

The Richard B. Fisher Center for
the Performing Arts at Bard College

Chair Jeanne Donovan Fisher

President Leon Botstein

Director Tandra Dillon

Presents

Camille

Adapted by Neil Bartlett

After *La dame aux camélias* by Alexandre Dumas fils

Director Kate Whoriskey

Set Designer Walter Spangler

Costume Designer Ilona Somogyi

Lighting Designer Jason Lyons

Original Music and Sound Design

Rob Milburn and Michael Bodeen

Video Peter Nigrini

Choreographer Warren Adams

Dramaturg Eleanor Skimin

Consulting Dramaturg Norman Frisch

Casting Director James Calleri, C.S.A.

THEATER TWO

July 6 (preview), 7, and 8 at 8 pm

July 8, 9, 15, and 16 at 3 pm

July 13–15 at 8 pm

Special support for this program is provided by The Altria Group, Inc.

BARD SUMMERSCAPE 2006

Cast (in order of speech)

Prudence Duvernoy	Tina Benko*
“Olympe”	Molly Ward*
Arthur, Baron de Varville	Matt D’Amico*
Gaston Rieux	Tony Torn*
Dr. Koreff	Steven Boyer*
M. Duval	James Gale*
Armand Duval, his son	Michael Tisdale*
Nanine	Annette Hunt*
Marguerite Gautier	Katrina Lenk*
<i>dit “La dame aux camélias”</i>	

Stage Manager

Jessie Ksanznak*

Assistant Stage Manager

Isabel Martin

Assistant Director

Magdalena Zira

Casting Associate

Paul Davis

Casting Associate

Erica Jensen

Casting Assistant

Rebecca Atwood

**Appears through the courtesy of Actor’s Equity Association, the union of professional actors and stage managers in the United States.*

This production of *Camille* has been licensed by arrangement with The Agency (London), Ltd., 24 Pottery Lane, London W11 4LZ.

Set construction by Tom Carroll Scenery. Costume construction by Arden Kirkland.

The use of recording equipment or the taking of photographs during the performance is strictly prohibited.

Running time is approximately 2 hours with 1 intermission.

Synopsis

The action takes place in Paris and in Auteuil, in 1847 and 1848.

Act I

Paris

Camille begins with the auction of the luxurious belongings of the deceased courtesan, Marguerite Gautier, who has died of tuberculosis. Her grief-stricken lover, Armand, declares that he will tell the story of their romance.

Armand sees Marguerite at the theater and is overcome by her beauty. Later that night, Armand is taken by Marguerite's friend Prudence to a wild soiree at the courtesan's apartment. After some drunken dancing, Marguerite falls into a fit of coughing. The partygoers disperse and Armand is left to care for her. He declares his love for her and she agrees to see him again, in spite of his limited means and even though she risks losing the favor of her current lover, a wealthy and jealous duke. Armand returns to Marguerite's apartment the following night and they consummate their relationship.

The next night Armand sees Marguerite at the theater with the Vicomte de Giray and is filled with jealousy. They argue and Marguerite suggests a plan for them to spend the summer alone in the country, at the expense of her duke, who will pay their rent. Then Armand learns that Marguerite has again spent an evening with the Vicomte and is so distraught that he sends her a letter with the intent of ending their relationship. Marguerite explains to the young man that he must accept the realities of her profession and the 40,000 francs worth of debt her lifestyle has incurred, or they must part. Armand asks for forgiveness.

Act II

Auteuil—the country

Marguerite and Armand, deeply in love, establish themselves in the country. Marguerite has begun to sell her belongings so that they may live without relying on the duke. Unbeknownst to Marguerite, Armand has arranged for his small allowance to be transferred so that they might continue to live together.

Armand's father, M. Duval, pays an unexpected visit to Marguerite while Armand is away. He accuses Marguerite of ruining his son and demands that she leave him, so that his reputation and future prospects in polite society might be saved. Marguerite reluctantly and painfully agrees to do what M. Duval has asked and writes Armand a letter that severs their ties to one another.

Paris

Several months later in Paris at the party of Olympe, a young protégée of Marguerite's, Armand appears as a very different man. Marguerite attends with the Baron de Varville. She has resumed her old life and is ill and miserable without Armand. Armand makes an advance at Olympe in order to humiliate Marguerite. Olympe refuses the money he offers her. Armand and Marguerite confront each other for the first time. Armand is still unaware that his father is responsible for Marguerite's leaving him. They quarrel and make love. Armand throws the money that Olympe refused in the Marguerite's face.

Devastated, Armand goes abroad and Marguerite becomes increasingly unwell, sinking further into debt. Attended only by her servants and doctor, abandoned by her friends and lovers, she writes letters to Armand begging for him to return and explaining her actions after her meeting with his father. The letters are never posted. By the time Armand returns to Paris, she has been dead nine days. Armand is given the letters by Marguerite's maid and the truth of her love for him is revealed.

Who's Who

Kate Whoriskey Director

Kate Whoriskey recently directed *Massacre* by Jose Rivera (Labyrinth Theatre Company), *The Tempest* (Shakespeare Theatre), and the world premiere of *Fabulation* by Lynn Nottage (Playwrights Horizons). Currently an associate at South Coast Rep, she has also served as an associate at Intiman Theatre. Her other directing credits include the world premiere of *Drowning Crow*, *The Rose Tattoo*, and *Heartbreak House*, all at the Goodman Theatre; the world premiere of *Intimate Apparel*, *Caucasian Chalk Circle*, *Antigone*, and *Clean House* at South Coast Rep; *Master Builder* at the American Repertory Theatre; and *Blue/Orange*, *Lady from the Sea*, and *The Chairs* at the Intiman. She has also directed at Baltimore Center Stage, Perseverance Theatre, Actors Theatre of Louisville, and Geva Theatre. A graduate of New York University and the ART Institute at Harvard, Whoriskey has received grants from the NEA/TCG Development Program for Directors and Designers. She has been a visiting professor at the University of California at Davis and is currently a visiting lecturer at Princeton University.

Walt Spangler Set Designer

Walt Spangler's recent design projects include the revival of *Mame*, directed by Eric Shaeffer (Kennedy Center); *King Lear*, directed by Robert Falls (Goodman); *Much Ado About Nothing*, directed by Scott Schwartz (Alley); and a revival of *Me and My Girl*, directed and choreographed by Warren Carlyle, which will tour Britain later this year. He is a graduate of the Yale School of Drama.

Ilona Somogyi Costume Designer

Ilona Somogyi recently designed costumes for two plays by Harold Pinter, *Celebration* and *The Room*. She has also worked on Paula Vogel's *Hot 'n' Throbbin'*; Sam Shepard's *God of Hell*; Jean-Claude Carriere's *Controversy at Valladolid* at the Public Theater; Kate Moira Ryan's *Cavedweller*; and *Savannah Bay*, a play by Marguerite Duras. She was associate designer for *Monty Python's Spamalot*, *The Crucible*, *Vincent in Brixton*, and *Art*. Her regional work includes *Caucasian Chalk Circle*, directed by Kate Whoriskey (South Coast Rep), and several seasons at the Williamstown Theatre Festival, including *Top Girls* and *On the Razzle*. She has designed costumes for the Norwegian National Ballet and for the Dutch production of *Saturday Night Fever*. Somogyi is a graduate of the Yale University School of Drama, where she recently began teaching.

Jason Lyons Lighting Designer

Jason Lyons's credits as a lighting designer include *The Threepenny Opera* (Studio 54), *Barefoot in the Park* (Cort), *Good Vibrations* (Eugene O'Neill), *Once Around the Sun* (Zipper Theatre), *A Spalding Gray Matter* and *Hurlyburly* (New Group), and *Kiki & Herb: Coup de Théâtre* (Cherry Lane). He was associate designer for the Broadway productions of *The Pillowman* (Booth), *Fiddler on the Roof* (Minskoff), *Frankie and Johnny in the Clair de Lune* (Belasco), *Into the Woods* (Broadhurst), and *A Thousand Clowns* (Longacre), and assistant lighting designer for *Nine* (Eugene O'Neill), *Tartuffe*, and *The Women* (American Airlines Theater). He is a lecturer in theater design and technology at SUNY Purchase.

Rob Milburn & Michael Bodeen Composers, Sound Designers

Broadway credits include music composition and sound for *One Flew Over the Cuckoo's Nest* and *The Speed of Darkness*, music for *My Thing of Love*, and sound for *A Year with Frog and Toad*, *Ma Rainey's Black Bottom*, *Hollywood Arms*, *King Hedley II*, *Buried Child*, *The Song of Jacob Zulu*, and *The Grapes of Wrath*. Off-Broadway credits include music and sound for *After Ashley*, *Boy Gets Girl*, *Red, Space*, and *Marvin's Room*.

Peter Nigrini Video Design

Peter Nigrini was video designer for *Biro* (Public Theater); the Art Party's production of Jean Genet's *Elle* (Zipper Theatre); *Say Goodnight Gracie* (Helen Hayes Theater); the world premiere of *Haroun and the Sea of Stories* (New York City Opera); *Dido and Aeneas* (Handel and Haydn Society); and *Blind Date* (Bill T. Jones/Arnie Zane Dance Company). He designed scenery for *Poetics: A Ballet Brut* and *Fragment*, both at Classic Stage Company, and for *The Orphan of Zhao* at Lincoln Center, and lighting for *City Voices* at Het Veem Theater, Amsterdam. His art projects include *Digital Campfires* for the EXIT Festival in Sweden, and *Cosmicomics*, a new work created for chamber ensemble and projection.

Warren Adams Choreographer

Originally from South Africa, Warren Adams studied with the Ballet Rambert in London. His choreography includes *The Deer*, *Sextet*, and *Organized Chaos*. He returned to South Africa to create *Nervous Energy*, which earned him a nomination for the First National Bank Vita Award. He often collaborates with the prominent director and choreographer Lynne Taylor-Corbett on theater, film, and dance projects. Their work together includes choreography for the Alvin Ailey American Dance Theater and the film *Bewitched*. Adams has twice received the Rudolf Nureyev Award.

Eleanor Skimin Dramaturg

Eleanor Skimin was literary manager for the New Theatre Company in Dublin, Ireland, where she was dramaturg for the company's production of *The Entertainer*

by John Osborne. She has worked in the editorial department of Dublin's Lilliput Press; for the Sydney-based literary agency Australian Literary Management; and as house writer at Classic Stage Company in New York. Her recent theater credits as dramaturg include Brian Kulick's *Hamlet*; Pavol Liska's *Three Sisters, Kasimir and Karoline*, and *Poetics: a ballet brut*; Kristjjan Thorgeirsson's *The Blind*; and Jeff Janisheski's *Lie of the Mind*. She is a graduate of the MFA program in dramaturgy at Columbia University.

Norman Frisch Consulting Dramaturg

Norman Frisch is a New York City-based independent dramaturg, performance curator, and producer. Over the past few decades he has worked with many artists and ensembles, including Peter Sellars, Wooster Group, Builders Association, Bread & Puppet Theater, and Reza Abdoh; at groundbreaking arts festivals and spaces, including the Los Angeles Festival, Festival of Arts and Ideas in New Haven, the London International Festival of Theatre, P.S. 122, and Exit Art; and at prestigious academic institutions, including the Tisch School of the Arts at New York University, DasArts in Amsterdam, and Trinity College. He currently teaches dramaturgy at New York University.

James Calleri, C.S.A. Casting Director

James Calleri has worked 10 seasons with Playwrights Horizons. His major theater credits include *A Raisin in the Sun* (Broadway); *Chicago* (Broadway and national tour); *The Dead* (Broadway and national tour); *Small Tragedy* (Obie Award for Outstanding Ensemble); *Betty's Summer Vacation*; *Lobby Hero*; *Goodnight Children Everywhere*; and *Franny's Way*. Other credits of note include *Mrs. Farnsworth*, *Albee/Beckett*, *Fully Committed*, *The Vagina Monologues*, *The Syringa Tree*, and *The Guys*. His television work includes ABC's *Hope & Faith*, NBC's *Ed*, and USA's *Monk*, as well as pilot shows for FOX and ABC. Calleri has worked on Merchant Ivory films including *Heights*, *The White Countess*, and the upcoming *The City of Your Final Destination*; other films include *Lisa Picard is Famous*, *The Jimmy Show*, and *Trouble Every Day*. He was awarded four Artios Awards for Outstanding Achievement in Casting. He is a member of C.S.A.

Lori Barber Dancer

Lori Barber is currently a Radio City Rockette. Other credits include a solo appearance in *Swing!* (national tour and CLO of South Bay Cities) and performances in *West Side Story* (North Shore Music Theatre), *Broadway Cares* (New Amsterdam Theatre), and *Salute to Vienna* (Pittsburgh Symphony). Her film and television credits include *The Tonight Show with David Letterman*, *Broadway Under the Stars*, *Glitter*, *K-Pax*, and many commercials.

Tina Benko Prudence

On Broadway, Tina Benko has appeared in *Not About Nightingales*, *The Real Thing*, *Hedda Gabler*, *Design for Living*, and *A Day in the Death of Joe Egg*. Her Off-Broadway credits include *Dark Yellow*, *The False Servant*, *Disconnect*, *Wintertime*, *Texarkana Waltz*, *Picasso at the Lapin Agile*, and, with Improbable, an innovative British theater company, in the all-improvised *Lifegame*. Regionally she has appeared at Williamstown, New York Stage and Film, O'Neill Playwrights Festival, Huntington Theatre, La Jolla Playhouse, and the McCarter Theatre. She cowrote the play *Crush the Infamous Thing*, which premiered at the Coconut Grove Playhouse. Her television credits include *Chappelle's Show*, *Third Watch*, *Law & Order: SVU* and *CI*, and the upcoming Showtime series *Brotherhood*. She appeared in the films *Puccini for Beginners*, *The Killing Floor*, *Waterland*, *The Perfect You*, *The Bookie's Lament*, *Final*, and *Company K*.

Steven Boyer Dr. Koreff

Steven Boyer made his Broadway debut in the revival of *I'm Not Rappaport*, directed by Daniel Sullivan. His recent roles include Jordan Harrison's *Act a Lady*, at the Humana Festival of New American Plays at Actors Theatre of Louisville. He has also appeared at the Abingdon, Coconut Grove Playhouse, McCarter, Merrimack, and Paper Mill Playhouse theaters; the Berkshire Theatre Festival; and Shakespeare Santa Cruz. His television credits include *Ed* and *Law & Order*. He has a B.F.A. from The Juilliard School.

Shaun Boyle Dancer

Shaun Boyle, of Columbus, Ohio, received her early training at the School of Richmond Ballet, Burklyn Ballet Theatre, Harid Conservatory, and Balletmet Dance Academy. In 1997 she joined Balletmet's professional company, spending four years dancing in classical and contemporary ballet productions. In 2001 she moved to New York, and earned a BFA with honors in dance from NYU's Tisch School of the Arts in 2004. She has since presented her choreography in the Dance Now Festival (New York) and has performed with Cherylyn Lavagnino Dance, Dario Vaccaro Dance Project, and Cedar Lake Ensemble.

Matt D'Amico Arthur, Baron de Varville

Matt D'Amico's acting credits include *Caucasian Chalk Circle* (South Coast Rep); *Richard II* (Shakespeare Theatre of New Jersey); *As You Like It* (Indiana Rep); *Inherit the Wind* and *Death of a Salesman* (Geva Theatre); *Dive*, *Thief of Man*, and *Zealot* (Guthrie Theater); *Othello* (Actors Theatre of Louisville); and staged readings at the Public Theater, Classic Stage Company, Signature Theater, Manhattan Theatre Club, Primary Stages, Urban Stages, and New York Stage and Film. He is a graduate of The Juilliard School of Drama.

James Gale M. Duval

James Gale has appeared in productions both on and off Broadway, including *Major Barbara* (Roundabout), *Playboy of the Western World* (Irish Rep), *Engaged* (Theater for a New Audience), *The Beard of Avon* (New York Theatre Workshop), and *The Skin Game* (Mint Theatre), among others. He is a member of the Athens Street Company, which performs regularly at the 92nd St. Y. Among the many roles he has played in regional theaters all over the United States are William in *Raw Boys*; Macbeth; Henry, in *The Lion in Winter*; Robert, in *Blue Orange*; Titus Andronicus; Benedick, in *Much Ado About Nothing*; George, in *Who's Afraid of Virginia Woolf?*; Alberto Barcos, in *The Magic Fire*; and Shylock, in *The Merchant of Venice*. Most recently he played Clive/Martin in the Wilma Theater's revival of Caryl Churchill's *Cloud Nine*. James is a longtime member of Actors Equity and trained at Webber Douglas Academy of Dramatic Art in London.

Annette Hunt Nanine

Annette Hunt recently appeared in the Off-Broadway production of Don's Nigro's *My Sweetheart's the Man in the Moon*. Her other stage credits include *The Year of the Baby*, *Shoppers Carried by Escalators into the Flames*, *The Tragedy of Macbeth*, *Dona Rosita: While She Waits*, *The Seagull*, and roles in two plays by Eve Ensler, *Lemonade* and *Necessary Targets*. Her regional theater work includes roles in *The Beauty Queen of Leenane*, *A Delicate Balance*, *Dividing the Estate*, and *Watch on the Rhine*.

Katrina Lenk Marguerite

Originally from Chicago, Katrina Lenk, who now lives in Los Angeles, says she has been "enamored with the legend of Camille since she was a wee tot." Her acting credits include the U.S. premiere of Joshua Sobol's *iWitness*, directed by Barry Edelstein (Mark Taper Forum); *The Caucasian Chalk Circle*, directed by Kate Whoriskey (South Coast Rep); *Lost Land*, (Steppenwolf); *Hedwig and the Angry Inch* (Broadway Theatre, Chicago); and the lead role in *Cabaret* (Goodman Theatre). She appeared in the films *Crime Fiction*, *Casting About*, *Kiss Me in the Dark*, *Space Daze*, and *The Acedia Thing*. Her television credits include *Will & Grace*, *According to Jim*, and *The Jamie Kennedy Experiment*.

Elizel Long Dancer

Elizel Long is a dance student from South Africa. She began her classical training with Marlene Rubidge and continues her contemporary training with Candice Johnstone and Lesley Albrecht. She has danced in several youth ballets, performing as "The Blue Fairy" in *Sleeping Beauty*, among other roles.

Michael Tisdale Armand

In New York, Michael Tisdale has appeared in *Waste* (Theatre for a New Audience), *Never the Sinner* (John Houseman), *Summer People* (Actors Company Theatre), *The*

Tingler (Soho Repertory), and *The Shawl* (Jewish Repertory Theater). His regional credits include *The Glass Menagerie* (Actors Theatre of Louisville); *Fräulein Else* (Berkeley Rep, La Jolla, Long Wharf, and McCarter); *Much Ado About Nothing* (Hartford Stage and Shakespeare Theatre, Washington, D.C.); *Romeo and Juliet* (Ahmanson); *Towards Zero* (Alley); *Compleat Female Stage Beauty* (City Theatre, Pittsburgh); and *The Water Children and Tatjana in Color* (Contemporary American Theater Festival). Atlantic Theatre Company performed a reading of Tisdale's play . . . *among other things* . . . , for which he received a Fox Fellowship for the Arts.

Tony Torn Gaston

Tony Torn's recent stage credits include *Fragment* at the Classic Stage Company and *The Creation of the World and Other Business* at Riverside Church, both in New York; *Asphalt* at REDCAT in Los Angeles; *Mycenaean* at the TBA Festival in Portland, Oregon; and *Titus Andronicus* at the Künstlerhaus, Vienna. He created roles and toured extensively with the noted experimental writer-directors Richard Foreman and the late Reza Abdoh. Torn's recent film credits include *The Stepford Wives*, *Whatever*, and *Chasing Amy*. He recently cocurated the Plays On Words Poets Theater Festival at St. Mark's Church with his wife, the poet Lee Ann Brown. He acts and directs frequently with Sanctuary Theater Workshop, which was founded nearly 30 years ago by his parents, the actors Rip Torn and the late Geraldine Page.

Molly Ward Olympe

Molly Ward was nominated for the 2006 Elliot Norton Award for Outstanding Actress in a Large Company for the role of Masha in the American Repertory Theatre's production of Chekhov's *Three Sisters*. Her other recent credits include roles in *Romeo and Juliet* (also at A.R.T.), *Othello* (Hartford Stage), *Arms and the Man* (Barrington Stage), *As You Like It* and *The Stronger* (Chashama), and *Paradise Hotel* (Ontological Theater).

Magdalena Zira Assistant Director

Magdalena Zira's recent directing credits include *Hot 'n' Throbbing*, *The Seagull*, *Agamemnon*, *'Tis Pity She's a Whore*, and *Vita and Virginia*. She previously worked with Kate Whoriskey as assistant director on *Caucasian Chalk Circle* and *The Clean House*, both at South Coast Rep. Zira's other assistant director credits include *Pericles* (Juilliard), directed by Timothy Douglas; the U.S. premiere of *Hitchcock Blonde* (South Coast Rep), directed by Terry Johnson; and *A Midsummer Night's Dream*, directed by Kathleen Conlin and *Love's Labor's Lost*, directed by Timothy Douglas (both at the Utah Shakespearean Festival). She was also assistant director of Donizetti's opera *Caterina Cornaro*, at the KYPRIA International Festival in Cyprus, and the Athens premiere of *Our Country's Good*.

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Rick Berger,
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Molly Farley, *Stitcher*
Mary Grusak,
Wardrobe Supervisor—Genoveva
Jill Sunderland,
Wardrobe Supervisor—Theater Two
Courtney Baskin
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Maryanne Davis
Heather Bickham
Shirin Khosravi '06

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SpiegelMaestro, Venue Manager
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Company Manager
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Assistant Company Manager
Markus Paminger '07,
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Assistant Company Manager

Ashleigh McCord '08,
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House Manager
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Assistant Box Office Manager
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Grace Leavitt '07,
Box Office Assistant
Nathan Madsen '06,
Box Office Assistant
Rafi Nulman '09,
Box Office Assistant
Tom Shepherd '07,
Box Office Assistant
Alex Weinstein '07,
Box Office Assistant
Christina Reitemeyer '07,
Assistant House Manager
Sarah Elia '06,
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Joshua Tyler '06,
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Assistant House Manager

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Facilities Manager
Ray Stegner,
Assistant to the Managing Director
Doug Pitcher,
Building Operations Coordinator
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