

TWO 19TH-CENTURY PLAYS
BY AUGUST STRINDBERG IN REPERTORY

THE DANCE OF DEATH

ESC



Classic Stage Company
JOHN DOYLE, Artistic Director
TONI MARIE DAVIS, Chief Operating Officer/GM
presents

THE DANCE OF DEATH

IN A NEW VERSION BY
CONOR McPHERSON

BY **AUGUST STRINDBERG**

with

CASSIE BECK, CHRISTOPHER INNVAR, RICHARD TOPOL

Scenic Design
DAVID L. ARSENAULT

Costume Design
TRICIA BARSAMIAN

Lighting Design
STACEY DEROSIER

Sound Design
QUENTIN CHIAPPETTA

Original Music
JEFF BLUMENKRANTZ

Fight and Intimacy Direction
**ALICIA RODIS
CLAIRE WARDEN**

Casting
**TELSEY + COMPANY
ADAM CALDWELL, CSA
WILLIAM CANTLER, CSA
KARYN CASL, CSA**

Press Representative
BLAKE ZIDELL AND ASSOCIATES

Production Stage Manager
ROXANA KHAN
Assistant Stage Manager
JANELLE CASO

DIRECTED BY **VICTORIA CLARK**

Cast for THE DANCE OF DEATH

in alphabetical order

Cassie Beck.....Alice
Christopher Innvar.....Kurt
Richard TopolEdgar

TIME: Autumn, Turn of the 20th Century
PLACE: A coastal artillery fortress off the coast of Sweden

THE DANCE OF DEATH will be performed without an intermission.

All performers in this production are members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

The use of any recording device, either audio or video, and the taking of photographs, either with or without flash, is strictly prohibited. Please turn off all electronic devices such as cellular phones, beepers, and watches. The use of cell phones in the theater is prohibited by New York City law.

Who's Who



CASSIE BECK (Alice). Theater work on Broadway includes: *The Humans* (Tony Award Best Play, Drama Desk Ensemble Award), *Picnic*.

Off-Broadway theater work includes: *The Humans* (Roundabout), *This Flat Earth*, *The Whale*, *The Drunken City* (Theatre World Award), *A Prayer for My Enemy* (Playwrights Horizons), *By the Water* (Manhattan Theatre Club and Ars Nova), *The Insurgents* (LAByrinth Theater), *Happy Hour*, *Oohrah!* (Atlantic Theater Co), and *Smudge* (Women's Project Theater). Regional theater work includes: *Elemeno Pea* (South Coast Repertory and Humana Festival), *Prelude to a Kiss* (Huntington Theatre Co), *The Cherry Sisters Revisited* (Humana), *Three Sisters* (Williamstown Theatre Festival), and *The Consultant* (Long Wharf). Television appearances include: "High Maintenance," "Chicago Med," "Elementary," "Almost There," "Shameless," and the webseries *Accidental Wolf*. @cassiebeckster



CHRISTOPHER INNVAR (Kurt). Broadway: *Victor/Victoria*, *Les Miserables*, *The Three Penny Opera*, *110 In The Shade*, *The People In The Picture*, *The*

Gershwin's Porgy and Bess, *The Snow Geese*. Off-Broadway projects include *Floyd Collins* at Playwrights Horizons (Nonesuch Records), *King Lear* at the Delacorte, Signature, Atlantic, Women's Project, Vineyard, Transport Group, Red Bull, MTC, Lincoln Center. Directing: *The Other Place*, *The Whipping Man*, *Shining City*, *Period Piece/ Collyer Brothers*, *Camping With Henry and Tom* – Barrington Stage (Associate Artist). Recent Film/TV: *The Post*, "The Sinner," "Elementary," "Blacklist: Redemption," "Chicago Fire." Recent NY theater: Alex Lubischer's *Bobbie Clearly* at Roundabout Underground.



RICHARD TOPOL (Edgar). Broadway: Lemml in *Indecent* (OCC nomination), Larry David's *Fish in the Dark*, Drama Desk Awards for *The*

Normal Heart and *Awake & Sing*, *The Merchant of Venice* with Al Pacino, *Cymbeline*, *The Country Girl* and *Julius Caesar* with Denzel Washington. Off-Broadway: *Regrets* (MTC); *Bronx Bombers*, *Opus* (Primary Stages); *When the Rain Stops Falling* (Lincoln Center); *King Lear*, *Twelfth Night*, *Winter's Tale* (The Public); *Hamlet* (TFANA); also New Group; EST; Soho Rep; Naked Angels; Playwrights Horizons. Film/TV includes *Lincoln*, *Indignation*, *Mickey Blue Eyes*, *Great Gilly Hopkins*, recurring roles on "Manifest," "Genius: Einstein," "Billions," "The Practice," "Covert Affairs," and "Perception," and guest appearances on "The Good Wife," "Elementary," "Person of Interest," all of the "Law & Order" series, "Ed," "Gilmore Girls," and "Drew Carey."

CONOR McPHERSON (Adaptor).

Conor McPherson's plays include *Rum & Vodka*, *The Good Thief*, *This Lime Tree Bower*, *St Nicholas*, *The Weir* (Olivier Award), *Dublin Carol*, *Port Authority*, *Shining City* (Tony Award nomination), *The Seafarer* (Olivier, Tony, and Evening Standard Award nominations), *The Veil*, *The Night Alive* (New York Drama Critics' Circle Award), and most recently, the Olivier Award-winning musical, *Girl from the North Country*, with Bob Dylan.

VICTORIA CLARK (Director) is inspired to tell stories as director and actor, and thrilled to be directing for Classic Stage Company under the artistic direction of colleague John Doyle. Director: *Newton's Cradle* (NYMF- Best Director and Best Musical), *The Trouble with Doug* (Fredericia Theater/Denmark), *Hansel and Gretl* and

Who's Who

Heidi and Günther (Village Theater Festival of New Musicals), Mary Jo Shen's *Piano Paper* (*Joe's Pub*), Goodspeed Opera House, Philadelphia Opera, Texas Opera Theater, NAMT, and the short film, *For Me & My Gal* (Niko Frank Productions.) Fall 2018: *Scaffolding*, a one-act musical by Jeff Blumenkrantz starring Rebecca Luker for "Inner Voices" at the Barrow Group Theater. Artist-In-Residence: Duke University and Pace University. Visiting faculty: Yale University. Actor: 12 Broadway shows, many off-Broadway plays and musicals. Films include *The Cradle Will Rock*, *The Happening*, *Harvest*, *Wanderland*, and *Main Street*, directed by John Doyle. Upcoming: *The Truth about the Harry Quebert Affair* mini-series for EPIX. 4 Tony nominations, 1 Tony: *The Light in the Piazza*.

DAVID L. ARSENAULT (Scenic Designer). CSC: *Peer Gynt*, *Julius Caesar*. CSC as associate: *Arturo Ui*, *Fire and Air*, *Twelfth Night*, *As You Like It*, *Pacific Overtures*, *Allegro*, and *Passion*. Broadway (Associate): *The Color Purple* (also London and National Tour), *Les Liaisons Dangereuses*, *King Charles III*, and *Constellations*. Regional: Kennedy Center, Bay Street Theatre, George Street Playhouse, Geva Theatre, Hangar Theatre, Kitchen Theatre Company, Gulfshore Playhouse, Northern Stage, Dorset Theatre Festival, and Weston Playhouse among others. International: English Theatre Berlin. Member: USA 829. Education: Ithaca College. DavidArsenaultDesign.com

TRICIA BARSAMIAN (Costume Designer) NY: *KPOP* (Lucille Lortel nomination), *Sweetee*, *Paradiso*, *Empire Travel Agency 1.0*, *Does it Hurt When I Do This?* (Woodshed Collective), *Yank! A WWII Love Story*, *Sistas: The Musical*. Regional: The Alley Theatre, Barrington Stage Company, Hartford

Stage, Virginia Stage Company, John W. Engeman Theatre, Resident Ensemble Players, TheaterWorks. Select associate/asst costume design: *Mean Girls*, *Madonna Rebel Heart Tour*, *American Psycho*, *Something Rotten!*, *The Queen of the Night*, *Annie*, *Hands on a Hardbody*, Taylor Swift *Speak Now* Tour. Tricia holds an MFA from NYU and a BFA in design from North Carolina School of the Arts.

STACEY DEROSIER (Lighting Designer) is a NYC based lighting designer. Her credits include: *Lewiston/Clarkston* (Rattlestick Playwrights Theater), *tick, tick... BOOM!* (Brown/Trinity MFA), *Detroit '67* (The Julliard School), *The Revolving Cycles Truly & Steadily Roll'd* (Playwright's Realm), *1969: The Second Man* (3rd Place Projects) as co-lighting designer, *Came Tumbling After* (The National Theater of Uptown), *Don Juan Comes Back from the War* (Columbia University), *Thyestes* (NYU Graduate Acting). She also has worked as production designer on short films *Baggage* (dir. Stacey Maitlin) and *Will You Be My Twin?* (dir. Anna Alekhina). staceyderosier.com

QUENTIN CHIAPPETTA (Sound Designer). Quentin Chiappetta's collaborations span from original music and sound design for on and Off-Broadway productions (*Irena's Vow*, *Murder in the First*, *Martin Luther on Trial*, *Terms of Endearment*, *The Snow Orchid*, *Catching the Butcher*, *Road to Damascus*, *A Wilder Christmas*, *The Navigator*) to television ("The First 48," "Dallas," "SWAT") music and sound design for film and documentaries (*Daughters of Destiny*, *3 Backyards*, *Film Hawk*) and collaborations with artists including Christian Marclay (*The Clock*). He has received Drama Desk and Lucille Lortel Award nominations and has won two Innovative Theatre Awards. Medianoise.com

Who's Who

JEFF BLUMENKRANTZ (Composer) is thrilled to be collaborating once again with Victoria Clark. Composer: *Scaffolding* ("Inner Voices" 2018, dir. Victoria Clark), *Urban Cowboy* (Tony nomination), *Month Upon a Time*, *I've Been Played: Alysha Umphress Swings Jeff Blumenkrantz*, *The Jeff Blumenkrantz Songbook* Podcast (on iTunes). Songs recorded by Victoria Clark, Audra McDonald, Sutton Foster, Rebecca Luker, and Megan Mullally, among others. 2011 Fred Ebb Award recipient. Commissions from Lincoln Center, Carnegie Hall, and Guggenheim Works and Process. Actor: *Bright Star*, *Murder for Two*, *The Big Sick*, "The Detour," "Will and Grace," *Joseph*, *Candide*, *Sweeney Todd*, and more. jeffblumenkrantz.com

ALICIA RODIS (Fight & Intimacy Director) is an intimacy director, fight director, SAG-AFTRA stunt performer, teacher, and actor. She is a co-founder and associate director of Intimacy Directors International. Her work has been seen in film and television as well as many theaters, universities, and training programs including Juilliard, Yale School of Drama, and New York University, among others. Alicia is currently the intimacy consultant for HBO Studios as well as an intimacy coordinator for multiple HBO shows, including "The Deuce," "Watchmen," and "Crashing." She is a Certified Teacher with the Society of American Fight Directors.

CLAIRE WARDEN (Intimacy & Fight Director). Co-leader of the Intimacy Direction movement across the industry. Claire consults for and intimacy coordinates on numerous television networks, including HBO, as well as independent films. Intimacy and fight director of *Slave Play* (NYTW), as well as the upcoming *Daddy*

(Vineyard/New Group), *BLKS* (MCC Theatre) and others both in New York and regionally. Claire trains faculty and students in acting training institutions across the country, including Yale, NYU, Juilliard, Columbia, the O'Neill Theatre Center, Cambridge University (UK), and Northeastern University. She is also part of the teaching team of Intimacy Directors International, training the next generation of Intimacy Directors. teamidi.org. clairewarden.com

ALEXANDER WYLIE (Properties Designer) is thrilled to be working on *The Dance of Death* at Classic Stage Company. His most recent credits include: (Properties Master) *The Public: Mobile Unit: Midsummer Night's Dream*, *Gospel at Colonus*, *Ain't No Mo'*, *Masculinity Max*. MCC: *The Light*. Playwrights Realm: *The Revolving Cycles Truly and Steadily Roll'd*. The Tank: *Red Emma & The Mad Monk*. The Acting Company: *X: Or, Betty Shabazz v. The Nation*. (Assistant Properties Master) *The Public: Othello*, *The Low Road*, *Office Hour*, *Julius Caesar*. alexanderwylie.com

ROXANA KHAN (Production Stage Manager) CSC Debut. Off-Broadway: *Kings* (Public Theater), *Pride and Prejudice* by Kate Hamill (Primary Stages/Hudson Valley Shakespeare Festival). Selected Regional: *Thousand Pines* (Westport Country Playhouse); *Richard II*, *Taming of the Shrew*, *General From America* (Hudson Valley Shakespeare Festival); *Shakespeare in Love*, *The Siegel*, *All the Way* (South Coast Repertory); *Head Over Heels*; *The Count of Monte Cristo*; *Guys and Dolls*; *The Coconuts*; *Into the Woods*; *King Lear*; *The Tenth Muse*; *Romeo and Juliet*; *Animal Crackers*; *Henry IV, Part II* (Oregon Shakespeare Festival). Pasadena Playhouse, Wallis Annenberg Center, Laguna Playhouse, Kirk Douglas Theatre, Boston Court Pasadena.

Who's Who

JANELLE CASO (Assistant Stage Manager) is making her Classic Stage Company debut. The Public Theater: *Wild Goose Dreams*, *Mlima's Tale*, Under the Radar Festival, *Oedipus El Rey*, *Star Crossed*. Broadway: *Charlie and the Chocolate Factory*, *Noises Off*. National tour: *Evil Dead*. Regional: *A Midsummer Night's Dream*, *Hamlet*, *Othello*, *The Comedy of Errors*, *Frost/Nixon*, *RFK*, *American Sligo*, *Hurlyburly*, *Fiddler on the Roof*, *Gypsy*, Philadelphia Orchestra Valentine's Day Concert. MFA from Columbia University.

CALLIE FOSBURGH (Dramaturg). CSC debut. Previous credits include *Newton's Cradle* (directed by Victoria Clark); *Tenn* (dir. Annette Jolles); *Macbeth* (dir. Deb Margolin), and various others. Former literary assistant at Long Wharf Theatre, and currently pursuing an MFA in Dramaturgy and Dramatic Criticism at the Yale School of Drama.

GINNA DOYLE (Assistant Director) is honored to be a part of this CSC Production. New York: *Newton's Cradle*, directed by Victoria Clark. Performing Credits: *Once* (Weston Playhouse), *Soul Doctor* (Lyceum Theatre), *An American Daughter*, *Orpheus in the Berkshires* (Williamstown), and *Three Sisters* (Yale School of Drama). Yale, 2017. Love always to Mom & Dad. ginnadoyle.com

M. MERIWETHER SNIPES (Assistant Costume Designer) is a NYC-based costume designer for stage and film. A few of her selected NYC theater design credits include: *Half Moon Bay* (Inner Voices), *Primal Play* (New Georges), *On the Other Side of the River* (New Worlds Theatre Project), *Requiem for Black Marie* (Incubator Arts Project), *Sakharam Binder* (Columbia University), *The Caucasian Chalk Circle*

(Sonnet Repertory Theatre). She is also a 2012 Princess Grace Foundation-USA Theater Award winner and an MFA graduate of NYU's Tisch School of the Arts.

TED BOYCE-SMITH (Assistant Lighting Designer) is a lighting and projection designer for theater, opera, dance and events. Recent credits include: *Trouble in Mind* (AADA, NYC), *Uncle Vanya* (The Cutting Ball Theater, SF), *New Here* (Dixon Place, NYC), *We Shall Not be Moved* (Dutch National Opera, Assoc), *The Summer King* (Michigan Opera Theatre, Assoc), *The Spongebob Squarepants Musical* (Palace Theater, Broadway, Assoc). MFA: NYU/Tisch. Member of United Scenic Artist Local 829. tedboycesmith.com

MATTHEW SULLIVAN (Assistant Sound Designer) is a sound artist and musician whose diverse career in creating and curating sound encompasses records, films, dance, and theater. He graduated from the Peabody Conservatory at Johns Hopkins before moving to New York to work with Quentin Chiappetta at Medianoise and at legendary recording studios Sear Sound and Reservoir Studios. Recent theater credits include *My Life On A Diet*, The IDACO Festival, *Black Inscription*, and *The Show Off*.

TELSEY + COMPANY (Casting) Broadway/Tours: *Beetlejuice*, *Be More Chill*, *Network*, *The Cher Show*, *The Prom*, *Pretty Woman*, *My Fair Lady*, *Mean Girls*, *Frozen*, *Anastasia*, *Come From Away*, *Waitress*, *Hamilton*, *Kinky Boots*, *Wicked*, *Hello, Dolly!*, *Charlie and the Chocolate Factory*, *On Your Feet!*. Off-Broadway: Atlantic Theater Company, MCC Theater, St. Ann's Warehouse, Second Stage Theater. Film: *Mary Poppins Returns*, *Ben Is Back*, *The Greatest Showman*, *Into the Woods*, *Rachel*

Who's Who

Getting Married. TV: "Rent: Live," "Murphy Brown," "This Is Us," "House of Cards," "NCIS: New Orleans," "One Day at a Time."

www.telseyandco.com

CLASSIC STAGE COMPANY (CSC) is committed to re-imagining classic stories for contemporary audiences. The company has been a home for New York's finest established and emerging artists to grapple with the great works of the world's repertory that speak directly to the issues of today. CSC serves an average of 35,000 audience members annually, including more than 4,000 students through its nationally recognized education programs. Productions have been cited repeatedly by all of the major Off-Broadway theater awards including the Obie, Drama Desk, Outer Critics Circle, Drama League, Audelco, and the Lucille Lortel Award for Outstanding Body of Work.

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A Note on THE DANCE OF DEATH

When August Strindberg wrote *The Dance of Death* in the spring of 1900, he was already an established name in European theater. Born the son of a merchant and a maidservant in Stockholm, Sweden, 1849, he had spent his youth bouncing back and forth between a multitude of jobs (among them teacher, librarian, journalist, and science writer) before turning to writing in his early thirties. His first publication—a novel called *The Red Room*—was a quick success, and it wasn't long before he had branched out into the theater. By the time he reached forty, Strindberg had already become known across Europe as a compelling satirist of societal politics. Plays like *The Father* (1887) and *Miss Julie* (1888) had built his reputation as a writer with a flair for aggressive realism and wit, and he—along with playwrights like Anton Chekov and Henrik Ibsen—was heralded as ushering in a new era of naturalism in drama.

But even as Strindberg was finding artistic success, his personal life was starting to fracture. Increasingly disillusioned with what he saw as the hypocrisy of Swedish society—and frustrated by an accusation of blasphemy leveled against his writing by the highly conservative Stockholm courts—he spent almost two decades in self-imposed exile, travelling through Europe and trying to manage his declining mental health. It was an issue that would follow him for the rest of his life, the result of what some people claimed was great intellectual strain, and others the byproduct of a series of unhappy marriages and unhappier divorces.

Much has been said about Strindberg's contentious relationship with women—both in his plays and his personal life. Each of his three marriages ended disastrously, and his distrust of the opposite sex often spilled over into his (famously autobiographical) work. "I have worked myself through and out of the woman question," he said in a letter to his publisher in 1889, and, in the same letter, dismissed Ibsen—the other giant of the Scandinavian stage—as an "ignorant woman's writer." But for all of Strindberg's undeniable misogyny, the women he wrote into being have continued to captivate audiences for more than a century. *The Dance of Death's* Alice (herself a loosely disguised portrait of Strindberg's first wife, actress and former Baroness Siri von Essen), is a perfect object of this enduring fascination: she is a calculating, practical, and above all, deeply human presence; an equal partner to her husband in an absurdist and claustrophobic portrayal of just how bleak marriage might be.

As Strindberg was writing the tripartite dance between Alice, Edgar, and Kurt onto the stage in that spring of 1900, he was in the midst of an artistic transition of his own. Looking beyond the naturalistic drama that had made him famous, he was starting to explore a psychological expressionism that would define later plays like *Dream Play* and *Ghost Sonata*. *The Dance of Death* exists somewhere in between these two poles, carving out a spot for itself in its energetically tight juxtaposition of both styles. It is a unique work of a unique playwright, and one that resonates just as much today as it did at the turn of the twentieth century.

– Callie Fosburgh, Dramaturg

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Credits:

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Gina Cimmelli, **Director of Audience Services**
Michael Gurdo, **Production and Facilities Manager**
Phil Haas, **Director of Marketing and Communications**
Brendan McNamara, **Assistant General Manager**
Michael Mullen, **Education Coordinator**
Cassandra Nwokah, **Executive Assistant**
Oliver Pattenden, **Director of Development**
Megan Sover, **Company Manager**

Box Office Associates

Emily Murphy, Clarisse Van Kote

House Managers

Emma Howard, Alexander Irish, Emily Murphy, Zainab Musa, Cassandra Nwokah, Patrick Truhler

Special Services

Schall & Ashenfab, CPAs, LLC, **Auditor**
Joan Marcus, **Company Photographer**
Robert Goldberg, Yorke Construction, **Construction**
Advance NYC, **Development Consultant**
Design Army, **Graphic and Web Design**

C&S International Insurance Brokers, Inc., **Insurance**
Turner P. Smith, **Legal Counsel**
OvationTix, **Ticket Services**
Openbox9, **Website Development**



THE ACTORS AND STAGE MANAGERS EMPLOYED IN THIS PRODUCTION ARE MEMBERS OF ACTORS' EQUITY ASSOCIATION, THE UNION OF PROFESSIONAL ACTORS AND STAGE MANAGERS IN THE UNITED STATES



United Scenic Artists • Local USA 829
of the IATSE, represents
the Designers & Scenic Artists
for the American Theatre



The Director and Choreographer are members of the STAGE DIRECTORS AND CHOREOGRAPHERS SOCIETY, a national theatrical labor union.