado About Nothing*, *Fool of the World*, *Tom Sawyer*, *The Foreigner*, *Working*, *Frankenstein*, *Charlotte's Web*, *Tartuffe*, *Lloyd's Prayer*, *Bus Stop*, *Bird Woman*, and *West Side Story*. Albie graduated with honors from Central Washington University with a BA in Scenic Design and Technical Direction for the Stage. He is excited to be serving the arts in his native Seattle.

Heidi Ganser (Costume Designer)

SSC: *Chamber Macbeth*, *Much Ado About Nothing*

Heidi is a Seattle-based costume designer who received her MFA in Costume Design from the University of Washington and a BA in Theatre from the University of Northern Colorado. Heidi has most recently designed for Seattle Shakespeare Company, Book-It Repertory Theatre, The Empty Space Theatre, Taproot Theatre, and thirteen productions at Washington Ensemble Theatre. Heidi is the costume shop manager at Seattle Shakespeare Company and a founding member of the Washington Ensemble Theatre.

Tim Wratten (Lighting Designer)

SSC: *Chamber Macbeth*, *The Comedy of Errors*, *The Winter's Tale*, *Much Ado About Nothing*, *Cyrano de Bergerac*, *Chamber Richard III*, *Romeo and Juliet*, *The Taming of the Shrew*, *Chamber Othello*, *Love's Labour's Lost*, *As You Like It*, *A Midsummer Night's Dream*, *King Lear*, *Measure for Measure*, *Twelfth Night*, *The Tempest*, *The Merchant of Venice*, *Hamlet*

Tim loves to play with light and is delighted to return to Seattle Shakespeare Company to light this show. Having worked in British rep theatres (Bristol Old Vic, Manchester Library, Coventry Belgrade) for many years, in 1996, Tim and family decided to come and play in Seattle (the weather is the same). Since then he has completed over forty shows, including designs for The Empty Space Theatre, New City Theatre, Seattle University, and the Alliance Theatre Atlanta.

Don Darryl Rivera (Composer)

SSC: *The Comedy of Errors* (Dr. Pinch, Music Director), *Much Ado About Nothing* (Verges, Balthasar)

The School for Scandal marks the third production Don Darryl Rivera has had the pleasure of working on at Seattle Shakespeare Company. Previous music credits include Macy's, SIMON Northgate Mall, University of Washington, Harborview Medical Center, The Archdiocese of Seattle, Seattle Center, The WMEA 2002 All State Jazz Choir, and Six Flags Theme Park (Valejo, CA). He has written original music for local productions of *The Wilde Swallow*, *Much Ado About Nothing*, *A Midsummer Night's Dream* and *The Comedy of Errors*. Don Darryl received his BFA in Theatre from Cornish College of the Arts.

M. Elizabeth Eller (Sound Design)

SSC: *The Winter's Tale*, *Cyrano de Bergerac* (Co-Sound Designer, Assistant to the Director), *Richard III* (Sound Board Operator), *Romeo and Juliet* (Production Assistant)

Elizabeth is happy to be back with Seattle Shakespeare Company. She is a nation-



Tracy Repep and Troy Misklevitz
in *The Winter's Tale*.
Photo by John Ulman

PRODUCTION TEAM BIOS (continued)

ally acclaimed theatre artist and has been recognized by the Kennedy Center in Washington, DC for her work. Elizabeth has worked at the O'Neill Theatre Center as a guest artist and at a number of theaters in the Seattle area directing and designing. Some of her most recent sound design work includes *tempOdyssey* and *Crescendo Falls 5* at Theater Schmeater, *Rhoda: A Life in Stories* at Book-It Repertory Theatre and *Master Harold... and the Boys* at Seattle Public Theatre.

Marleigh Driscoll (Co-Properties Designer)

SSC: *Chamber Macbeth, The Comedy of Errors, The Winter's Tale, Much Ado About Nothing, Cyrano de Bergerac, Chamber Richard III, Romeo and Juliet, The Taming of the Shrew, Chamber Othello, Love's Labour's Lost, Kate and Isabel, Macbeth, The Two Gentlemen of Verona*

Marleigh is delighted to be working with Seattle Shakespeare Company for the third full season. She has been a stage manager and assistant director at Book-It Repertory Theatre for *I Am of Ireland, Owen Meany's Christmas Pageant*, and *In a Shallow Grave*, as well as the *Flying Karamazov's Fun House* at ACT Theatre. She has also designed props for Wooden O Theatre for their last seven seasons and served as Production Manager for the last two seasons, including their most recent productions of *Hamlet* and *As You Like It*. Marleigh also has a Master's Degree in Architecture and spent seven years as Production Manager for the Drama Department at North Seattle Community College.

Mary E. Cannon (Co-Properties Designer, Production Assistant)

SSC: *Chamber Macbeth, The Comedy of Errors, The Winter's Tale, Much Ado About Nothing, Cyrano de Bergerac, Chamber Richard III*

Mary is delighted to have the opportunity to help create the world she spends her time maintaining. Past worlds she has helped to create as a Props Designer include GreenStage's *A Midsummer Night's Dream* and *Henry VI - parts 1, 2 and 3* and as a props assistant for Seattle Shakespeare Company's *The Winter's Tale*. Recent work that has taken her out of the halls of Shakespeare – though not necessarily out of the Center House Theatre – includes stage managing *Proof* at Tacoma Actors Guild and assistant stage management for *Rhoda: A Life in Stories* with Book-It Repertory Theatre.

Miller Freeman IV (Stage Manager)

SSC: *Chamber Macbeth, Much Ado About Nothing, Romeo and Juliet, The Taming of the Shrew, Chamber Othello*

Miller is honored to return as stage manager for Seattle Shakespeare Company's *The School for Scandal*. Miller has worked as stage manager for several shows throughout Seattle, including *Summer Rhapsody: The Reunion* and *Uncle Willy's Chocolate Factory* produced by the Langston Hughes Performing Arts Center at Seattle Repertory Theatre, *Rebecca* and *Waxwings* with Book-It Repertory Theatre, and several shows at Theater Schmeater and the University of Washington.



A SPECIAL TRIBUTE

DR. MARY WEISS is our company consulting doctor. She received this dubious honorary title after having me, as her best friend, call her at any given moment to help with an injured or sick actor, or to advise about some medical situation in the plays (where would you feel the poison first? How much does it hurt?) She memorably has helped one Celia, two Juliets, a Dromio, an Emilia, and a Hero. Hard to believe, but actors are often among the uninsured in our country, and therefore often don't have primary care doctors. Thank goodness for L&I, and the good folks at Dr. Weiss's clinic who always manage to fit us in the very same day we call with an SOS. Her clinic has saved our state hundreds of dollars in lower L&I claims – a clinic visit costs the state much less than a visit to the Emergency room.

To show her support she is a devoted subscriber. This is all the more remarkable as Dr. Weiss would rather be at a musical. She has been a truly remarkable friend to this company, to our actors, and to me.

This year, both Seattle Magazine and Seattle Metropolitan Magazine named Dr. Weiss one of the Top Ten Family Practice Doctors in Seattle. We at Seattle Shakespeare Company have known this since our first call to her in 1995.

Thank you, Dr. Weiss, for always caring for us with compassion, expertise, and such good humor.

Stephanie Shine

SEATTLE SHAKESPEARE COMPANY STAFF

Stephanie Shine

Artistic Director

See cast bios on page 9.

John Bradshaw

Managing Director

Now in his fourth season with Seattle Shakespeare Company, John is a graduate of the University of Washington and has spent nearly his entire career as part of the Seattle theatre community. Prior to joining Seattle Shakespeare Company, he was the Managing Director at The Empty Space Theatre; Director of Endowment and Planned Giving at Seattle Repertory Theatre;

General Manager and Development Director for Kirkland Performance Center; Development Director at The Empty Space Theatre; and Associate Director of Development for Seattle Children's Theatre (during the campaign to build the Charlotte Martin Theatre). He currently serves as Treasurer of the Board of Directors for the Washington State Arts Alliance/Foundation. As a student stage manager at UW, he had the pleasure of working with a very talented young actress named Stephanie Shine on several productions, including Shakespeare's *The Taming of the Shrew*.

Michelle Traverso

Education Director

As Education Director at Seattle Shakespeare Company, Michelle supervises matinees, workshops, in-school performances, Short Shakes, Camp Bill, residencies, and professional development through Bringing Theatre into the Classroom (BTiC) with partners Seattle Repertory Theatre, Book-It Repertory Theatre, and Seattle Children's Theatre. Michelle is an Equity stage manager, a Washington State certificated teacher, and Mom to two teenage sons.

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THE ART IN OUR LOBBY

I've been asked how we find the Artists who show in our lobby during our season.

I accept solicitations.

Emails come in usually with website addresses where I can view the art. I then try to match artists up with the shows within the season, so that the art in the lobby might reflect upon or complement the main stage production. I try to have contrasting mediums, so we can all explore different manifestations of artistic expression.

Seven months ago, My 13 year old daughter submitted a portfolio of photography for my consideration. The majority of the photographs were taken by her friend Anna Valibiegi. I hadn't seen them before and was quite taken with what I saw. I shared them with Seattle Shakespeare Company Managing Director (and gifted photographer), John Bradshaw. We both agreed, the kids had something here.



Cally Shine and Anna Valibiegi. Photo by Allison Lykken.

I often bemoan the fact that our society is becoming more visual and much less aural, like the people in Shakespeare's lifetime. I'm afraid that we are losing communicative ability and are becoming less social and lonelier as we are able to have one virtual experience after another. I am happy to acknowledge a bright spot in our new visual mastery, the eyes with which these kids see the world.

The School for Scandal deals with a school of thought. To contrast that, I give you art from a real school: Washington Middle School, located in the heart of Seattle's Central District. Cally Shine has curated this show- we share with you our great photographic future and also give you an entry into the life of 8th graders. As you look at these photos, I hope you will see the joy in them. And I hope you feel warm. Our future, through these kids, looks bright indeed.

Stephanie Shine | Artistic Director

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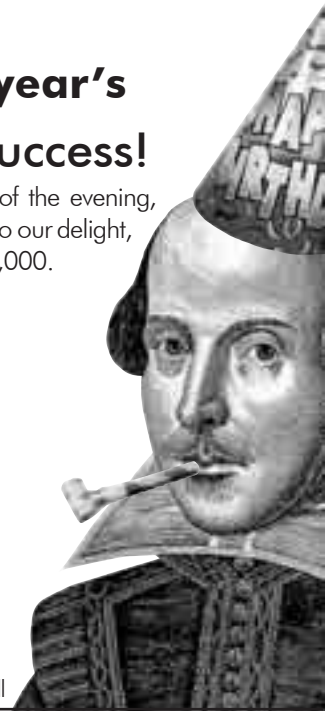
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Thanks to everyone who helped to make this year's **BILL'S BIRTHDAY BASH** a HUGE success!

On April 23rd, over 200 guests joined us for our annual Bill's Birthday Bash. As part of the evening, attendees were asked to "bid" in support of actor's salaries for the current season. Much to our delight, the following donors answered the call by stepping forward to contribute more than \$18,000.

Thanks to our FUND AN ACTOR donors!

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And a special THANKS to all the companies and individuals that donated items to our auction.

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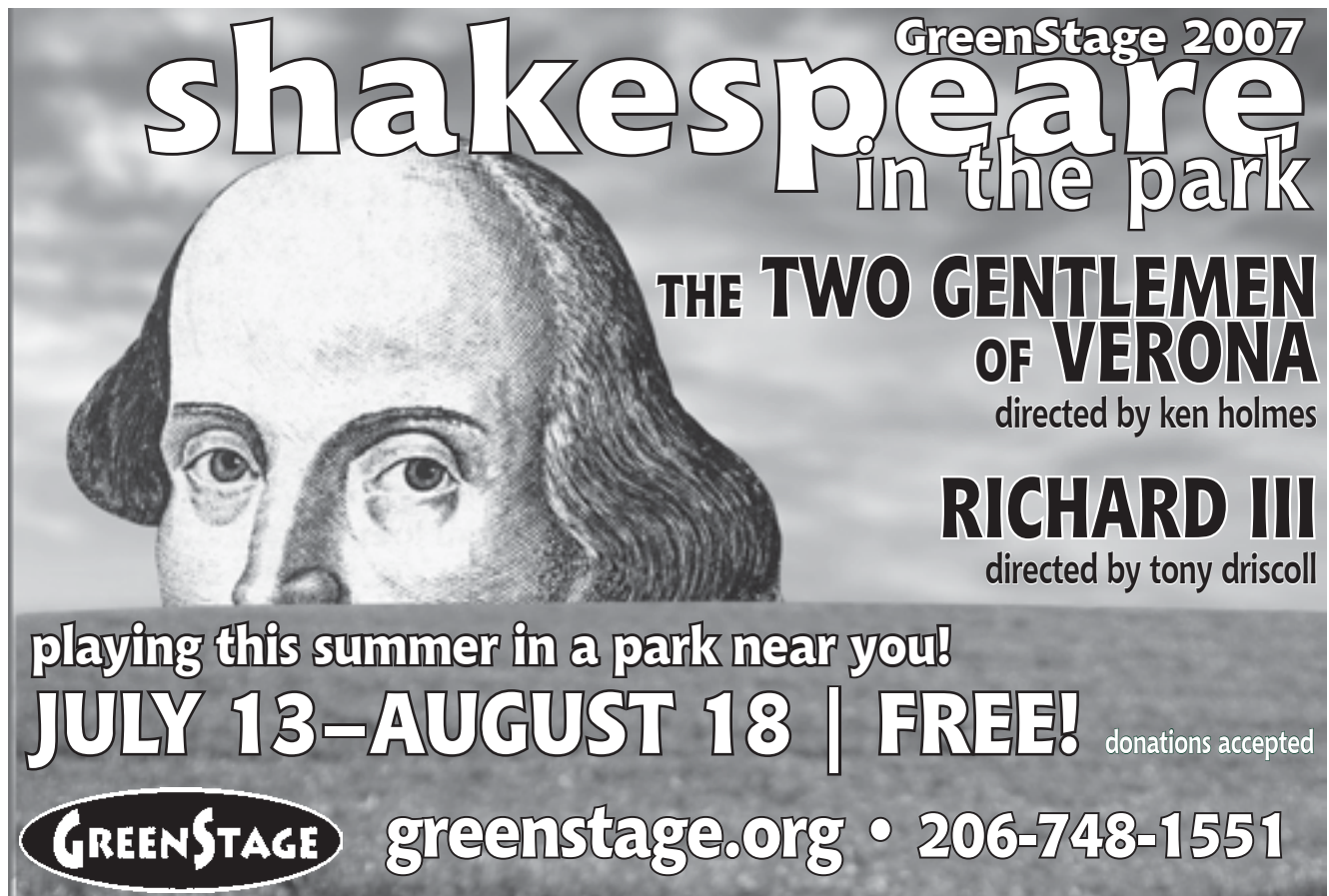
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WAYS TO CONTRIBUTE

We love it when our patrons give us a direct contribution, but it's not the only way you can help out Seattle Shakespeare Company. There are many ways in which we can use your support. The following are ways in which you can help your favorite classical theatre company – us!

Make a Direct Contribution • Apply for Matching Funds from Your Company • Designate Seattle Shakespeare Company in Workplace Giving Campaigns (e.g., United Way) • Donate Auction Items • **Have Your Company Advertise in Our Programs** • Contribute Your Time to the Theatre • Donate In-Kind Services or Supplies (Catering, Printing, Copy Paper, etc.) • Make an Estate Gift via Planned Giving • Buy Tickets to Seattle Shakespeare Company Special Events such as Bill's Birthday Bash • Purchase Subscriptions • Buy Tickets as Presents for Holidays or other Celebratory Occasions • Purchase Tickets to Our Performances • **Enroll Your Child in One of Our Education Programs (e.g. Camp Bill)** • Get Your PTSA to Purchase Tickets to a Student Matinee • Book Our Touring Shows for an Office Party or Other Event • Name Seattle Shakespeare Company as a Life Insurance Beneficiary • Make a "Memorial Gift" to Commemorate a Friend or Loved One • Buy Concessions or Merchandise During a Performance • Designate Seattle Shakespeare Company as a Birthday or Anniversary Recipient, in Lieu of Presents • **Tell Your Friends About Us and Get Them to Attend a Performance and Donate** • Volunteer to Help With a Special Event • Attend One of Our Shakesperiences

For ways to make contributions to Seattle Shakespeare Company, call John Bradshaw at (206) 733-8228 ext 201.

Double your support to Seattle Shakespeare Company!

EMPLOYEE MATCHING GIFTS

When you donate to Seattle Shakespeare Company, your gift can go much farther. Many employers will match your gift to non-profit organizations on a one-to-one basis. It's an easy way to increase your impact here at Seattle Shakespeare Company. All you have to do is:

- Check with your Personnel Office to get a gift matching form (some companies will skip the form, making it even easier).
- Fill the employee part of the form out.
- Mail the form to Seattle Shakespeare Company, PO Box 19595, Seattle, WA 98109, and we'll do the rest.

The following is a partial list of companies that will match gifts. If you don't see your company listed, please check with your Personnel or Human Resources Manager. If your company does have a matching gift program, and it's not listed, please let us know by calling (206) 733-8228 ext. 201. Thank you!!

Adobe Systems	Corbis	ITT Corporation	Pella Corporation	Transamerica
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ARCO	Exxon/Mobil	KeyBank of Washington	Prudential Foundation	WRQ/Attachmate
AT&T	Federated Department Stores	K-Mart	Puget Sound Energy	Washington Mutual
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CNA Insurance	Grainger, Inc.	NC Machinery Co.	Sullivan Payne Co.	and many, many more
Coca-Cola Company	GTE	Nike, Inc.	Sun Microsystems	
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Stories that Sing to the Soul



Alexandra Tavares and MJ Sieber in *Much Ado About Nothing*. Photo by John Ulman.

Theatre is about making a human connection. At its best, theatre reaches a deep place we share in common. To borrow from poet Muriel Rukeyser, we believe “the universe is made of stories, not atoms,” and that the best stories come from William Shakespeare and other great classic authors. Their timeless words and ideas cross social and cultural boundaries helping to demystify, teach, enthuse, enlighten and motivate.

Your gift to Seattle Shakespeare Company helps support:

- First-rate, professional productions of Shakespeare and the classics for over 25,000 patrons in our region
- Student matinee performances, workshops, and in-school residencies for more than 11,000 students
- Touring programs of our productions to introduce the world of Shakespeare to underserved areas of the state
- A local, home-grown arts economy that strives to employ and challenge area artists with roles and opportunities in the place where they live, which in turn creates a greater cultural environment for us all

We need your donation to sustain the quality of Seattle Shakespeare Company’s work and effectiveness of our education and community programs.

Please donate to the Annual Fund Today.

Donation envelopes are available in the lobby, or donate online at www.seattleshakespeare.org/donate.

GETTING TO KNOW US *Brief biographies by Stephanie Shine and The Shakespearean Questionnaire**

You may have seen these people, you know they have something to do with Seattle Shakespeare Company, but *who are they?* Because we believe in community and recognize we all make this company happen, here are two people that we'd like you to get to know.



JOHN OSEBOLD - Development Director

John Osebold does wonders for us in our development office - he writes grant after grant - a steady stream of nattily phrased invitations to corporations and foundations to join Seattle Shakespeare Company in its mission. So we all think of him as a big folk hero around the office. What is even cooler, is that John is also a musician (co-founder of the band Awesome), composer, actor, and sketch comedian. He can play anything with strings - it's amazing, and if you hum a few bars, John can play it back for you - all of his artistry is even more incredible because John doesn't read music! He possesses the best hair in the office and the driest wit. He makes us happy.

1. Which Shakespearean hero or heroine do you most admire?

The Provost from Measure for Measure. A man of his word and duty with a moral conscience.

2. Which Shakespearean villain do you most deplore?

Probably Richard III. That cat was cold.

3. Which Shakespearean Scandal do you find most titillating?

Romeo and Juliet. Love amidst warring families, passing notes through Juliet's nurse, secret rendezvous, faking death, and a tragic ending by poison and blade makes a world-class scandal.

4. Which modern day Scandal do you find most titillating?

The Jack-Kate-Sawyer love triangle on Lost. Girl better make up her mind before the island kills them.

5. Which production of Seattle Shakespeare Company do you wish you had been a cast member of?

Chamber Macbeth. I want to fight Hans Altwies. But I want us both wearing fat suits.

6. Where would you be without Shakespeare?

Unemployed.



GEORGE MOUNT - Education Coordinator

George is the best dresser in our Company. In the 11 years I have known him, I have never seen him wear jeans, sneakers, or sweats of any kind. He also won't wear clothing with writing on it. What he does always have are his IPOD headphones. George is our education coordinator. Without him, kids wouldn't know when to come to our student matinees nor would our teaching artists know what schools to go to. He is company actor, and we call him the Bit Doctor, 'cause he can make anything funny. He is the founding artistic Director of Wooden O Theatre - look for him as Shylock in the parks this summer. We all love him - he makes us all look good.

1. Which Shakespearean hero or heroine do you most admire?

Cordelia. I'd have liked to marry her. Wait, I played the King of France; I did marry her!

2. Which Shakespearean villain do you most deplore?

Aaron, the Moor:

Tut, I have done a thousand dreadful things

As willingly as one would kill a fly,

And nothing grieves me heartily indeed

But that I cannot do ten thousand more.

Such potential...

3. Which Shakespearean Scandal do you find most titillating?

As the only staff member with Oxfordian sympathies, there's one scandal in particular I'm fascinated by...

4. Which modern day Scandal do you find most titillating?

It's not my policy to comment on on-going investigations. (See you June 28th, Paris.)

5. Which production of Seattle Shakespeare Company do you wish you had been a cast member of?

Much Ado About Nothing. Any time, any where. Fer reelz.

6. Where would you be without Shakespeare?

A virgin.



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**Swansong runs in repertory with
Chamber Julius Caesar.*

Pictured clockwise from top: MJ Sieber,
Reginald André Jackson, Deborah Fialkow,
George Mount, and David Quicksall.
Photo by Erik Stuhau.

