

**ASH50**  
**YEARS**

# Welcome

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It's with great pleasure that I welcome Fiasco Theater to our 50th anniversary season here at Classic Stage Company. I was first introduced to the work of this extraordinary company when I was invited to their production of *Cymbeline* here in New York City. I was struck by the honesty of their storytelling and by the truly ensemble nature of their work. Watching them grow as a company through their recent wonderful and varied repertoire has been thrilling. Their commitment to language and to the power of simple theatricality has helped sustain my faith that there will always be new and exciting artists working together to make theater accessible for all.

In planning our season here at CSC, I was mindful not only of choosing a repertoire that followed our mission, but also of heralding this as a new chapter in our relationships with fellow theater companies. One of the ways we are doing this is in making partnerships with groups of theater-makers who have their own identity but with whom we share common goals.

Our collaborations with Fiasco Theater and later with Transport Group are new ventures for us, which I hope will be the first of many more future opportunities. Developing our own work, whilst sharing and hosting companies who are also working hard to create exciting repertoire, should be positive for us all. We can learn from each other, share and support each other, and provide varied and rich opportunities for our audiences.

We are very fortunate at CSC to have such a wonderful and much-loved home on 13th Street. It is an honor to share it with other companies. To inaugurate this new chapter I would like to reiterate a warm welcome to Fiasco Theater with what I know will be a thrilling production of *Twelfth Night*.

*Twelfth Night* is a fitting companion piece to *As You Like It* in Act I of our 50th anniversary season. Written within a few years of each other, and both dealing with issues of disguise, it is interesting to see them alongside each other. This play is often said to be the "perfect" play. Beautifully structured and with exquisite characters, it is hopefully as much a great holiday play as it was when first performed in 1601-2.

Enjoy yourself and have very happy holidays.

John Doyle  
Artistic Director



**Classic Stage Company**

JOHN DOYLE, Artistic Director  
JEFF GRIFFIN, Executive Producer

presents

**FIASCO THEATER'S**  
**TWELFTH NIGHT,**  
**OR WHAT YOU WILL**

**BY WILLIAM SHAKESPEARE**

with

JESSIE AUSTRIAN  
NOAH BRODY  
TINA CHILIP  
PAUL L. COFFEY  
ANDY GROTELUESCHEN

JAVIER IGNACIO  
DAVID SAMUEL  
BEN STEINFELD  
PACO TOLSON  
EMILY YOUNG

Scenic Design  
**JOHN DOYLE**

Costume Design  
**EMILY REBHOLZ**

Lighting Design  
**BEN STANTON**

Voice Consultant  
**ANDREW WADE**

Musical Direction  
**BEN STEINFELD**

Fight Choreography  
**NOAH BRODY**

Assoc. Set Design  
**DAVID L. ARSENAULT**

Props Design  
**ANDREW DIAZ**

Casting  
**STEWART/WHITLEY**

Production Stage Manager  
**KRISTIN M. HERRICK**

General Manager  
**TERESA GOZZO**

DIRECTED BY  
**NOAH BRODY and BEN STEINFELD**

*Developed as part of New Victory LabWorks at The New Victory Theater in New York City.*

# Who's Who

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## **JESSIE AUSTRIAN** (Olivia)

Co-artistic director of Fiasco Theater. Broadway: *The Importance of Being Earnest*, *Lend Me a Tenor*. Off-Broadway: Fiasco's *Into the Woods*, *Measure for Measure*, *Cymbeline* and *The Two Gentlemen of Verona*; *The Marriage of Bette and Boo*. London: Fiasco's *Into the Woods*. Regional: The Old Globe, McCarter, Folger Theatre, The Guthrie, Trinity Rep, ATL and Williamstown, among others. TV/Film: "Unbreakable Kimmy Schmidt", "Made in Jersey", "Futurestates". Co-director of Fiasco's *The Two Gentlemen of Verona* and *The Imaginary Invalid*. Adjunct faculty at NYU's Gallatin School. Proud graduate of Brown and the Brown University/Trinity Rep M.F.A. acting program. [www.jessieaustrian.com](http://www.jessieaustrian.com)



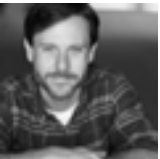
## **NOAH BRODY** (Orsino, Co-Director)

CSC: *As You Like It*. Co-Artistic Director of Fiasco Theater. Noah has acted in all of Fiasco's productions including the *Two Gentlemen of Verona* (Folger Theatre, TFANA), and co-directed Fiasco's productions of *Into the Woods* nationally and internationally (Roundabout - 2015 Lortel Award for Best Revival), *The Imaginary Invalid* (Old Globe), *Measure for Measure* (New Victory/Long Wharf - NY Times Top Ten of 2014), *Twelfth Night*, and *Cymbeline*, which received the 2012 Off Broadway Award for Best Revival. Noah has acted at theaters around the country and in Europe, appeared shirtless on soap operas, headless on a crime drama, and as a torso on some underwear boxes. He is a proud graduate of the Brown University/Trinity Rep M.F.A. acting program.



## **TINA CHILIP** (Maria)

CSC and Fiasco debut. NY credits: *House Rules*, *Flipzoids* (Ma-Yi Theatre); *Golden Child* (Signature); *A Dream Play* (NAATCO); *Joy Luck Club* (Pan Asian Rep). Regional: *after all the terrible things I do* (Huntington Theatre - IRNE nomination); *All The Roads Home* (Cincinnati Playhouse); *Tokyo Fish Story* (Old Globe); *Chinglish, Our Town* (Portland Center Stage); *Intelligent Homosexual's Guide...* (Berkeley Rep); *M. Butterfly* (Guthrie). TV: "Deception", "Castle Rock", "Elementary", "Madam Secretary", "Royal Pains", "Mysteries of Laura". Training: Brown University/Trinity Rep M.F.A. acting program.



## **PAUL L. COFFEY** (Malvolio)

Off-Broadway: *Into the Woods* (Roundabout Theatre Co.), *The Two Gentlemen of Verona* (Theatre for a New Audience), *Cymbeline* (Theatre for a New Audience/Barrow Street Theatre), *The Taming of the Shrew* (Theatre for a New Audience), *Measure for Measure* (The New Victory Theater). London: *Into the Woods* (Menier Chocolate Factory). Regional: The Old Globe, Napa Valley Shakespeare, Folger Shakespeare Theatre, McCarter Theater Center, Trinity Repertory Company, Pig Iron Theatre Company, The Vineyard Playhouse, The Theater at Monmouth, The Peterborough Players, The Berkshire Theatre Festival. Paul is a graduate of the Brown University/Trinity Rep M.F.A. acting program and a Fiasco Theater company member.



## **ANDY GROTELUESCHEN** (Sir Toby Belch)

Fiasco Theater's *The Imaginary Invalid*, *The Two Gentlemen of Verona*, *Measure for Measure*, *Into the Woods*, *Twelfth Night*, and *Cymbeline*. Broadway: *Cyrano de Bergerac*. NY/Regional: The Public, Theatre for a New Audience, New Vic, The Guthrie, The Acting Company, Old Globe, Long Wharf, Trinity Repertory Company, Yale Rep, A.R.T., among others. Film: *Coin Heist*, *Geezer*, *Still on the*

*Road and Tumorhead*. TV: "Elementary", "The Good Wife," and "The Knick." Graduate of the Brown University/Trinity Rep M.F.A. acting program, an apprentice to Christopher Bayes, and a Fiasco Theater company member.



**JAVIER IGNACIO** (Sebastian)

Broadway: *Side Show* as Houdini/Dog Boy. National Tour: Fiasco Theatre's *Into the Woods* as Baker/Mysterious Man/Rapunzel's Prince u/s. NY Theatre: *Children of Salt* (NYMF) as Jonas. Regional: *Side Show* (La Jolla Playhouse/ Kennedy Center); *Damn Yankees*, *White Christmas*, *Seussical*, *Aida* (MTWichita); *Forever Plaid* (Alhambra Dinner Theatre); *Les Miserables* and *1776* (Carbonell Nom. - The Actors' Playhouse). Concert work: The Lotus Club, The Waldorf Astoria, and Feinstein's 54 Below. Musical Theatre alumni at Wichita State University and proud AEA member. [www.javierignacio.com](http://www.javierignacio.com)



**DAVID SAMUEL** (Antonio)

CSC: *As You Like It*. Theater: *To Kill A Mockingbird*, *Blues For Mr. Charlie* (Trinity Rep), *Ruined* (Arena Stage), *Taming of The Shrew*, *The Glow Overhead*, *Tiny Houses* (Chautauqua), *Far From Heaven*, *Beyond The Canvas*, *Time Flies* (Williamstown). Film: *Killing Ruby*. David recently graduated with his MFA in Acting from Brown University/Trinity Rep, where in addition to training as an actor, he filmed a documentary on the Red Terror in his family's native country of Ethiopia. [www.kingofaxum.com](http://www.kingofaxum.com)



**BEN STEINFELD** (Feste, Co-Director)

Broadway: *Cyrano de Bergerac*, *Bloody Bloody Andrew Jackson*. Off-Broadway: Fiasco Theater's acclaimed productions of *Into the Woods* (Roundabout - Lortel Nom.), *Cymbeline* (TFANA/Barrow Street Theatre), *Measure for Measure* (New Victory). London: *Into the Woods* (Menier Chocolate Factory). Regional: Portland Center Stage, Williamstown, Westport, Old Globe, McCarter, Long Wharf, and Trinity Rep. Film/TV: HBO's "Muhammad Ali's Greatest Fight", "The Good Wife", "Law & Order: CI." Additional directing: Fiasco's *The Two Gentlemen of Verona* (Folger/TFANA). Training: Brown University/Trinity Rep M.F.A. acting program.



**PACO TOLSON** (Sir Andrew Aguecheek)

CSC and Fiasco Theater debut. Off-Broadway: *Vietgone* at Manhattan Theater Club (Lortel nomination), *Rescue Me*, *Children of Vonderly*, and *Soul Samurai* (Ma-Yi Theater Company); *End Days* (Ensemble Studio Theater). Regional: *Vietgone*, *Peter and the Starcatcher* (South Coast Rep), *The Winter's Tale* (Oregon Shakespeare Festival), *Tooth and Claw*, *Arabian Nights* (Arden Theatre Company). NY: *Slavey* (Clubbed Thumb), *Fight Girl Battle World*, *Agent G* (Vampire Cowboys). Film/TV: "Law & Order: Criminal Intent," "Madam Secretary," "Happy!," *7 Day Gig*, *Jesus Year*, and *Lemonade*. Paco Tolson was named "Person of the Year" 2009 (NYTheater.com) and hailed as a "New York Treasure" (Time Out NY).



**EMILY YOUNG** (Viola)

CSC debut. With Fiasco: *The Imaginary Invalid* (Old Globe), *Into The Woods* (Menier Chocolate Factory, Roundabout, Old Globe, McCarter), *The Two Gentlemen of Verona* (Theatre For A New Audience, Folger), *Measure for Measure* (Long Wharf, New Victory),

# Who's Who

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*Cymbeline* (Theatre for a New Audience, Barrow Street). Broadway: *Bloody Bloody Andrew Jackson*. Off-Broadway: *The Servant of Two Masters* (Theatre for a New Audience). Film/TV: Cinemax's "The Knick" (Stephen Soderbergh), "God of Love" (Academy Award, Best Short), "Manhattan Melody" (Telluride Film Festival), "Natives" (SXSW). M.F.A. Brown/Trinity; B.A. Brown University. Fiasco Theater company member.

## **JOHN DOYLE** (Scenic Designer)

CSC: *As You Like It, Passion, Allegro, Peer Gynt, Dead Poets Society, Pacific Overtures*. Broadway: *Sweeney Todd* (Tony and Drama Desk Awards for Best Director of a Musical), *Company* (Tony Award for Best Musical Revival), *A Catered Affair* (Drama League Award for Best Musical Production), *The Visit* (Tony nomination for Best Musical), *The Color Purple* (Tony Award for Best Musical Revival, Drama Desk Award for Best Director of a Musical). Off-Broadway: *Wings* (Second Stage Theatre), *Road Show* (The Public Theater), *Where's Charley?*, *Irma La Douce* (City Center Encores!). Regional: *Kiss me, Kate* (Stratford Festival), *The Caucasian Chalk Circle* (A.C.T.), *Merrily We Roll Along*, *The Three Sisters* (Cincinnati Playhouse in the Park), *Ten Cents a Dance* (Williamstown Theatre Festival), *The Exorcist* (L.A.). In the U.K., John Doyle has been artistic director of four regional theaters. Numerous credits include *The Gondoliers, Mack and Mabel* (West End), *A Midsummer Night's Dream* (Regent's Park), *Oklahoma!* (Chichester), *Amadeus* (Wilton's Musical Hall). Opera includes *Madama Butterfly* (Grange Park), *Lucia di Lammermoor* (Houston/La Fenice/Sydney Opera House), *Peter Grimes* (Metropolitan Opera), *The Rise and Fall of the City of Mahogany* (L.A. Opera). He directed the film *Main Street*. John Doyle is Artistic Director of CSC.

## **EMILY REBHOLZ** (Costume Designer)

CSC: Debut. Fiasco: *The Imaginary Invalid* (Old Globe). Broadway: *Dear Evan Hansen; Oh, Hello on Broadway; If/Then; Vanya and Sonia and Masha and Spike; Bloody Bloody Andrew Jackson*. Extensive Off-Broadway and regional design.

## **BEN STANTON** (Lighting Designer)

Broadway: *Junk, Six Degrees of Separation, Fully Committed, Fun Home* (Tony nom.), *Deaf West's Spring Awakening* (Tony nom.), *An Enemy of the People, Seminar*. Off-Broadway: *Napoli Brooklyn; Charm; The End of Longing; Derren Brown: Secret; Yen* (Lortel nom.); *The Legend of Georgia McBride* (Lortel nom.); *The Nether* (Lortel nom.); *Our Lady of Kibeho* (Drama Desk nom.); *Marjorie Prime* (Hewes nom.); *The Christians; Dot; Belleville* (Lortel nom.); *Murder Ballad* (Lortel nom.); *The Whipping Man* (Lortel Award, Drama Desk nom.); *Angels in America* (Hewes nom.); *Into the Woods* (NYSF). Concert designs for Regina Spektor, Sufjan Stevens, St. Vincent. Recipient of the 2015 Obie Award for Sustained Excellence in Lighting Design.

## **ANDREW WADE** (Voice Consultant)

Broadway: *Matilda the Musical* (and tour); *A Bronx Tale*. The Public Theater: Director of Voice and Speech. The Royal Shakespeare Company: Head of Voice. NYTW: *Othello*. TFANA: Voice Director. Cicely Berry: many projects. Guthrie Theater: (since 2002). Teaching: Juilliard (Adjunct Faculty Drama Division); Stella Adler (Master Teacher Voice and Speech); BADA Oxford; Guthrie GEx. Film: *Shakespeare in Love*. Workshops: worldwide. Fellow: Rose Bruford College, U.K.

## **DAVID L. ARSENAULT** (Associate Scenic Designer)

CSC: Scenic Design: *Peer Gynt*. Associate Scenic Designer: *Passion, Allegro, Pacific Overtures*. Broadway (as Associate/Assistant): *The Color Purple* (also London and National Tour), *King Charles III, Constellations, Disaster!, Les Liaisons Dangereuses*, and Disney's *Frozen*. Other recent NYC Designs: *A Better Place* (The Duke), the NY Times Critic's Picks *Handle With Care* (Westside), and *The Awake* (59e59). International: English Theatre Berlin. Regional: Kennedy Center, Geva Theatre, Bay

# Who's Who

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Street Theatre, Hangar Theatre, Kitchen Theatre Company, Gulfshore Playhouse, Northern Stage, Dorset Theatre Festival, and Weston Playhouse among others. Member: USA 829. Education: Ithaca College. [www.DavidArsenaultDesign.com](http://www.DavidArsenaultDesign.com)

## **STEWART/WHITLEY** (Casting)

Duncan Stewart CSA & Benton Whitley CSA. Broadway/NY: *The Great Comet* (Josh Groban), *On The Town*, *Pippin*, *Chicago The Musical*, *La Cage Aux Folles*, *The Radio City Christmas Spectacular*, *West Side Story* (Carnegie Hall), *The Band Wagon*, *Carnegie Hall Sings*, *Pageant*. West End/UK: *West Side Story*, *Thriller Live*, Menier Chocolate Factory. Tours: *Finding Neverland*, *Into The Woods*, *The Bodyguard*, *Once*, *Shrek*, *Elf*, *Flashdance*, *Anything Goes*, *Bullets Over Broadway*, *The Duck Commander Musical*, *We Will Rock You*. Upcoming: *View From the Bridge* (Alley Theatre), *Sondheim on Sondheim* (Gustavo Dudamel - Hollywood Bowl/LA Phil), *Prince of Egypt* (Stephen Schwartz), *Hadestown* (Rachel Chavkin), *Man In The Ceiling* (Andrew Lippa); Regional: American Repertory Theatre, Godpeed Theatre, The Alley Theatre, Bay Street Theatre, Theatre Under the Stars (TUTS), Asolo Rep, For The Record, RCCL. CSA Artios Awards Winner. [www.stewartwhitley.com](http://www.stewartwhitley.com)

## **KRISTIN M. HERRICK** (Production Stage Manager)

CSC: *The Liar*, *Nathan the Wise*, *Hamlet*, *The Heir Apparent*, *Ivanov*. Off-Broadway: *Honky* (Urban Stages), *All in the Timing* (Primary Stages), *Cymbeline*, *Macbeth* (TFANA). National Tour: *Smokey Joe's Café*. Regional: *The Secret Garden*, *All Shook Up* (New London Barn Playhouse), *Return to the Forbidden Planet* (The Rubicon), *Annie Get Your Gun*, *To Kill a Mockingbird* (Mirror Rep), *A Funny Thing...Forum*, *Much Ado About Nothing*, *HONK!*, *Jitney*, *My Wonderful Day* (Two River Theater), *Pal Joey* (Arkansas Rep). Other: *Jesus Hopped the A-Train* (AITAF - Tokyo).

## **CHANDALAE NYSWONGER** (Assistant Stage Manager)

Broadway: *Anastasia*. Off-Broadway: *Jesus Hopped the "A" Train* (Signature Theatre), *Somebody's Daughter* (Second Stage), *Fiorello!* (Berkshire Theatre Group-NYC run). Regional: *Hamlet*; *Reverberation*; *Rear Window*; *Romeo and Juliet*; *Kiss Me, Kate* (Hartford Stage); *At Home at the Zoo*; *The Mystery of Irma Vep*; *Oklahoma!* (Berkshire Theatre Group); *A Civil War Christmas*; *Wild With Happy*; *dance of the holy ghosts* (Center Stage).

**FIASCO THEATER** is an ensemble theater company created by graduates of the Brown University/Trinity Rep M.F.A. acting program. Past shows: *Cymbeline* (Theater for a New Audience/Barrow Street), *Into the Woods* (Roundabout, Old Globe, McCarter), *Measure for Measure* (Long Wharf) & *The Two Gentlemen of Verona* (Folger/Theater for a New Audience), *The Imaginary Invalid* (Old Globe). *Cymbeline* was honored with the 2012 Off-Broadway Alliance Award for Best Revival. *Into the Woods* garnered the 2015 Lucille Lortel Award & Off Broadway Alliance Award for Best Revival. Fiasco Theater receives support from ART/NY Creative Space Grant, supported by Andrew W. Mellon Foundation, Holtsinger Foundation, Howard Gilman Foundation, Shubert Foundation, Lucille Lortel Foundation & Actor's Equity Association.

**CLASSIC STAGE COMPANY (CSC)** Currently celebrating its 50th season, CSC is committed to reimagining classic stories for contemporary audiences and is 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 over 35,000 audience members annually, including more than 4,000 students through its nationally-recognized education program. Productions have been cited repeatedly by all major Off-Broadway theater awards, including the Obie, Drama Desk, Outer Critics Circle, Drama League, and the Lucille Lortel Award for Outstanding Body of Work. [www.classicstage.org](http://www.classicstage.org)

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UPCOMING



A new play by Terrence McNally

This world premiere by Tony Award winner Terrence McNally explores the rich history of the Ballets Russes, Sergei Diaghilev's itinerant Russian ballet company. Surrounded by great talents of art, design, and music, the tempestuous relationship between Diaghilev and dancer Vaslav Nijinsky revolutionizes dance forever.

JANUARY 17 - MARCH 4

UPCOMING

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A triumphant leader is welcomed home from war with honors, but some wonder: has he been given too much power? Political alliances face off in Shakespeare's tragedy of democracy gone wrong in this sharp, energetic production specifically tailored for audiences ages 12+.

**MARCH 13 - MARCH 24**

# A Conversation with the Directors of TWELFTH NIGHT

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**Owen Horsley, RSC Director in Residence:** Fiasco Theater produced *Twelfth Night* in 2010 at Access Theater. What has drawn you back to this play? And what has changed in the way you see the play 7 years later?

**Noah Brody and Ben Steinfeld, *Twelfth Night* directors:** All of the aspects that originally interested us: the great characters, language, philosophy, physical and musical events all still bring us to *Twelfth Night*. Also in 2010 neither Jessie nor Emily was available, so it's an opportunity for them to play two of the great female characters in Shakespeare's cannon. But one of the primary realms of interest is that *Twelfth Night* relies equally on prose as well as verse. Since 2010 we've been heavily influenced by the work of Cicely Berry and Andrew Wade. Andrew Wade in particular opened our eyes to the purpose, structure, and rhythm of prose that has utterly changed how we perceive it and work on it. We've spent several years developing those tools and are excited to put them to use in *Twelfth Night*.

**OH:** Shakespeare's language can often feel intimidating to actors and audiences alike. How do you as a company approach the heightened text of Shakespeare in your rehearsal process?

**BS:** We have developed a process and approach to the text that allows us to discover the play and its ideas on its own terms. We try to strip away any assumptions and to hear (as much as possible) what is actually being said, and what it actually means. We often use a series of games and exercises that help us reveal dynamics, responsiveness, and the architecture of the thoughts. Then we move into a mode of physicality (while still at the table) that lets each actor explore the connection between text, body and behavior before any staging gets introduced. It's a ton of fun.

**OH:** Having spent some time in the rehearsal room the atmosphere is really dynamic, fun, and open. How was Fiasco born?

**NB and BS:** Fiasco was born out of the crucible of our shared graduate training at the Brown/Trinity MFA acting program. The six of us met and worked together there. In graduate school we, as actors, took full responsibility for all aspects of our productions: acting, directing, music, fights, dramaturgy, and even writing. We missed the creative agency of that in our professional experiences and started Fiasco as way to continue that journey.

# A Conversation with the Directors of TWELFTH NIGHT

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**OH:** You have presented work by other playwright's but you have consistently returned to the work of Shakespeare. What makes his plays so appealing?

**BS:** The language, the stories, the wildness, the boldness, the honesty, the surprise, the rhythms, the specificity, the depth, the silliness. Ultimately, the plays are so appealing because of their invitation to discover and celebrate both theater-making and the living of life.

**OH:** Why, in your opinion, do you think Shakespeare is still popular with audiences around the world?

**NB and BS:** Shakespeare continues to be popular with people around the world because, among English-speaking dramatists, he was uniquely capable of breathing the full richness of universal human experience into the language of his characters: love and hate; honor and sin; the mortal thoughts that drive us; humor and wit are all realized. It is precisely because his characters are humans, that is to say people of any era and not only of his, that they continue to bring catharsis and joy to audiences around the world.

**OH:** You are known for your inventive and stripped back approach to storytelling, which often includes music. How do you begin the process of music in your productions of Shakespeare?

**BS:** Serving as musical director for our Shakespeare productions is such a gift because I get to help figure out how to serve the production, while simultaneously giving the ensemble a chance to explore their musical identities and indulging my own musical passions. We love to make music together, and the joy of that flows into the acting, as well. We start by figuring out how to approach the songs that are written into the piece by Shakespeare, and then see what songs we could add that will aid the storytelling and reinforce the themes and images of the show. The style of those songs is informed by the world of the particular production – and our shows have contained a wide range of musical styles, from renaissance madrigals to bluegrass. But the music is always acoustic or a capella; forms that allow for honesty, harmony, and intimacy. And it's important to us that the actors make that music live on stage.

# Board

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# Staff for TWELFTH NIGHT

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Sarafina Bush, **Assistant Costume Designer**  
Aaron Tacy, **Assistant Lighting Designer**  
Sarah Dixey, **Wardrobe Supervisor**  
W. Alan Waters, **Light Board Operator**  
The Lighting Syndicate, **Technical Supervisor and Production Electrician**  
Rob Reese, **Production Manager**  
David Polato, **Master Electrician**  
Rory Mulholland Scenery, **Scenery**  
Hayden Production Services, **Lighting**

## Fiasco Theater Staff

Jessie Austrian, Noah Brody, Ben Steinfeld, **Artistic Directors**  
Michael Francis, **Marketing and Business Manager**  
Paul L. Coffey, Andy Grotelueschen, Emily Young, **Company Members**  
Mara Isaacs, **Artistic Advisor**  
Michael Perlman, Kathryn Armour, **Artistic Associates**

## Fiasco Theater Board Members

Hope Goldstein, Robert Macdonald, Derek McLane

## Fiasco Theater Special Thanks: Twelfth Night Creators Circle

Kenneth Guilmartin, James J. Mahoney, Dr. Howard and Barbara Milstein, Julia and Alexa Querin, Ben and Michelle Belfer, Dr. Daniel Brown, Gigi Cramer, Vicki and Christopher Eddy, Arlene and Richard Esgate, Jenna Gambaro, Joan and Arnold Gass, Thomas Hamill, Brad Hyldahl, Jim Hyldahl, Sarah Kagan, Barb and Jerry Kent, Vance and Brenda Mitchell, Floyd Pickrell Jr, Barbie and Dan Spinazzola, Lynne and Steve Wheeler

# Administrative Staff

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John Doyle, **Artistic Director**

Archer Brinkley, **Digital Marketing Assistant**  
Gina Cimmelli, **Director of Audience Services**  
Leah Cox, **Patron and Events Manager**  
Kathleen Dorman, **Associate Artistic Director, Education**  
Teresa Gozzo, **General Manager**  
Jeff Griffin, **Executive Producer**  
Owen Horsley, **RSC Director in Residence**  
Jennifer Lam, **Director of Marketing and Communications**  
Brendan McNamara, **Assistant General Manager**  
Michael Mullen, **Teaching Artist in Residence**  
Alice Renier, **Education & Outreach Associate**

## Box Office Associates

Emily Ciavarella, Brandon Pape, Josephine McDonald, Chrissy Rose, Clarisse Van Kote, Claudia Velez

## House Managers

Emily Ciavarella, Andrew Oakes, Carrie Pieper, Alice Renier, Chrissy Rose, Clarisse Van Kote

# Special Services

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David L. Arsenault, **50th Season Theater Design Associate**  
Darren Ley, Galbraith & Co., **Accounting Services**  
Schall & Ashenfab, CPAs, LLC, **Auditor**  
Joan Marcus, **Company Photographer**  
Robert Goldberg, Yorke Construction, **Construction**  
Talia Corren, Advance NYC, **Development Consultant**  
Design Army, **Graphic and Web Design**  
C&S International Insurance Brokers, Inc., **Insurance**  
Turner P. Smith, **Legal Counsel**  
Marc Thibodeau, The Publicity Office, **Press Representative**  
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



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



The Designers at this Theatre  
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