

FLORIDA REPERTORY THEATRE

2013-2014 SEASON

HISTORIC ARCADE THEATRE • FORT MYERS RIVER DISTRICT

ROBERT CACIOPPO, PRODUCING ARTISTIC DIRECTOR

PRESENTS

SIR ARTHUR CONAN DOYLE'S THE HOUND OF THE BASKERVILLES

Adapted by STEVEN CANNY & JOHN NICHOLSON

SPONSORED BY

DR. ALEXANDER M. EATON & DR. HUSSEIN WAFAPPOOR OF THE RETINA HEALTH CENTER and THE SOUTHWEST FLORIDA READING FESTIVAL

STARRING

WYNN HARMON* • MICHAEL SATOW*

& ENSEMBLE MEMBER

JASON PARRISH*†

DIRECTED BY

MARK SHANAHAN**

SET DESIGNER
ROBERT F. WOLIN***†

LIGHTING DESIGNER
MATTHEW MCCARTHY****

COSTUME DESIGNER
PATRICIA E. DOHERTY***

SOUND DESIGNER
SEAN HAGERTY

PRODUCTION STAGE MANAGER
KAREN OBERTHAL*

ASST. STAGE MANAGER
NICK TO

THE HOUND OF THE BASKERVILLES By Sir Arthur Conan Doyle

Adaptation © 2007 Steven Canny & John Nicholson for Peepolykus www.peepolykus.com

Copyright agent: Peepolykus, 25 Short Street, London SE1 8LJ

2013-14 GRAND SEASON SPONSORS



The Fred & Jean Allegretti Foundation • Bruce & Janet Bunch • Cheryl & David Copham
Gholi & Georgia Darehshori • Ed & Ellie Fox • John & Marjorie Madden • Sue & Jack Rogers • Arthur Zupko
This entire season sponsored in part by the State of Florida, Department of State, Division of Cultural Affairs, and the Florida Council on Arts and Culture. Florida Repertory Theatre is a fully professional non-profit LOA/LORT Theatre company on contract with the Actors' Equity Association that proudly employs members of the national theatrical labor unions. *Member of Actors' Equity Association. **Member of the Stage Directors and Choreographers Society. †Member of Florida Repertory Theatre's *Ensemble of Theatre Artists*

CAST

Sherlock Holmes, et al.....**WYNN HARMON***
Dr. Watson, et al.....**JASON PARRISH*†**
Sir Henry Baskerville, et al.....**MICHAEL SATOW***

TANGO CHOREOGRAPHER
ALLISON POPIESKI

FIGHT DIRECTOR
JACOB D. GUINN

UNDERSTUDIES
JACOB D. GUINN (Watson/Sir Henry) • **JAKE SCOTT-HODES** (Holmes)

THE HOUND OF THE BASKERVILLES will be performed with one 15-minute intermission.

The video and/or audio recording of this performance by any means whatsoever is strictly prohibited.

ABOUT THE ADAPTERS

STEVEN CANNY (Adapter) is a two-time Sony Gold winning executive producer, writer and director. As writer and adapter, his work includes *No Wise Men* (Liverpool Playhouse); *Origins* (Pleasants and Theatre Severn); *Foot/Mouth* (Soho Theatre); *Spyski* (Lyric Hammersmith and national tour); *The Hound of the Baskervilles* (West Yorkshire Playhouse, national tour and Duchess Theatre, West End); *A Dulditch Angel* (national tour); *A Shropshire Lad* (Cottesloe, London and Radio 4); *Humble Boy* (Radio 4); *Mnemonic* (Radio 3); *The Virtuous Burglar* by Dario Fo (World Service). Directing includes *Brian Gulliver's Travels* by Bill Dare; *Beautiful Dreamers* by James Lever and Nat Segnit; Rik Mayall's *Bedside Tales*; *Tinker Tailor Soldier Spy* (with Simon Russell Beale); *Hum* by Laura Wade; *People Snogging in Public Places* by Jack Thorne; *Donation* by Sean Buckley; *Burglar Beware* by Matthew Broughton (Union Chapel); *Eleven Lessons for the Paranoid, The Observed* (BAC). As executive producer he has worked on *Just a Minute*, *The Now Show*, *The News Quiz* and *I'm Sorry I Haven't a Clue*. Work as an Associate Director and Dramaturg with Complicite include *Measure for Measure*, *The Elephant Vanishes*, *Mnemonic*, *The Noise of Time*, *Light*, *Genoa 01*. He was also Associate Director of Al Pacino's *The Resistible Rise of Arturo Ui*.

JOHN NICHOLSON (Adapter) works as a writer, director and performer. He is joint Artistic Director of Peepolykus with whom he has toured throughout the UK and worldwide since 1995. Writing credits on award-winning Peepolykus productions include *Let The Donkey Go*, *I am a Coffee*, *Horses for Courses*, *Goose Nights*, *Mindbender*, *The Midsummer Rude Mechanicals* (commissioned by the Royal National Theatre). Writing credits with Steven Canny include *No Wise Men*, an original Christmas story (Liverpool Playhouse); *Spyski*, a theatre company take on *M16* (Lyric Hammersmith); *The Hound of the Baskervilles* (West Yorkshire Playhouse and West End); *Origins*, *Darwin's Beginnings* (for Pentabus). Other writing credits include *P.S. Comedy Sketch Show*, *Comedy Shuffle* and *Under Surveillance* for BBC TV, *Force 9 and a Half: a musical* (MTM award at Edinburgh Festival); *The First Thing That Ever, Ever Happened* (Lyric Hammersmith); *Fallen Angels* (UK Tour); Rik Mayall's *Bedside Tales* and *Marley Was Dead* (Radio 4), *Richard's Rampage* (The Kevin Spacey Foundation). John has also written many shows for large casts of young people, including an adaptation of Paul Gallico's *The Love of Seven Dolls*. Current projects include his first screenplay, *Winning Peal*, and Nina Conti's new show for 2012.

†Member of Florida Repertory Theatre's Ensemble of Theatre Artists.
See page 15 for the entire ensemble.

**



*



The Designers at this Theatre
are Represented by

United Scenic Artists • Local USA 829
of the International Alliance of Theatrical Stage Employees

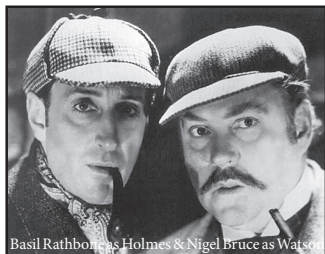
*The Actors & Stage Manager employed in this production are members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

**THE HOUND
OF THE
BASKERVILLES**

DIRECTOR'S NOTES

RELEASE THE HOUND! Sherlock On Stage

“The best way of successfully acting a part is to be it,” stated Sherlock Holmes. Interesting, The Great Detective made this comment to Dr. Watson in a case appropriately titled, *The Case of The Dying Detective*. Perhaps, even Holmes had learned the lesson every good actor knows, that “dying is easy, comedy is hard!”



Basil Rathbone as Holmes & Nigel Bruce as Watson

Tonight, we celebrate both Sherlock Holmes and the magic of the theatre in John Nicholson and Stephen Canny's wonderful rendition of Arthur Conan Doyle's masterpiece, *The Hound of the Baskervilles*! Perhaps no single character in history has enjoyed more success, recognition and adulation than Doyle's invention, Sherlock Holmes. And just as each new generation of readers has discovered Doyle's books, so too have actors and audiences reinterpreted and embraced the character with regularity. Holmes has had a long and illustrious relationship with the theatre, starting with the character's own propensity for a little drama now and then.

To be sure, in Doyle's original works, Holmes himself was an excellent actor, often donning disguises to ferret out clues, fooling even his closest confidant and most critical audience, Dr. Watson. Watson, playing the role of critic, gave him glowing reviews, stating “It was not merely that Holmes changed his costume. His expression, his manner, his very soul seemed to vary with every fresh part that he assumed.” One client, noting Holmes' propensity for disguises, noted that “what the law had gained, the stage had lost,” when Holmes took up his role as detective. Even a Scotland Yard detective offered a glowing notice of Holmes' stage craft in *The Sign of Four*, noting, “You'd have made an actor, and a rare one!”

Surely, even the casual reader must notice Holmes, a penchant for drama, given to bouts of sulking depression and adrenalin highs whenever a case came along. And when Holmes had become so unbearably popular that a bored Doyle decided to kill off his creation, plunging him over the Reichenbach Falls in 1893, he was sure to make certain Holmes suffered an “offstage death.” Not surprisingly, in 1903, Doyle brought Holmes back to life with a revelation that Holmes had faked his demise. After all, doesn't every good actor love to play a juicy death scene? Surely, it is no coincidence that Doyle's very last Sherlock Holmes tale was titled *His Last Bow*!

But if Holmes often succumbed to the acting bug, it may be stated the actors have often returned the favor. The first actor to portray Holmes on the stage was the American matinee idol, William Gillette, who had campaigned to play the role but wanted a love story added to his play. He sent a telegram to Doyle, asking “May I marry Holmes?” to which the indifferent author replied, “You may marry or murder or do what you like with him.” Upon their first meeting, when Doyle saw Gillette step off the train in full Holmes costume, even the author was impressed that the actor looked like the very living image of his creation. Gillette went on to great fame in the play *Sherlock Holmes*, reviving it several times throughout his career.



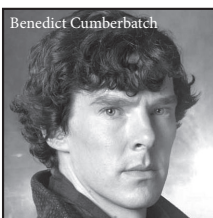
William Gillette

It was Gillette who cemented many of the iconic images we associate with Holmes. While the deerstalker and Inverness cape are barely alluded to in Doyle's books, the actor wore

DIRECTOR'S NOTES

both onstage, creating Holmes' definitive look in popular culture for all time. Likewise, he added the Meerschaum pipe, believing it easier to speak lines with a curved pipe rather than a straight one. As the author of the play, he introduced the line "elementary, my dear fellow," which was to become "elementary, my dear Watson," in the hands of actor Clive Brook, the first screen Holmes of the talkies, although the line never appears in the books.

Subsequent generations have adopted their own definitive version of Holmes. Basil Rathbone was a no-nonsense Holmes lending his talents as the Detective during World War II, trading deerstalker for fedora and defeating Nazis. Peter Cushing was a peckish, hawk-like Holmes in the 50's and 60's and Jeremy Brett arrived with beloved take—Holmes as imperious schoolmaster—in a 1980's TV series. Along the way, he has been lampooned by the likes of Michael Caine, Dudley Moore and Peter Cook, and George C. Scott.

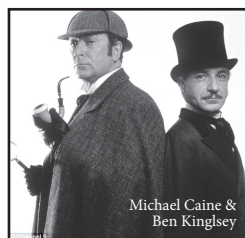


Benedict Cumberbatch

These days, it seems like Holmes is everywhere, enjoying a huge resurgence in popularity. Robert Downey Jr. has portrayed him as a sort of superhero at the multiplex and Holmes is the subject of not one, but two popular television series: CBS's *Elementary* and the BBC's wildly popular *Sherlock*, starring Benedict Cumberbatch.

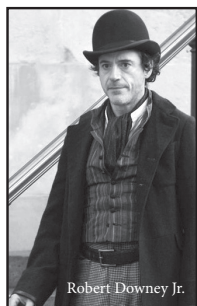


Jeremy Brett



Michael Caine & Ben Kingsley

But any good actor at some point must go up against playing Holmes, the detective's greatest adversary. No, not Professor Moriarty. Perhaps the best loved Holmes tale of all pits Sherlock against... a dog. And not just any dog, a supernatural, glowing, "great black beast! Larger than any hound that has ever lived!" *The Hound of the Baskervilles* was published in 1901, during the time of Holmes' supposed "death" but set sometime in the past. Doyle threw in everything but the kitchen sink to create one of the most cherished and recognized titles in publishing. *Hound* offers Holmes and Watson in classic form, encountering a Gothic mystery, confounding clues (a missing shoe! The game is afoot?), a love story, a mysterious setting, and an ingenious criminal with a most bizarre and, one might say, convoluted murder plan. Over the years the tale has been adapted countless times for stage and screen.



Robert Downey Jr.

John Nicholson and Stephen Canny's play celebrates the mutual admiration between Holmes and the theatre in their comic rendition of the tale. As members of the British theatrical troupe, Peepolykus, they have delivered a joyful love letter to the theatre, crafting a play about actors who accomplish the impossible using only their imagination, skill, and bravery. With a company of three, our actors take on every role in Doyle's classic and stay remarkably true to the plot of *Hound of the Baskervilles*. And, of course, Holmes gets to don a disguise or two.

For actors, there is no greater mystery to solve than what makes a play work at each performance. Every night as the curtain goes up; there is a new audience, a new adventure to undertake. We invite you to settle in to your seat at Florida Rep and join us for a fantastic tale of cunning, mystery, detection... and the love of the theatre. —MARK SHANAHAN

CAST & CREATIVE TEAM



WYNN HARMON* (*Sherlock Holmes*)

Broadway: *The Detective in Porgy and Bess*, which was also broadcast "Live from Lincoln Center" on PBS. Off-Broadway: *The New Yorkers, As You Like It, Tibet Does*

Not Exist. Regional and international credits include playing Cap'n Andy in *Show Boat* at the Kennedy Center, and performances with The Glimmerglass Festival, Royal Opera House of Muscat, Oman; Arena Stage, The Shakespear Theatre, The Studio Theatre (Helen Hayes Award nomination), Alley Theatre, Long Wharf, Hartford Stage, American Conservatory Theatre, Huntington Theatre, Pittsburgh Public Theatre, Syracuse Stage, Milwaukee Repertory Theatre, Capital Repertory Theatre, La Jolla Playhouse, Westport Country Playhouse, Pioneer Theatre, Virginia Stage Company, Hudson Valley Shakespeare Festival, Shakespeare Festival of St. Louis, Alabama Shakespeare Festival, and eleven shows at The Old Globe in San Diego. Also in Florida: Riverside Theatre, Maltz Jupiter Theatre, Caldwell Theatre, Palm Beach Dramaworks, and Orlando Shakespeare Theatre. He played Trevor Babcock on *All My Children* and Mark in the film *Paper Cranes*. He is the recipient of Best Supporting Actor Awards for Jacques in *As You Like It* and Antoine de St. Exupery in *...35,000 Feet*; and also The Edwin E. Stein Award for Excellence in the Arts



MICHAEL SATOW* (*Sir Henry Baskerville*)

was last seen in *Arsenic and Old Lace* as Mortimer Brewster. He was at the Rep last year with *Lend Me A Tenor*, and is thrilled to be back this season. He was most recently

in *Final Analysis*, which played Off-Broadway at the Pershing Square Signature Center this fall. Other NY Stage: *Look Upon Our Lowliness* (HSA), *Raft of the Medusa* (Secret Theatre), *Accidental Death of an Anarchist* (Kraime Theater), *Blacken the Bubble* (Dixon Place), *Between, and BeTWAIn* (Crown Theater), *Hell For The Company* (Bridge Theater), *Professional Musician...*(ATA). Regional Stage: *Red* (Riverside Theatre - BroadwayWorld nom., Best Actor in a Play), *Jericho* (FST) *Hannah* (Premiere Stages), *Shipwrecked!* (Capital Rep), *Proof* (Seacoast Rep - Spotlight Award nom., Best Supporting Actor), *Romeo and Juliet*, *Hamlet w/ Burn Notice's* Jeffrey Donovan (Commonwealth Shakespeare Co.), *I Heart Kant* (CoLab @ George Street Playhouse). Film: *Under Jakob's Ladder* (w/ Jeff Stewart), *How To Break Up With Your Mother*, *Vent*, *One Last Dream of America*. TV/Web: *All My Children*, *Website Story* (College Humor - Webby Award Winner), *Five to Six* (web series), and *PX This*, a web series based on the book by the same name (pxthis.com). Graduate of Northeastern University's Theatre Program and Maggie Flanigan Studio's Acting Conservatory Program. Member of AEA and SAG AFTRA. www.michaelsatow.com



JASON PARRISH** (*Dr. Watson*)

is in his ninth season as an ensemble member and as Associate Director with Florida Rep. His appearances with the company include: *Arsenic and Old Lace*, *Lend Me a Tenor*, *The Big Bang*,

Noises Off, *Greetings!*, *The Last Romance*, *King o' the Moon*, *A Funny...Forum*, and five years in *The Santaland Diaries*. His directing credits with Florida Rep include *The Fantasticks*, *Tru*, [title of show], and *The Shape of Things*, as well as a number of productions for Florida Rep's Children's Theatre Series. His work with other theatres includes Sanibel's Strauss Theatre, The Off-Broadway Palm, Actors' Playhouse (Miami), Riverside Theatre (Vero Beach), Theatre by the Sea/Ocean State Theatre Company (Rhode Island), and guest appearances with the New York Philharmonic's Young People's Concert Series at Lincoln Center's Avery Fisher Hall. Jason is a proud member of Actors' Equity.

MARK SHANAHAN** (*Director*) Mark's work as a director has been seen at The Alley Theatre (*The 39 Steps* and *Sherlock Holmes And The Suicide Club*), Penguin Rep (*The Farm: A Spook Story*, *The Woman In Black*, *Hound Of The Baskervilles*), Merrimack Rep (*Mrs. Mannerly*), The Cape Playhouse (*The Hound Of The Baskervilles*, *No Way To Treat A Lady*, *Some Enchanted Evening*, *The 39 Steps*), and The Westport Country Playhouse (*The Greatest Gift*, *Script-in-Hand Series of Butterflies Are Free* with Blythe Danner), as well as at The George Street Playhouse, The Depot Theatre, The Weston Playhouse and the Fulton Opera House. New York acting credits include *Checkers* (The Vineyard Theatre, directed by Terry Kinney), *Tryst*, *The Shaughraun* (The Irish Repertory Theatre), the original Broadway company of *The 39 Steps* (American Airlines and The Cort Theatre, directed by Maria Aitken); *As Bees In Honey Drown* (Lucille Lortel Theatre); *Philadelphia*, *Here I Come!* (Roundabout); *The Internationalist* (45 Bleeker and Fairfield Theatre

CREATIVE TEAM

Company); *Downwinders, Lake Wanaga Macbeth*, (Soho Rep); *Madame Killer, Demon Baby* (Ohio Theatre); Regional theatre appearances include *Tryst* directed by Joe Brancato (WCP, Merrimack Rep, Hartford Theatreworks), *Journey's End* (directed by Gregory Boyd), *Sedition, Around The World In 80 Days* (Westport Country Playhouse); *David Copperfield*, (directed by Joanne Woodward and Anne Keefe); *The Hollow, Harvey, Hitchcock Blonde, Tryst, Treasure Island, Witness for the Prosecution, and Journey's End* (The Alley Theatre), *Dial M For Murder* (The Fulton Opera House); *Dead Man's Cell Phone* (Hartford Theatreworks); *The West End Horror* (Bay Street Theatre, Pioneer Theatre); *One Foot On The Floor* (Denver Center Theatre); *Andromeda Shack* (The Kennedy Center); *Augusta* (Merrimack Rep); *Noises Off!*; *Bus Stop*; *Picasso at The Lapin Agile*, and others. Film includes *Safe Men, Bug, Kinsey Three, Endsville, Mad About Harry*. On television Mark, has appeared on David Letterman and *All My Children*. Mark is a graduate of Brown University, holds an MA from Fordham University and serves on the faculty at Fordham and Pace Universities. Mark is an award winning voice-over artist and an Edgar Award-nominated playwright.

SIR ARTHUR CONAN DOYLE (Writer) was born on May 22, 1859, in Edinburgh, Scotland. The son of Irish Catholic parents, Doyle was educated by Jesuits in both Austria and England. He went on to attend Stonyhurst College and the University of Edinburgh where, in 1881, he received his degree in medicine. After graduation, he gained employment as ship's surgeon on a whaling ship destined for the Arctic. When he returned, he settled in Southsea, England, where he practiced medicine from 1882 to 1890. In 1887, Doyle's now-famous sleuth, Sherlock Holmes, was introduced in a lackluster short story titled "A Study in Scarlet." Doyle had fashioned the private investigator on a professor, Dr. Joseph Bell, he had during his days at University. Bell, however, consistently denied being an inspiration for the character. Despite the first story's poor showing, Doyle was convinced to continue the series. He wrote the novelette "The Sign of Four" and completed twenty-four short stories under the titles "The Adventures of Sherlock Holmes" and "The Memoirs of Sherlock Holmes." Each of the short stories was published in "The Strand Magazine." Despite the tepid response to his first story, the subsequent tales of Sherlock Holmes gained popularity very quickly. They became so

popular, in fact, that Doyle gave up his medical practice to devote all his efforts to writing. After about five years of writing the Sherlock Holmes stories, Doyle began to tire of the work. As a solution, he published "The Final Problem," which described the death of Sherlock Holmes. "The Strand Magazine's" readers were outraged but could do nothing. It was not until ten years later that Doyle, in a reconciliatory gesture, proclaimed that the word of Holmes's demise was greatly exaggerated, and he produced another series of short stories for "The Strand Magazine." In total the Sherlock Holmes series included fifty-six short stories and four novelettes. After his final stories of Sherlock Holmes, Doyle returned to medicine. He served as a physician in the Boer War and when he returned to England, wrote three books. Together they detailed his experiences in the war and justified England's involvement. For his public support of England, he was knighted in 1902. Doyle continued to write but after his son was killed in battle during World War I, his writings turned to more existentialist topics. He turned from Catholicism to spiritualism in an attempt to heal the pain he felt at the loss of his son. While Doyle is primarily known for the creation of the famous sleuth and his sidekick, Dr. Watson, Doyle also wrote a historical romance titled "Micah Clarke" in 1896. His final work was an autobiography, published in 1924, titled "Memories and Adventures." Doyle passed away on July 7, 1930, in Crowborough, UK.

PATRICIA E. DOHERTY* (Costume Designer)** last worked with Florida Rep in *The Devil's Music*. NY: *Southern Comfort—The Musical* with Annette O'Toole/Jeff McCarthy 2012 GLAAD Award Outstanding Off-Off Broadway (Cap21); *The Devil's Music* (St Luke's Theatre); *Poetic License, Fall To Earth, Freed, Housewives of Mannheim* (59E59 Theatres); *The Goldman Project* (Abingdon Theatre); *Love Therapy* (DR2). Regional: *Southern Comfort* (Barrington Stage Company); *Hound of the Baskervilles, Around the World in 80 Days, Woman In Black, Shipwrecked, Tour de Farce* (Penguin Rep); *Little Women – The Musical* (Engeman Theatre); *The Devil's Music, Diary of Anne Frank, Romeo and Juliet, Boy Meets Girl* with Jane Krakowski, *Only Kidding* (Cleveland Playhouse); Riverside Theatre, Cape Playhouse, Weston Playhouse, Merrimack Repertory Theatre, People's Light and Theatre, and Houston's Alley Theatre (resident designer). Current resident designer for NJ Rep, Patricia has designed over 75 premieres including *Jericho*,

CREATIVE TEAM

Puma, The Color of Flesh, Broomstick and new musicals *Little Hours* and *Bookends* by Katherine Houghton (Ken Jenkins, director).

JACOB D. GUINN (*Fight Director, u/s Dr. Watson, Sir Henry*) is an actor/fight director hailing from northern Louisiana. He is an advanced actor/combatant with the Society of American Fight Directors and also holds recognition with the British Academy of Stage and Screen Combat. Jacob is a co-founder of Rat Pack Productions, a stunt and combat choreography company, where he is a teacher and choreographer. Jacob's credits include *Noises Off* at Actor's Theatre of Louisville, *Unto these Hills* at the Cherokee Historical Association, *Zastrozzi* at University of Louisiana at Monroe, *Rocket Boys: The Musical* at Theatre West Virginia, as well as serving as the Assistant Fight Director for *Three Musketeers* at the Tony Award-Winning Cincinnati Playhouse.

SEAN HAGERTY (*Sound Designer*) is a composer, violinist, and sound designer based in New York City. Previous projects include sound and music for the off-Broadway production of *Around the World in 80 Days* (New 45th Street Theater), *Then She Fell* (Kingsland Ward), *Symphony of Shadows* (Dixon Place), *The Pavilion* (Mile Square Theater), *The Fall to Earth* (59 E 59), *Foreign Bodies and Faith* (Living Theater, Wild Project), and *Steampunk Haunted House* (Abrons Arts Center). Interactive projects include *Chasing the Train* (Webster Hall), *Chopin's Minute Waltz* (Le Poisson Rouge) and *The Lost Victrola Sessions* (Hudson Opera). He is the recipient of a New Music USA grant for original music in 2013 for Third Rail Projects' *Roadside Attraction* and a 2013 Bessie Award for *Then She Fell*.
www.seanhagerty.com

JAKE SCOTT-HODES (*u/s Holmes*) As an alumnus of Florida Gulf Coast University, Jake is humbled by the opportunity to collaborate just down the street with the tremendous Florida Repertory Theatre. His most recent credits include 74 performances of *The Lost Colony* during the summer of 2013 and his performances as the Lieutenant in Florida Rep's *My Three Angels* and Officer Klein in *Arsenic and Old Lace*. Currently, he is performing in both of the Florida Rep children's shows *ZAP!* and *A Mark Twain Storybook*. Native to West Palm Beach, Florida, Jake hopes to make Florida Rep a second home during his yearlong acting internship before he ventures off to "the big

city." Jake would like to thank his mother for her unending love and support throughout his life.

MATTHEW MCCARTHY**** (*Lighting Designer*) Previous productions at Florida Rep include *A Grand Night for Singing, Social Security, The Fantasticks, Talley's Folly, Sylvia, Born Yesterday, Dancing at Lughnasa* and *Opus*. Other design credits include *Blue Man Group* in New York, Boston and Chicago; *Lost in Yonkers, Brighton Beach Memoirs* and *Broadway Bound* at The Old Globe; *Engaging Shaw, Rum & Coke, Texas Homos* and many other plays for Abingdon Theatre Co.; over 60 musicals for Stages St. Louis; New Harmony Theatre Co.; and *Collected Stories* starring Lynn Redgrave for Contemporary Stage Co. Opera credits include Arizona Opera, Connecticut Opera, Curtis Institute of Music, Juilliard Opera Co., Houston Grand Opera and Tanglewood Opera. Member United Scenic Artists Local 829. www.mccarthylighting.com

KAREN OBERTHAL* (*Production Stage Manager*) is very happy to be returning to Florida Repertory as Stage Manager for *The Hound of the Baskervilles*, after four seasons as Production Stage Manager at Boston Lyric Opera. Other opera work includes Sarasota Opera, the Spoleto Festival USA, and Los Angeles Opera. Theater credits include *The Last Romance* at Florida Rep in 2009; *Hamlet, Love's Labours Lost* and *Pericles* (The Shakespeare Theater at Carter Barron), and *Hedda Gabler* for The Shakespeare Theatre in Washington DC; and five seasons with Virginia Stage Company in her home city of Norfolk.

ALLISON POPIESKI (*Tango Choreographer*) received her Bachelor's degree in Theatre and Dance with a minor in Communications at Florida State University. Florida State is where she developed her love of Theatre Education, and she has been working with children ever since. She worked as an Acting Teacher at Young Actors' Theatre in Tallahassee and then as a Dance Instructor at Dance Depot, in her hometown, near Orlando. Last season, she was Florida Rep's Administration Intern and then continued on as the Summer Camp Choreographer. Allison is now the Education Assistant and is very excited to see what this season will bring!

CREATIVE TEAM

NICK TO (Assistant Stage Manager) is delighted to be making his backstage debut here at Florida Rep. Originally from Hong Kong, he graduated last June from Kalamazoo College in Michigan with a B.A. in Theatre. Nick was drawn to stage management when he realized it could bring him the closest to achieving his childhood dream of obtaining the superpower of invisibility. What keeps him in thespianism is the promise of working with the passionate and dynamic company that is Florida Rep. Nick sincerely hopes you thoroughly enjoy the performance and never notice stage management.

ROBERT F. WOLIN** (Set Designer)**

Regional: *Educating Rita, God of Carnage, King o' the Moon, Dial M for Murder, Middle Ages, Sugar Bean Sisters, Boys Next Door, Absurd Person Singular* (Florida Rep); *Master Class, Importance of Being Earnest, I Am My Own Wife, A Streetcar Named Desire, Handle with Care, Unnecessary Farce, A View from the Bridge, Honour, A Doll's House* (Gulfshore Playhouse); *Comedy of Errors, Othello, Romeo and Juliet, Cymbeline* (Alabama Shakespeare Festival); *Anything Goes, Pump Boys and Dinettes, Much Ado About Nothing, Dames at Sea, Man of La Mancha, Amadeus*, and several others (Porthouse Theatre); *A Number, Art, Three Days of Rain*, and several others (Northern Stage). Off Broadway: *An Evening with Quentin Crisp, Fraulein Else, Queen of Hearts, Shivaree*, and several productions for *The Glines*. Assistant Designer on Broadway: *Young Frankenstein, The Producers, Flower Drum Song, Never Gonna Dance with Robin Wagner, Liza's at the Palace* with Ray Klausen. Other design work: Six productions for the Florida State University School of Theatre which included *The Drowsy Chaperone, ...Spelling Bee, Bus Stop, The Miser, Fat Pig, and If You Give a Mouse a Cookie...*; live-action shows for Hershey Park 2006 and many events as a freelance art director for MTV Networks Special Events.
www.RFWolin.com



Actors' Equity Association (AEA) was founded in 1913 as the first of the American Actor unions. Equity's mission is to advance, promote and foster the art of theatre as an essential component of our society.

Today, Equity represents more than 40,000 actors, singers, dancers and stage managers working in hundreds of theatres across the United States. Equity members are dedicated to working in the theatre as a profession, upholding the highest artistic standards. Equity negotiates wages and working conditions and provides a wide range of benefits including health and pension plans for its members. Through its agreement with Equity, this theatre has committed to the fair treatment of the actors and stage managers employed in this production. AEA is a member of the AFL-CIO and is affiliated with FIA, an international organization of performing arts unions. For more information, visit www.actorsequity.org.



Florida Professional Theatres Association (FPTA)

is a statewide organization of professional theatre companies and theatre professionals interested in the development and promotion of professional theatre throughout Florida. Florida Repertory Theatre is a proud FPTA member theatre.



Florida Repertory Theatre is a member of **Theatre Communications Group (TCG)**, the national organization for the American Theatre.

SPECIAL THANKS

New Jersey Repertory Company
for its assistance with costumes



Rodgers & Hammerstein's
**A Grand Night
for Singing**

Conceived by Walter Bobbie
Music Arrangements by Fred Wells
Orchestrations by Michael Gibson & Jonathan Tunick

**NOW PLAYING IN THE
ARTSTAGE STUDIO THEATRE!**

A MAGICAL EVENING THAT WILL FILL YOUR
HEART WITH THE SOUND OF MUSIC!
TICKETS GOING FAST!

CALL NOW! 239.332.4488