

# THE PEARL INSIDER



November 2011

## ***Inside***

All About *Richard II*:

MEET the COMPANY  
VOICING the VOICELESS

## **PLUS**

A ROYAL FAMILY Tree

and

Books & Movies

ABOUT the MONARCHY

# THE PEARL

THEATRE COMPANY

HONORED WITH A 2011 DRAMA DESK AWARD

2011-12 season

at New York City Center Stage II

# THE PEARL INSIDER

A publication of  
**THE PEARL**  
THEATRE COMPANY

J.R. Sullivan, Artistic Director

**NOVEMBER 2011, ISSUE NO. 3**

Performance Venue: New York City Center, Stage II • 131 West 55th Street, between 6th and 7th Avenues • CityTix®: 212.581.1212

Subscriber Services: 212.598.9802 • www.pearltheatre.org

Administrative Offices: 307 West 38th Street, Suite 1805 • New York, NY • 10018

## TICKET INFORMATION

### **Subscriber Hotline:**

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### **Single Tickets:**

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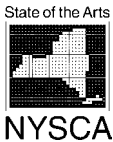
The Box Office is located at 131 West 55th Street  
(between 6th and 7th Avenues)

Monday through Saturday 12pm to 8pm,

Sunday 12pm to 7:30pm

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## THE 2011-12 SEASON AT NEW YORK CITY CENTER STAGE II

Ionesco



**THE BALD  
SOPRANO**

September 13 –  
October 23, 2011

Shakespeare



**RICHARD II**

November 8 –  
December 24, 2011

Shaw



**THE PHILANDERER**

January 10 –  
February 19, 2012

O'Neill



**A MOON FOR THE  
MISBEGOTTEN**

March 6 –  
April 15, 2012

RESIDENT ACTING COMPANY: Jolly Abraham, Rachel Botchan, Robin Leslie Brown, Bradford Cover, Dominic Cuskern, Dan Daily, Robert Hock, Sean McNall, Chris Mixon, Carol Schultz, Edward Seamon, Lee Stark

ADMINISTRATIVE STAFF: J.R. Sullivan, Tiffany Kleeman Baran, Justin Dewey, Kate Farrington, Gary Levinson, Michael Levinton, Anna Light, Aaron Schwartzbord, Sarah Wozniak

I have been a traveler through different centuries lately, moving from the mid 1590s when William Shakespeare wrote his *Richard II* in an increasingly anxious political and social climate to the late 1300s when that enigmatic, expressive, and doomed king was ruling over his increasingly anxious and fractured country, to our own 2011, a century that is already a decade gone and one that is increasingly uneasy in ways that are not at all unlike the late 1300s in England, and not at all unlike Shakespeare's own time. Both times then were watersheds of social and political upheaval and change, national stress and leadership anxiety. Both times then — and this time now — have a great deal of "Wither?" in the air. The question of where you and I or anyone is going is an unfolding story that we live in the moment. But the astonishment of a play like *Richard II* is its enduring connection to such questions, and its telling of what prevails throughout the human journey — whether of greatness or of sadness. Both are present in *Richard II* — and in this play I have been present to both for the last six months or so in deepening areas of complexity and realizations of shared experience. At the end, I find that I am asking myself what countless others have asked in the four and a quarter centuries since William Shakespeare's plays were written: how does he know me so well? *How is it that he knows us all so thoroughly and unaccountably well?* All by himself, he is the greatest argument for the necessity of art in the human condition.



The issues of the play are those of politics, history, national identity, and confidence in leadership. Demonstrated in the play are matters of personal "performance" and the question of just how Richard or Henry Bolingbroke — or how we — define and understand ourselves. The stakes in the play are questions of the common good against a stated ethical and collective morality; an argument about God and man, humankind and progress; Machiavelli's premises versus the lofty principles extolled in public by leadership, and finally — in the heart-rending arena of life as it is lived among family and friends — why Hamlet's conclusion that "the readiness is all" matters so very much.

It is reported that Shakespeare's Queen Elizabeth knew herself to be identified with King Richard II. It is known that Elizabethans were deeply divided among themselves about the nation they lived in and the courses its leader-

ship might take. For me, in my travels of late in Richard's era and Elizabeth's time, and in my own through both of theirs, I find a man for all times in Richard and as contemporary a writer as ever lived in Shakespeare.

Sharing this work in a process that began six months ago with Pearl dramaturge Kate Farrington, one that deepened into design conferences, casting, and rehearsals more recently, is now about to become one of shared experience with you in the one place where it all matters, where it all is intended, where it lives — the theater and in performance. With the company you are about to see in a play that is deeply resonant for our time, I believe you are in for a memorable experience.

A handwritten signature in black ink that reads "J. R. Sullivan". The signature is fluid and cursive.

J. R. Sullivan  
Artistic Director

## TUESDAY TALKS

Be a part of our conversation...

The Pearl's longstanding Tuesday Talks post-show discussion series gives our audience the chance to participate in intimate talk-backs with artists, cast members, and invited guests.

Please join us after the production on **November 22** and **November 29** to have the opportunity to ask questions and learn more about *RICHARD II*.

# ENJOY EVERY MOMENT BECOME A SUBSCRIBER



Brad Heberlee & Jolly Abraham in *The Bald Soprano*, 2011. Photo by Jacob J. Goldberg

The Pearl still has 3 plays left in its 2011-12 season and being a subscriber is the most **affordable** and **flexible** way to enjoy all of them.

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## Shakespeare's England, Art, and Impact

Shakespeare's powerful history play came at a time when England was pondering its future and the Bard looked to the past for answers. Dramaturg Kate Farrington muses on the pivotal role *Richard II* plays in Shakespeare's artistic development and his nation's search for identity.

By Kate Farrington

“ . . . You would have thought the very windows spake, / So many greedy looks of young and old / Through casements darted their desiring eyes . . . ”

Elizabeth's country stood on the shore of a new era.

The “little body with a mighty heart” had changed dramatically in the queen's long reign. An agrarian nation was beginning to embrace commerce, trade, and industry with new vigor. Last traces of the medieval, feudal world had been swept away, and the nation's growing mercantile class now rivaled its old nobility in wealth and power. Expeditions to the New World fired the popular imagination, sparking ambitions that would lead to an international empire. Religious turmoil had diminished as the last Catholic strongholds faded and the Anglican Church solidified its primacy. There were many reasons for hope in England's emerging, modern identity.

But there were fears to rival the excitement. Less than a decade before, the failed invasion of the Spanish armada had reminded the island nation of its vulnerability. With work scarce and “welfare” for the poor practically nonexistent, the common people lived in eternal fear of losing their footing in the ever-precarious economy. And with an aging and childless Queen Elizabeth likely to leave behind her an empty throne and a host of ambitious lords to quarrel over it, her people brooded over the possibility (never far from their minds) of renewed civil unrest.

The “music at the close” of Elizabeth's reign was a complex medley of excitement and tension, fear and hope, mourning and expectation. And amidst the noise one playwright, his ear always tuned to the murmurs and shouts around



him, was looking for the right voice to express these hopes, fears, and uncertainties. And in doing so, he found a new voice for his art, his nation, and himself.

“ . . . I intend to thrive in this new world . . . ”

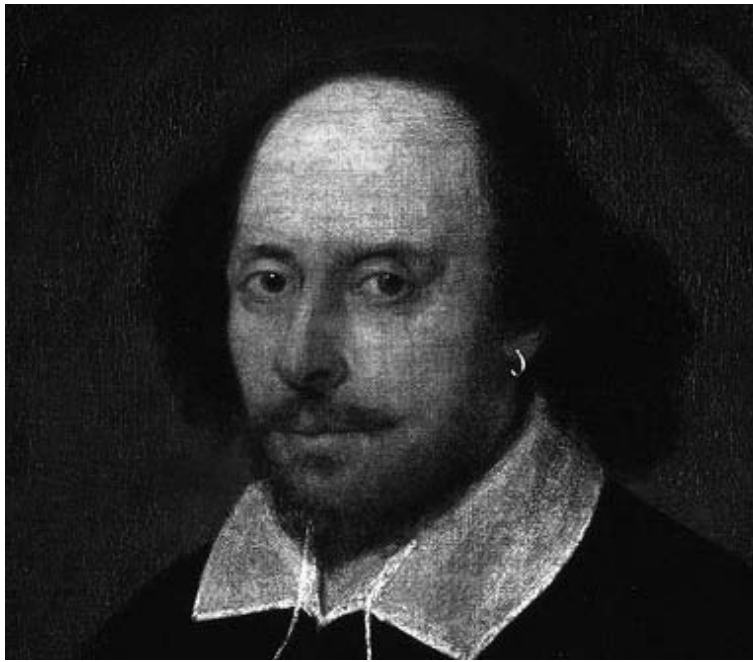
It was 1595 and William Shakespeare was one of the hopeful.

Whatever hardscrabble adventures he had endured in the “lost years” between his marriage and arrival in London, he was now the ad-

mired author of a dozen popular plays and two celebrated long poems. And with the founding of the Lord Chamberlain's Men in 1594, he was writing for actors whose talents, tastes, even appearances, would shape his plays for years to come. Shakespeare had found an artistic home.

In those dozen early plays, he had shown a startling artistic range. For *Richard III*, *Comedy of Errors*, and *Julius Caesar* alone, he produced scenes that encompassed farce, light comedy, high-blown tragedy, and stirring history. His masterful theatrical arsenal, the poetic and dramatic tricks of his trade, could provoke peals of laughter with a moment of clowning; summon tears for the travails of the innocent; or send a shudder of horror rippling through a crowd with scenes of bloody death. Armed with the tools he already possessed, Shakespeare could look forward to a long and successful career.

But Shakespeare was clearly never one to rest on his laurels. His expansive dramaturgy was wonderfully flexible, constantly changing in response to audience tastes and artistic trends. And his subject matter also varied with his own changing interests, with news of the day, and, perhaps, with his own need to challenge himself.



Chandos portrait Shakespeare, painted between 1600 and 1610.

In 1595, as his compatriots' whispers of their hopes and fears for the future of the country grew louder, Shakespeare chose to write a story of the past. It was not the first time he had done so, but with this new play he set himself a unique challenge—to tell the story of the fall of a king relying not on grand battles or sweeping gestures, but on originality of expression; to concentrate on words, not warfare. And in seeking an innovative voice for his title character, he stepped off into a new and untried theatrical dimension.

*“ . . . and tell sad stories of the death of kings . . . ”*

*Richard II* begins with raised voices.

Henry Bolingbroke, cousin of King Richard, charges Thomas Mowbray with the murder of the Duke of Gloucester, one of the king's uncles—a murder, we learn, in which Richard himself is no innocent. When Bolingbroke and Mowbray resort to trial by combat, Richard abruptly interrupts the fight to banish the two opponents. And with Henry exiled and Henry's father, John of Gaunt, dead, Richard seizes his cousin's inherited lands.

It is one among a series of decisions that will cost the king and country dearly. Almost immediately, news arrives that Bolingbroke is returning to England at the head of an army. He claims he wants nothing but the return of his lands—but there is an imperial tone in his words that bodes ill for Richard's throne. In the blink of an eye Richard is transformed from the anointed representative of God on earth into a hunted man bereft of friends or followers.

*“I have no name, no title, no, not that name was given me at the font, but 'tis usurp'd”*

In *King Richard*, Shakespeare created a captivating but maddening character: keenly intelligent, witty, and observant, but changeable, haughty, and convinced of his sacred importance. He ignores the wise council of his uncles, misuses his country's wealth, and treats his most loyal followers with negligence. Embracing his political and personal martyrdom, even comparing himself to Christ, he acts out his “passion play” with an intensity that is part heartrending grief, part morbid obsession.

Richard's fall is frighteningly absolute. He is stripped of everything he holds dear: wealth, power, family, home and crown. But most devastating of all, this man who sees himself as God's chosen ruler must give up his very identity. Richard is king—and if Richard ceases to be king, what is Richard? His desperate need to answer that question drives the play to its final moments—where Richard, the unpredictable king of “sudden storms” who “had not an ear to hear my true time broke” confronts himself. . . . armed with nothing but his own voice.

*“Yet I'll hammer it out . . . ”*

In crafting his version of Richard's story, Shakespeare writes a murder mystery without a murder; a duel that shakes the world by *not* happening; a battle won not by heroics but by surrender. Finally, Shakespeare's focus is not on the world of the play, but on Richard's vulnerability, even powerlessness, in this changing world. The play's climactic confrontation is not between two kings vying for power, but between a man and his own shattered sense of self.

This is the new note that Shakespeare sought to strike—to tell the story of a man whose “self” is ripped away, and who is left to craft a new one with nothing but words. For this already successful writer, this was not simply a word game; this was a challenge to his dramatic art. Shakespeare intended to see how deeply a theatrical performance could dig into the truths of



Richard II at Westminster Abbey, mid-1390s

the human mind—armed only with a poet’s words and an actor’s voice.

In the next few years he continued to wrestle with expressing the inner self, and the fruits of his labors are obvious—Lear, Macbeth, Othello, Hamlet. They usher us into their innermost thoughts so effortlessly that we barely notice that Shakespeare has given voice to a part of us that had before been silent—the inner workings, processes, and struggles of the human psyche.

“ . . . *this precious stone set in the silver sea* . . . ”

The story of Richard’s dizzying fall fascinated the Elizabethans. In addition to Shakespeare’s account, at least three other plays of the time dramatized the life of this long-dead king. Perhaps in this tearing down of one world and building of another, they heard an echo of their own times. Perhaps Richard’s story spoke to their hopes and uncertainties about the future and the royal succession. Perhaps they heard, in the language of an anointed sovereign, the echo of Elizabeth’s recent feud with Queen Mary of Scotland, who had proclaimed that she was answerable to no earthly power—and whose implacability had been her death.

What they did not hear may have been just as important as what they did. In *Richard II*, the voice of the common people of England is a murmur on the edge of our awareness. Their talk, as Richard’s queen remarks, is all “of state”—full of the doings of their betters. They lack individuality; they are the mob, a dangerous and shifting mass that must be controlled, contained, and manipulated. They are borne on the current of these events, reacting to the actions of their rulers as best they can. Their voice is muted. Perhaps Shakespeare wondered what that voice should be in England’s coming age—he certainly searched for it in his own work. In the history plays that followed *Richard*, the voices of his “base born” men and women are as loud, as vibrant, and as complex as those of kings and lords.

Today, we as a nation are searching for ways to express our collective selves. And whether your political leanings edge you towards Tea Partying or Occupying Wall Street, there is no doubt that these movements reflect a common concern that our nation’s future is being shaped by political, corporate and other interests who see *us* as a group to be manipulated, controlled, and, sometimes, ignored. Four centuries after Shakespeare pondered the role of governance and the place (and voice) of the people in the emerging modern world, we still find ourselves compelled to defend that position and that voice.

It is always difficult to say why a particular play resonates at a particular moment—especially with Shakespeare’s expansive works. *Richard II* is no exception. It portrays the bittersweet end of one world and the uncertain begin-

ning of another. It shows a world of force and military might pitted against a world of words and ideas. It cries out on behalf of a country that “hath made a shameful conquest of itself” through “rotten parchment bonds.” It speaks of a nation struggling to find its footing, its reason for being, in a changing world.

Above all, though, it tells the story of one man’s fall: of the families and friends who bring it about, witness it, mourn it. “Tell thou the lamentable tale of me” Richard requests—a tale sweeping in its effect, intimate in its passion, and ground-breaking in its desire to lay bare the soul of a king who discovers, late in his day, that he is also a man. ●

## A DANGEROUS PLOT— A DANGEROUS PLAY

On the evening of February 24, 1601, the actors of the Lord Chamberlain’s Men could be found performing at the queen’s palace at Whitehall. The invitation was nothing unusual for the company—but the timing was significant. Only weeks before, Robert Devereux, the ill-starred Earl of Essex, had attempted to stir the citizens of London to rebellion. The uprising failed, and the earl was swiftly arrested and condemned. Now, as everyone watching the Lord Chamberlain’s Men perform that February evening knew, he would be executed as a traitor in the morning.

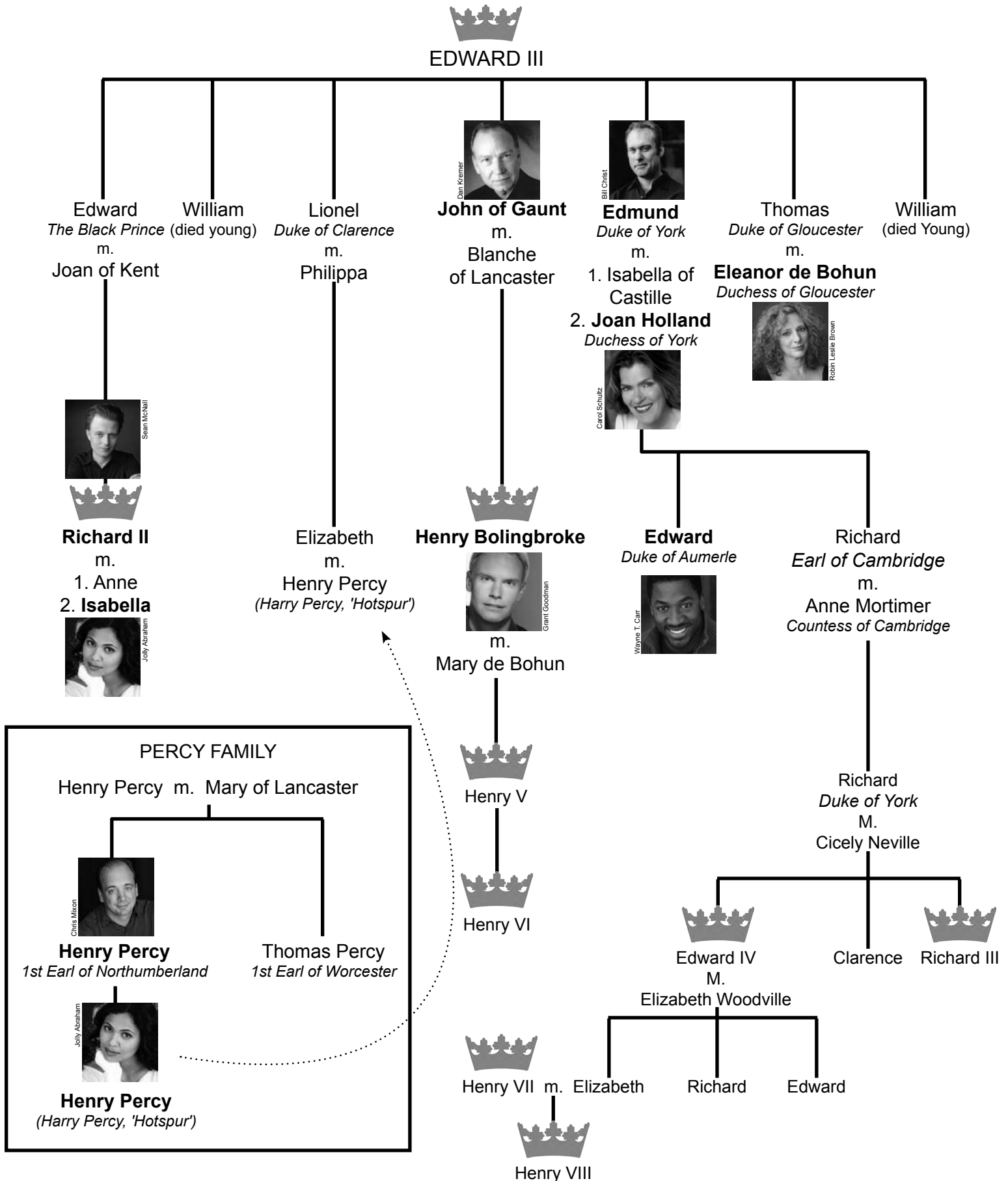
The court probably knew that these players had nearly been dragged down along with the unlucky earl. Shortly before the abortive uprising, followers of Essex requested a command performance of Shakespeare’s *Richard II*. Evidently, the troupe balked at the idea. Richard could hardly be expected to turn a profit—the play was six years-old (antique by the standards of the novelty-driven London theatre). It also seems likely that the company would at least mistrust the motives of these reckless young nobles requesting a story of the overthrow of a reigning monarch. But the promise of a generous fee to subsidize the performance assuaged these fears, and the show went on.

Official records show that, after the arrest of Essex, the company was called in to account for their relationship to the traitor. They hurriedly assured the judges there had been no deeper motive than money—if any political opinions stirred the players they were not fools enough to admit it—and they were cleared of any misconduct.

And here they were, called to court the night before Essex’s death. Forgiven they may be, but it was a not-so-subtle reminder from the powers-that-be of where their loyalties should, *must*, lie.

# A ROYAL FAMILY TREE

*Richard II* explores the history and relations of the Plantagenet family line. To help understand the dynamics and relationships within Shakespeare's play we've created this royal family tree.





- 1376:** the untimely death of England's heir-apparent, Edward the Black Prince, means that the aging King Edward III knows he will be leaving his crown to his young grandson, Richard.
- 1377:** the death of King Edward III. The 10 year-old Richard is crowned king in Westminster Abbey.
- 1378:** the death of Gregory XI ushers in the Papal Schism, in which two pontiffs, one in Rome, and one in Avignon, both claim to be the head of the church. This uneasy situation continues until 1417.
- 1381:** Frustrated with oppressive taxation and inequitable laws that chain the poor to the land, Wat Tyler leads the impressive (but doomed) Peasants' Revolt.
- 1382:** Richard marries Anne of Bohemia. They do not produce an heir, but the couple was said to be very close and affectionate.
  - John Wycliff, a forerunner of the Protestant Reformations, is expelled from Oxford for teaching the Lollard heresy.
- 1386:** A group of nobles known as the Lords Appellant (including the king's uncle, Thomas the Duke of Gloucester and the king's cousin, Henry Bolingbroke) successfully challenge the king's authority and arrest or execute many of his friends and followers. Richard is furious, but unable to stop them.
- 1387:** Geoffrey Chaucer begins work on *The Canterbury Tales*.
  - Birth of Fra Angelico, one of the great painters of the early Italian Renaissance.
- 1394:** Queen Anne, only 28 years-old, dies suddenly leaving Richard greatly distressed.
- 1396:** Under pressure from his government to remarry, but not in a hurry to embark on a second marriage, Richard takes as his bride the seven year-old Princess Isabella of France. The match was both politically advantageous and allowed Richard to delay any true "marriage" for a few more years.
  - Birth of Johann Gutenberg.
- 1397:** Richard regains enough power to take revenge against the Lords Appellants. Thomas, Duke of Gloucester is arrested, but before he can stand trial he dies under suspicious circumstances in Calais. Rumors immediately begin to circle that the king was involved.
- 1398:** Richard exiles his cousin, Henry Bolingbroke. After the death of Henry's father, John of Gaunt, Richard seizes all his lands, leaving Henry penniless.
- 1399:** Henry invades England claiming to be returning only to reclaim his lost lands. He takes the king prisoner. Richard is deposed and Bolingbroke is crowned Henry IV.
- 1400:** Richard dies in Pontefract Castle, likely starved to death.
- 1413:** Henry V moves Richard's body from Kings Langley Church to Westminster Abbey where Richard had already built a tomb, and in which his wife Anne had been laid to rest.



Richard II, circa 1390



Anne of Bohemia



Geoffrey Chaucer



Death of the Duke of Gloucester



The ruins of Pontefract Castle



Tomb of Richard & Anne



# THE ROYAL WATCH LIST

The British Monarchy is not an easy history to follow. There are many power struggles, politics, wars, and stories to follow to understand this history. We have gathered a list of movies and books to further your interest. Be sure to add these to your Netflix Queue or check out at your next library visit.

## MOVIES



### *The Lion in Winter* (1968)

Peter O'Toole, Katharine Hepburn, and Anthony Hopkins star in this classic film about Henry II, Eleanor of Aquitaine, and the succession to the throne.



### *Elizabeth* (1998)

Cate Blanchett stars as the Virgin Queen, in this epic drama that chronicles her rise to power.



### *The King's Speech* (2010)

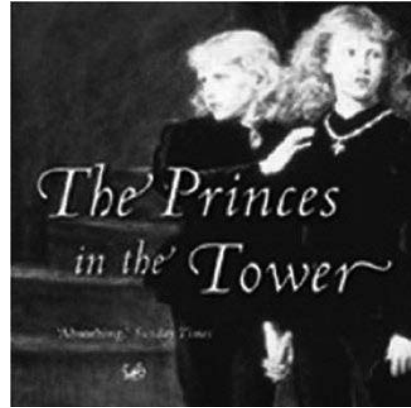
Winner of the 2011 Academy Award for Best Picture, Best Director, Best Actor (Colin Firth), and Best Screen Play, this film documents King George VI's friendship with a speech therapist as he works to cure his stammer.



### *Her Majesty, Mrs. Brown* (1997)

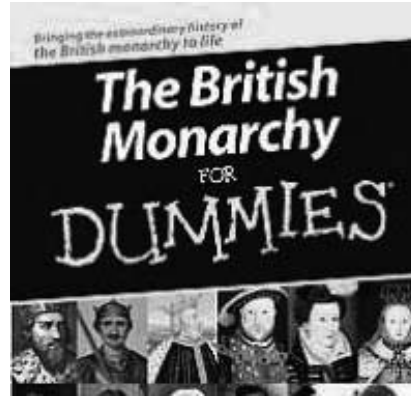
Judi Dench portrays Queen Victoria as she mourns the death of her husband, Prince Albert, and the uproar surrounding her relationship with Scottish servant, John Brown.

## BOOKS



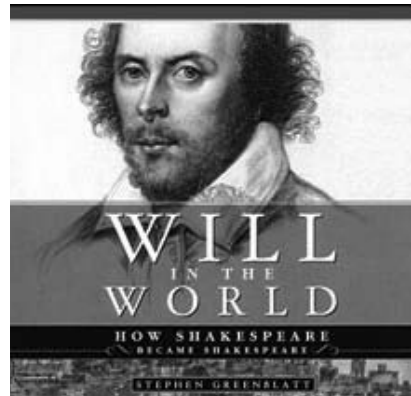
### *The Princes in the Tower* By Alison Weir

An investigation into the mysterious deaths of the young king Edward V and his younger brother Richard, Duke of York; a mystery from 1483 that remains unsolved.



### *The British Monarchy for Dummies* By Philip Wilkinson

A guide to the ins-and-outs of the British Royals; beginning with the earliest origins of the institution and going up to the modern day.



### *Will in the World* By Stephen Greenblatt

The ultimate Shakespeare biography, this book explores the Bard's early life and his journey to become one of the world's preeminent dramatists.



### *The Six Wives of Henry VIII* By Alison Weir

A deep and extraordinary look into the complicated and tumultuous life (and relationships) of Henry VIII and his six famous wives.

## WHO'S IN RICHARD II?

*Richard II* features 12 actors portraying over 30 characters in Shakespeare's powerful drama. 6 of the 12 actors are new guests to The Pearl. Learn more about the new faces on our stage as well as our stalwart company members involved in this production.



**Jolly Abraham** (the Queen, Harry Percy) Resident Acting Company member since 2008. Broadway: *Coram Boy* and *Bombay Dreams*. Favorites at Pearl include: *Hamlet*, *Hard Times*, and *The Bald Soprano*. Off-Broadway: *Twelfth Night* (Sonnet Rep), *The Grecian Formula* (NYC Fringe Festival 2008), *McReele* (Roundabout). Regional: *Scorched* (Wilma Theater, Barrymore Nomination), *Vaidehi* (Chautauqua), *Loves Labours Lost* (The Shakespeare Theatre DC and RSC), and *Pentecost* (Old Globe). Three seasons at Lincoln Center Directors Lab. TV: "Lights Out," "Gossip Girl," "Sex and the City," "Ed," "Law & Order: SVU/CI," "Bedford Diaries," "White Collar," and "Nurse Jackie." Film: "Stay," "Loving Leah," and "After You Left." Jolly has a BFA from The North Carolina School of the Arts.

**Robin Leslie Brown** (Duchess of Gloucester, Green, Gardener's Assistant, Murderer 1) Founding Resident Acting Company member. Favorite Pearl roles include: Gertrude, Nora, *Daisy Mayme*, *The Master Builder's* Aline Solness, Anna in *Toys in the Attic* and both productions of *Hard Times*. Ms. Brown created the Secretary in Deb Margolin's world premiere *Imagining Madoff* at Stageworks/Hudson. Other stages include: Geva, JRT, EST, HB Playwrights, Westbeth, and TACT. Robin's solo show *Dorothy Parker: Red Room Blues* has accompanied national art exhibitions. Recent Film/Television: "Law & Order," "The Shooting of Johnson Roebling," and net series, "Manic Attack." Directing credits: Gallery Players, Pearl staged reading series, regional premiere A.D.- *Brutal Imagination*, Stageworks/Hudson. Proud member AEA, SAG.

**Wayne T. Carr** (Duke of Aumerle, Lord Willoughby, Keeper of the Prison) is grateful for his Pearl debut. NY credits include: *Othello* (Wandering Bark Theatre Company), *Gentrifusion* (Red Fern), *Funk it Up* (Joe's Pub), and *Bombitty of Errors* and *Troilus and Cressida* (Hud-

son Valley Shakespeare). Regional credits include: Goodman Theatre, Milwaukee Rep. American Players Theatre, Indiana Rep, Illinois Shakespeare, Nebraska Shakespeare and more. Mr. Carr shot his first film this past summer in Slovenia. He has his Masters in Acting from Penn State University and a Bachelors degree in Directing from Frostburg State University.

**Bill Christ** (Duke of York) is happy to be making his debut with the Pearl Theatre. Broadway credits: *Born Yesterday* (Cort Theatre), *The Miracle Worker* (Circle in the Square), *Inherit The Wind* with Christopher Plummer and Brian Dennehy (Lyceum Theatre), and *Search and Destroy* (Circle in the Square). Off-Broadway: *The Age of Iron* and *The Seagull* with Dianne Wiest and Alan Cumming (Classic Stage Company). Regional: Portland Center Stage, Denver Center Theatre, Shakespeare Theatre of NJ, George Street Playhouse, Arena Stage, Hartford Stage, McCarter Theatre, Alliance Theatre, Wilma Theater, Utah Shakespeare Festival, Capital Rep. Film and TV: "Die Hard with a Vengeance," "The Laramie Project," "Law and Order," and "Law & Order: CI."

**Dominic Cuskern** (Lord Marshal, Lord Salisbury, Abbot of Westminster, Groom, York's servant) Resident Acting Company member since 2000. Mr. Cuskern appeared on Broadway in *Inherit the Wind* starring George C. Scott. He played Labisse in the National Tour of *Victor/Victoria*. He created the role of Ganesh, the Hindu god, in Terrence McNally's *A Perfect Ganesh* at Manhattan Theatre Club starring Zoe Caldwell. He has worked regionally, most recently at Peterborough Players in New Hampshire where he appeared in *The Foreigner* by Larry Shue and Molière's *Tartuffe*. He has played many roles at The Pearl including Shylock in *The Merchant of Venice* and Malvolio in *Twelfth Night*. He is a member of the board of directors at Gallery Players

in Park Slope.

**Grant Goodman** (Henry Bolingbroke) Most recently, Mr. Goodman appeared in *Ten Chimneys* as Alfred Lunt at Milwaukee Rep. National Tour: *The Merchant of Venice*. Off-Broadway: *Antony & Cleopatra*, *The Merchant of Venice* (Theatre for a New Audience), *King Lear*, *The Iliad* (Lincoln Center), *Pericles* (Red Bull). Regional: Yale Repertory, Shakespeare Theatre Company, Chicago Shakespeare Theatre, Old Globe, Utah Shakespeare Festival, Actor's Theatre of Louisville, Northlight Theatre, Court Theatre, PlayMakers Rep, Aquila Theatre Company, Indiana Rep, Syracuse Stage, Shakespeare Theatre of New Jersey, and Illinois Shakespeare Festival. Film/TV: "As the World Turns," "Sex and the City." Graduate of NYU's Tisch School of the Arts.

**Simon Kendall** (Bushy, Sir Stephen Scroop, Lord Fitzwater, Murderer 2) Recent credits include: *Dracula* (Actors Theater of Louisville), *History Boys* (The Studio Theatre, Helen Hayes Nomination for Outstanding Ensemble), *Proof*, *Twelfth Night*, and the title role in *Vincent in Brixton* (Cleveland Play House), three seasons in McCarter Theatre Center's *A Christmas Carol*, *What the Butler Saw* and *The Ghost's Bargain* (Two River Theater Company), and *The Mousetrap* (Fulton Opera House). MFA: Cleveland Play House/Case Western Reserve University. [www.simonkendall.net](http://www.simonkendall.net)

**Dan Kremer** (John of Gaunt, Gardener) Regional credits include: Caesar in *Julius Caesar*, Enobarbus in *Antony and Cleopatra*, and Capulet in *Romeo and Juliet* (Shakespeare Theatre Company), Nils Bohr in *Copenhagen* (Clarence Brown Theatre), and Vandergelder in *The Matchmaker* and Lear in *King Lear* (Utah Shakespeare Festival). With the Oregon Shakespeare Festival: Lambert LeRoux in *Pravda*, John in *Oleanna*, de Medici in *The White Devil*, Elomire in *La Bête*, Undershaft in *Major Barbara*, Prospero in *The Tempest*, Jaques in *As You Like It*, Oberon in *A Midsummer Night's Dream*, and the premieres of *The Majestic Kid* and *Emma's Child*. Film/TV: "Four Diamonds," "Living Will," and "The Fugitive."

**Sean McNall** (Richard II) Resident Acting Company member since 2003. Last season at The Pearl, Mr. McNall appeared in *Wittenberg* and *The Misanthrope*. Other Pearl Theatre credits include *The Playboy of the Western World*, *Misalliance*, *Hard Times*, *Twelfth Night*, *Vieux Carré*, *Hamlet*, *The Importance of Being Earnest*, *The Gentleman Dancing Master*, *Toys in the Attic* among others. Broadway: *A Life in the Theatre*. Off Broadway: *Orson's Shadow* (Barrow Street Theatre), *Julius Caesar* (New York Shakespeare Festival). Regional: McCarter Theatre Center, Milwaukee Repertory Theatre, Actors Theatre of Louisville. Film/TV: "No God No Master." Training: Juilliard Group 29. Awards: 2005 AEA Joe A. Callaway Award; 2008 OBIE Award for Sustained Excellence.

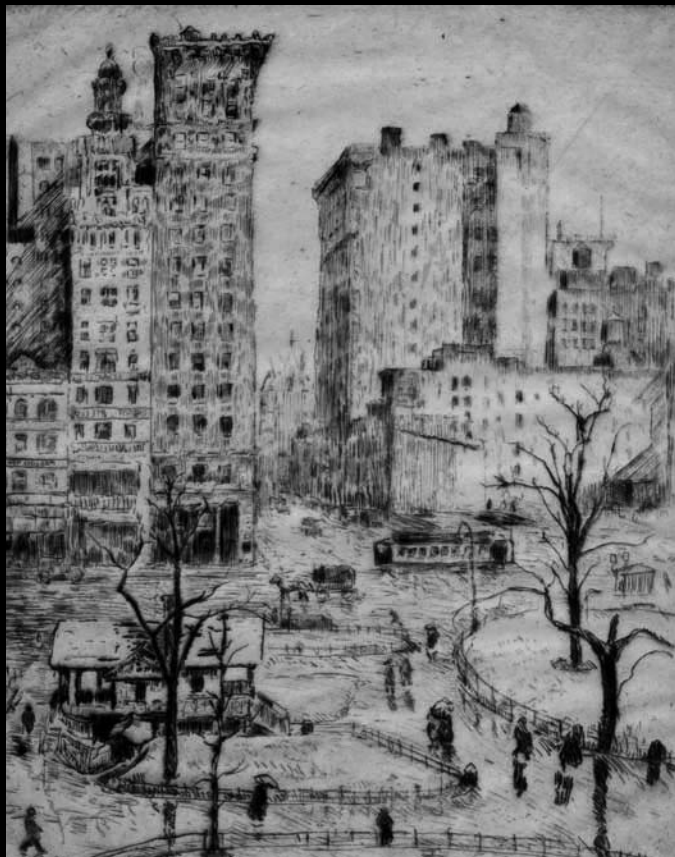
**Chris Mixon** (Thomas Mowbray, Earl of Northumberland) Resident Acting Company member since 2011. Mr. Mixon appeared last season at The Pearl in *Wittenberg* and *The Sneeze*. NY credits include: *Stunt Girl*, MTC (Brian Yor-

key, dir.), *Dr. Knock* at The Mint, Broadway national tour of *How to Succeed in Business...*, with Ralph Macchio. Regional credits: the Denver Center, Cincinnati Playhouse, Pioneer Theatre, Philadelphia Theatre Co., George Street Playhouse, Meadow Brook, Two River Theater, Northern Stage, and the Utah, Alabama, Orlando, Nebraska, Great River and Hudson Valley Shakespeare Festivals. TV and Film: "The Rosa Parks Story," "Law & Order," "One Life to Live," "All My Children," and "The Onion."

**Charlie Francis Murphy**<sup>#</sup> (Bagot, Lord Berkeley, Welsh Captain, Sir Pierce of Exton) is thrilled to be working with The Pearl for the first time. This summer, he made his NYC debut in *Measure for Measure* and *All's Well that Ends Well* at Shakespeare in the Park. Previously, he has performed in *As You Like It*, *Henry V*, *Richard II*, and *Mrs. Warren's Profession* at the Shakespeare Theatre Company in DC, as well as *Much Ado About Nothing*, *Vaidehi*, and *Ah, Wilderness!* at Chautauqua Theatre Company. Mr. Murphy is a proud graduate of Carnegie Mellon University.

**Carol Schultz** (Bishop of Carlisle, Lady Attending the Queen, Duchess of York) Resident Acting Company member since 1997. Thirty-three shows with The Pearl, including Nettie in *The Subject Was Roses*, Mrs. Malaprop in *The Rivals* (2003 Callaway Award for Classical Performance), and Mrs. Wire in *Vieux Carré*. Other New York credits include Lincoln Center Theater (*Abe Lincoln in Illinois*), Minetta Lane Theatre (*Marvin's Room*), and CSC. Ms. Schultz has worked extensively in regional theatres across the country, winning the Cincinnati Entertainment Award for Birdie in *The Little Foxes* at the Cincinnati Playhouse; and most recently playing Penny in *You Can't Take It With You* at The Repertory Theatre of St. Louis. Ms. Schultz is also a teaching artist for Lincoln Center Institute.

**J.R. Sullivan** (Director) was named artistic director of The Pearl in 2009. Mr. Sullivan has directed ten productions for the company, *Much Ado about Nothing*, *Widowers' Houses*, *Biography*, *Importance of Being Earnest*, *Twelfth Night*, *Playboy of the Western World*, *Hard Times*, *The Sneeze*, and *Wittenberg*. He has directed in theaters throughout the country, including the Oregon Shakespeare Festival, the Steppenwolf Theatre Company, Studio Theatre, Milwaukee Repertory Theater, and the Arden Theatre in Philadelphia. Mr. Sullivan was the founder and artistic director of the New American Theater in Rockford, Illinois, and also served eight seasons as associate artistic director of the Utah Shakespeare Festival where he directed productions of *Richard III*, *Hamlet*, *King Lear*, *Henry V*, 'Art,' *Stones in His Pockets*, *Merchant of Venice*, and *All's Well That Ends Well*.



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at New York City Center Stage II

RSVP to Sarah Wozniak at [swozniak@pearltheatre.org](mailto:swozniak@pearltheatre.org).

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