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**RORSCHACH THEATRE: SEASON 7**  
**January 27 – February 25, 2007**

**The Sanctuary Theatre**  
**Casa Del Pueblo Methodist Church**  
**1459 Columbia Road**  
**[www.rorschachtheatre.com](http://www.rorschachtheatre.com)**

## The Story of Rorschach

Rorschach Theatre was founded in the summer of 1999 by four young Washington DC theatre artists, including the current Artistic Directors Randy Baker and Jenny McConnell Frederick as well as Set Designer Jordana Adelman and Director/Dramaturg Jason Gots.

Following the unexpected success of their first production, Eugene O'Neil's THE HAIRY APE, the company quickly took something that could have been a detriment — the lack of a permanent performance space — and turned it into a major asset by seeking out non-traditional places to create theatre. In the company's first three years performances took place in the glass-walled greenhouse on the roof of the former Hechinger Building in Tenleytown, Signal 66 Art Gallery — a former livery stable in Blagden Alley, the cavernous forgotten auditorium of Randall Junior High in Southwest DC and the beautiful art deco 16th Street Lobby of the DC Jewish Community Center.



Grady Weatherford and Val Fenton in *The Beard of Avon*. Photo: Andrew Griffin

As Rorschach Theatre's directors, actors and designers strove to create productions that would compliment, enhance and interact with these remarkable spaces, a clear aesthetic began to evolve. The style that has resulted is one of powerful, kinetic performances and

fantastically realized design elements, that seek to convince audiences that one does not go to the theatre out of obligation, rather out of a craving for exhilaration - to connect with something larger than oneself. Though Rorschach no longer performs in greenhouses, an important part of its mission remains the uncommon use of space, constantly challenging perspective and traditional notions of what a "stage" is, performing above, behind and very close in front of audiences.

In 1999, the four artists that began Rorschach Theatre decided that theatre should be an event. As the company's aesthetic and play choices continue to evolve, this idea remains true.



Ellen Young and Lindsay Allen in *A Bright Room Called Day*. Photo: Colin Hovde



# ROUGH MAGIC

by Roberto Aguirre-Sacasa

**Directed by Jenny McConnell Frederick**  
**Produced by Randy Baker and Jenny McConnell Frederick**

**Scenic Design**  
Eric Grims

**Costume Design**  
Frank Labovitz

**Sound Design**  
Matthew Frederick\*

**Lighting Design**  
Andrew Cissna

**Props Design**  
Debra Kim Sivigny \*

**Stage Manager**  
Megan Reichelt

**Featuring:** Diana Cherkas, Danny Gavigan, Cesar A. Guadamuz, Gwen Grastorf, Lee Liebeskind, Jason Basinger Linkins\*, Dustin Loomis, Tracy Lynn Olivera\*+, Ghillian Porter, Vasanth Santosham and Grady Weatherford\*

**Assistant Director:** Ryan Taylor

**Dramaturg:** Rachel Miller

**Assistant Stage Manager:** Cecilia Cackley

**Assistant Lighting Design:** Andrew F. Griffin

**Assistant Costume Design:** Erin Nugent

**Fight Choreography:** Casey Kaleba

**Dance Choreography:** Gwen Grastorf

**Technical Director:** Jon Reynolds

**Scenic Painter:** Allison Raber

*\* Rorschach Theatre Resident Company Member  
+ Member, Actors Equity Association*

ROUGH MAGIC is produced by special arrangement  
with The GERSH AGENCY,  
41 Madison Avenue, 33<sup>rd</sup> Floor, New York, NY 10010

ROUGH MAGIC is sponsored in part by  
**Samantha & John Foti,**  
**Lt. Col. & Mrs. William F. McConnell**  
**Anonymous**

Rorschach Theatre's SEASON 7 is sponsored in part by  
**Anthony Dobranski**

## **Cast and character breakdown:**

(in order of appearance)

**LINDA SUMMERS**, a graduate student... Gwen Grastorf  
**PROSPERO**, a sorcerer..... Vasanth Santosham  
**MIRANDA**, his daughter..... Ghillian Porter  
**MELANIE PORTER**, a dramaturg..... Tracy Lynn Olivera\*+  
**CHET BAXTER**, a lifeguard..... Dustin Loomis  
**ARIEL**, PROSPERO's son, an enslaved spirit... Danny Gavigan  
**SASIA**, his sister, also enslaved..... Diana Cherkas  
**TRACY**, MELANIE's sister..... Ghillian Porter  
**CALIBAN**, PROSPERO's first-born..... Cesar A. Guadamuz  
**MR. MUSHNIK**, runs a bookstore..... Jason Basinger Linkins\*  
**CAIUS MARCIUS**, a Roman General..... Lee Liebeskind  
**TISIPHONE**, the first Fury..... Grady Weatherford\*  
**MEGAERA**, also a Fury..... Gwen Grastorf  
**ALECTO**, also a Fury..... Lee Liebeskind  
**DR. RIDGEON**, a Psychiatric doctor..... Jason Basinger Linkins\*

*ROUGH MAGIC takes place now  
in various locations in New York City  
and on Prospero's Island  
on the night of a terrible heat wave*

**TONIGHT'S PRODUCTION  
WILL HAVE ONE 10-MINUTE INTERMISSION**

*\* Rorschach Theatre Company Member  
+ Member, Actor's Equity Association*

### **ROUGH MAGIC SHOW STAFF:**

**Associate Producers:** Tim Getman, Lauren Hyland, Scott McCormick, Rahaleh Nassri, Grady Weatherford  
**Director of Marketing and PR:** Scott McCormick  
**Postcard/Poster Graphic Design:** Carrie Oglesby  
**Photography:** Marigan O'Malley-Posada  
**"Drag" Consultant:** Brian Albert  
**Master Carpenter:** Jon Reynolds  
**Master Electrician:** Andrew F. Griffin  
**Set Construction:** David Ghatan, Eric Grims, Jon Reynolds, Andrew Berry, Jordana Adelman  
**Costume Construction:** Frank Labovitz, Kristin DeiTos, Casey Mitchell, Erin Nugent, Debra Kim Sivigny  
**Electrics:** Andrew Berry, David Ghatan, Rob Vaccarino  
**House Manager:** Tiernan Madorno

### **RORSCHACH THEATRE STAFF:**

**Founding Artistic Directors:** Jenny McConnell Frederick and Randy Baker  
**Artistic Partners:** Tim Getman, Lauren Hyland, Scott McCormick, Rahaleh Nassri, Grady Weatherford  
**Board of Directors:** Scott Chew (Chairman), Jordana Adelman, Randy Baker, Anthony Dobranski, Samantha Foti, Jenny McConnell Frederick, Ben Hill, Melanie Hudson, Skyler Showell, Grady Weatherford  
**Resident Company Members:** Lindsay Allen, Michael John Casey, Elizabeth Chomko, Matthew Frederick, Tim Getman, David Ghatan, Maggie Glauber, Lauren Hyland, Jason Linkins, Scott McCormick, Karl Miller, Rahaleh Nassri, Tracy Lynn Olivera, Hugh T. Owen, Melissa Schwartz, Debra Kim Sivigny, Jason Stiles, Yasmin Tuazon, Grady Weatherford.

### **Special Thanks:**

Casa Del Pueblo Methodist Church, Catholic University costume shop, Jordan Sudermann, STA Travel, The Wilkes Company, Woolly Mammoth Theatre, Felix Cerrado, Matt Klokel of Fantom Comics, Gerbels, Kristin DeiTos, Megan Kosmoski, Andrew Getman



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## ABOUT THE PLAYWRIGHT:

Roberto Aguirre-Sacasa's recent productions include the Off-Broadway run of *BASED ON A TOTALLY TRUE STORY* at the Manhattan Theatre Club, *THE VELVET SKY* at Woolly Mammoth Theatre in Washington and *DARK MATTERS* at Rattlestick Playwrights Theatre in New York. Other plays include *THE MUCKLE MAN* (which received its premiere in Washington at Source Theatre), *SAY YOU LOVE SATAN* and *THE GOLDEN AGE*. *THE MUCKLE MAN* received two Helen Hayes nominations including The Charles MacArthur Award for Best New Play.



Aguirre-Sacasa is the recipient of fellowships from the Organization of American States, the Hispanic Foundation for the Arts, the Eugene O'Neill Scholarship, and the ASCAP Cole Porter Award. His work *THE MYSTERY PLAYS* received the Roger L. Stevens Award from the Kennedy Center Fund for New American Plays and was presented in England as part of the Old Vic/New Voices series. The world premiere of *THE MYSTERY PLAYS*, a co-production between Second Stage Theatre and Yale Repertory Theatre, won the Connecticut Critics' Award for Outstanding Play/Production. *THE GOLDEN AGE* and *SAY YOU LOVE SATAN* were both nominated for GLAAD Media Awards.

Upcoming projects include *GOOD BOYS AND TRUE*, a drama set at a prep school; *KING OF THE SHADOWS*, an urban thriller; commissions for Arena Stage and 2econd Stage; and *THE NIGHT PEOPLE*, a horror screenplay for Warner Brothers. For Marvel Comics, he is the Harvey Award-winning writer for *THE SENSATIONAL SPIDERMAN* and has previously written for *THE FANTASTIC FOUR* and *NIGHTCRAWLER*.

## This Rough Magic...

### An Interview with the Playwright

By Rachel Miller

In the spring of 2003, Roberto Aguirre-Sacasa gathered together with fellow students at the Yale School of Drama to workshop and produce his new play *Rough Magic*. Though still in its infancy, the play was much the same as the tale told here today: an action-adventure "take" on a Shakespearean classic that tells a story of revenge and fear, love and family, and— most significantly— self-discovery and heroism. Using familiar characters from Shakespeare's *The Tempest*, Aeschylus' *The Oresteia*, and other epic myths and legends as his muses, Roberto creates a new mythology for a New World; one that reaches us the way a comic book might— through fantastic, larger-than-life storytelling that touches upon something common within the human experience.

In the days leading up to our production, I had the great pleasure of asking Roberto a few questions, to let him tell us in his own words about *Rough Magic* and what it has meant to him since its conception:

#### Q. So Roberto, tell us a bit about what inspired you to write *Rough Magic*...

A. I think the play started to take shape in my mind after I saw a production of *The Tempest* at The Shakespeare Theatre in Washington, DC. The late, great Garland Wright directed that production and it was just unbelievably wondrous and thrilling. It truly made me fall in love with the play and its characters, to the point where I wanted to *write* about them. Years later, in graduate school, I had to write a play for a class called "Translation and Adaptation," and my thoughts turned back to *The Tempest*.

Continued on the next page...



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I started to play a game that writers play all the time. "What if?" As in: "What if Prospero didn't turn toward forgiveness at the end of *The Tempest*?" And "What if Caliban somehow escaped the enchanted island?"

**Q. Throughout the years since *The Tempest* was written there have been many varying and sometimes opposing views of Prospero; whether he is a benign magi, a tyrannical colonizer, an "Anti-Faust" or even William Shakespeare himself. How have these varying interpretations influenced the creation of your own Prospero?**

A. Before I wrote *Rough Magic*, I read and saw a bunch of different versions of *The Tempest* story; Different plays, movies, operas and ballets all of which "interpreted" the character of Prospero in slightly (or not so slightly) different ways. For me, as I was developing *my* version of Prospero, I focused on the two things that seemed immutable to me: That Prospero was an exiled magician and that he was a father. Keeping those two elements intact, I started drawing a portrait of a man who believed he'd been wronged by the world, and who had an unquenchable thirst for revenge...

**Q. One of the themes that we see come out of *Rough Magic* is the relationship between magic and science, where many would say that magical thought has been widely replaced by scientific knowledge. Do you think there's still some room for "magical thinking" in our time?**

A. Absolutely I do. I feel, in some strange way, that the more technology takes over our lives, the more computerized we become and the more mechanized the world becomes, the more room we make for magic. The more magic...endures. The same way that books (actual books we hold in our hands) will never be replaced, at least not completely, by electronic-books, we'll never release completely our belief in magic. In a sense, that belief is part of what keeps our imagination alive, which, in turn, makes us human...

**Q. What made you choose a "dramaturg" for your main character?**

A. I wanted the play's protagonist to somehow work in the theatre, and making her a playwright or a director felt too "on the nose." There's more mystery, more magic in what a dramaturg does; it's a bit more ephemeral, and that felt right to me. Also, after years of hearing people ask—"What's a dramaturg do?"—I wanted to answer that question with a play. Sort of. But not really.

**Q. How did your love of New York City inspire this story?**

A. I didn't consciously set-out to write a "9-11 play," but I *did* start *Rough Magic* after the World Trade Center attacks, and that event sort of haunts the play... Even before that, though, I knew I wanted to set my play on an island very different from the one in *The Tempest*, and there is none more different—more "modern"—than the island of Manhattan. It also made sense because, on some level, this is a play about theatre, and New York (no offense to my hometown) *is* the center of the theatrical universe. Also, it's the city where all the *best* super-heroes live (Spiderman, The Fantastic Four, the Avengers) ...

**Q. If William Shakespeare were alive today, how do you think he would respond to your play?**

A. Considering Shakespeare himself "borrowed" liberally from other plays, other stories, other myths, think he'd appreciate what we're trying to do with *Rough Magic*. (And, like any writer-actor-manager worth his salt, he'd demand credit and royalties. Which I'd *happily* pay.)

**Q. Do you think there will ever be a sequel to *Rough Magic*?**

A. I certainly think there's room for that...

## WILD AT HEART...

Rorschach Theatre would like to thank the following individuals who made generous contributions between January 15, 2006 and January 15, 2007. If you would like to make a contribution or have any questions, please contact Jenny McConnell Frederick at 202-452-5538 or email us at [info@rorschachtheatre.com](mailto:info@rorschachtheatre.com)

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Jennifer Wirschnitzer  
Thomas Woodworth

**Frank Labovitz (Costume Designer)** is excited to be working once again with Rorschach after having designed *A Bright Room Called Day* and *The Accidental Death of an Anarchist*. Locally, he has designed costumes for Theater J, Theater Alliance, Catalyst Theater, The Olney Theatre Center, The Potomac Theatre Project, National Players, Imagination Stage and others. Franklin is a graduate of Middlebury College. Also, he likes gloves. A lot.

**Rachel Miller (Dramaturg)** is happy to be returning to the Rorschach Theatre after having previously served as Assistant Dramaturg and Assistant Stage Manager for *The Arabian Night* last season. Past performance credits include *Dracula*, *Hay Fever* (Understudy), and *Miss Julie* with the Commonwealth Theatre Company in Lanesboro, Minnesota and *When You Comin' Back Red Ryder*, *Peer Gynt*, *The Hundred and First*, and *Spinning into Butter* with the Luther College Department of Theatre/Dance in Decorah, Iowa. Rachel is a member of Literary Managers and Dramaturgs of the Americas (LMDA) and continues to venture into the field of dramaturgy with high hopes of developing some magical powers of her own.

**Megan Reichelt (Stage Manager)** is returning to Rorschach Theatre for her second show. She previously stage managed Rorschach's *Monster* and assistant stage managed *Twelfth Night* at Catholic University, her alma mater. At CUA, she compiled and directed a student production called *The Hamlet Conspiracy*. Her favorite roles include Masha in *The Seagull*, The Postmaster in *The Government Inspector*, Olivia in *Twelfth Night*, and Izzy in *As it is In Heaven*. She wants to thank Randy and Jenny and the loveable cast and crew!

**Jon Reynolds (Technical Director)** is happy to be returning to Rorschach Theatre after acting in *Monster* in November. Local acting credits include: *Evita*, *The Caucasian Chalk Circle* (Open Circle Theatre); *The Glory of Living* (Didactic Theatre Company); *Titus Andronicus*, *The Tempest* (Washington Shakespeare Company); *Everyman* (Journeyman Theater); *A Flag Is Born* (The American Century Theater); *Amadeus* (Olney Theatre's Summer Shakespeare Festival); *Stuart Little*, *Snow White* (Theatre on the Hill); National Players Tours 53 and 54. Jon is a native of Alexandria, VA, and graduate of McDaniel College.

**Debra Kim Sivigny (Props Designer)** is glad to be "propping" another Rorschach show after designing the props for *Behold!* last season. She was the scenic designer on *Monster* and designed costumes for *Fair Ladies at a Game of Poem Cards*, *The Scarlet Letter*, *After the Flood*, and *The Illusion*. Regionally, she has designed costumes for the Colorado Shakespeare Festival (*The Winter's Tale*, *Much Ado About Nothing*.) In DC, she designed the costumes for *Teddy Roosevelt and the Treasure of Ursa Major* at the Kennedy Center TYA, *Girl in the Goldfish Bowl* at MetroStage, *Two Rooms* and *The Monument* for Theater Alliance, *An Experiment with an Air Pump* at Journeyman Theater, and *The Gigli Concert* for Woolly Mammoth. She has also worked at Forum Theatre/Dance, Washington Shakespeare Company, Everyman Theatre, and Theater J. Upcoming projects include *We Are Not These Hands* and *Flu Season* at Catalyst Theater and *After Darwin* at Journeyman Theater. She is the assistant costumier at Catholic University and a company member of Rorschach Theatre. Love to Randy.

**Ryan Taylor (Assistant Director)** is excited to be working on *Rough Magic*, his third straight Rorschach Theatre production. Since moving to Washington in 2004, Ryan has been backstage, behind the scenes and publicized shows for The Studio Theatre, The Studio Theatre Secondstage, Meat & Potato Theatre, and last year's inaugural Capital Fringe Festival. Ryan attended Guilford College in Greensboro, North Carolina, and has received additional training at The Studio Theatre Acting Conservatory.

## **ABOUT THE CAST:**

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**Diana Cherkas (Sasia)** is thrilled to be performing with the Rorschach Theatre. She was most recently seen as Rosalind in *Love's Labors' Lost* with the Chesapeake Shakespeare Company. [www.dianacherkas.com](http://www.dianacherkas.com)

**Danny Gavigan (Ariel)** is psyched silly to be in his first show at Rorschach. He's grateful to Frank Miller, Allan Moore, Kristin, and Sabrina for opening his eyes to comics. Past credits include: Studio Theatre: *Red Light Winter* (u/s); Maryland Shakespeare Festival: Sir Eglamour in *Two Gentlemen of Verona*; Bowie Playhouse: Junior in *Dearly Departed*; Rude Mechanicals: Fortinbras in *Hamlet*. FILM/TV: *The Visiting*, *Ladder 49*; Buddy Jackson in *Buddy Jackson*, a web series through Integral Arts.

**Cesar A. Guadamuz (Caliban)** is *seriously* excited to be back at Rorschach in such a daring and creative piece, having last appeared here as Yoshitsugu in *Fair Ladies at a Game of Poem Cards*. Seriously! 2006 was a good year for Cesar who received critical praise for his work as Dmitry in Shawn Northrip's *Lunch: The Musical* (First Annual Capital Fringe Fest), Patrick Chibas in *Spinning into Butter* (Journeyman Theater) and, most recently, Brad Younquist in *Orange Flower Water* (Didactic Theatre Company). His favorite past roles include Dexter in *FOUR* and Narcissus in *Polaroid Stories* (Studio Theatre Secondstage), Rodriguez in *Take Me Out* (Studio Theatre), Chiron in *Titus Andronicus* (Washington Shakespeare Company), and Victor in *Yerma* (GALA Hispanic Theatre). His efforts are inspired by the local actors, directors, writers and designers with which he has shared lasting and important experiences who, like him, seek to not only improve upon their work but also present the highest-quality theatre possible. For RL.

**Gwen Grastorf (Linda/Megaera)** is delighted to be working with Rorschach for the third time, having performed in *Fair Ladies at a Game of Poem Cards*, and assistant stage managed *The Beard of Avon*. Other area credits include the Beckett Centenary Festival, the Page-to-Stage Festival, and *The Disappearance of Janey Jones* with the Hatchery Festival. She has worked backstage for Happenstance Theater and Theater J, and is a member of Extreme Exchange, a political theater group. Gwen holds a BA in Theatre Performance from the University of Maryland, College Park, and would like to thank Jenny and Randy for their endless hard work and encouragement.

**Jason Linkins (Mushnik/Dr. Ridgeon)** is a Rorschach company member and is terrifically excited to appear in his fifth show with Rorschach, having previously been in *Master and Margarita*, *The Scarlet Letter*, *Behold!*, and last fall's production of *Monster*. Additionally, he has recently been seen in Forum Theatre and Dance's production of Vaclav Havel's *The Memorandum*. By day, Jason is a professional editor and writer whose work has been featured on DCist.com as well as the snarktastic political blog Wonkette. Jason has a B.A. in English from the University of Virginia and an MFA in Acting from Virginia Commonwealth University and lives in Arlington with his awesome wife Caroline and their two misbehaving cats, Tallulah and Declan.

**Lee Liebeskind (Caius Marcus/Alecto)** is proud to be making his Rorschach Theatre debut. He is a graduate of Towson University. His regional credits include Olney Theatre Center, Journeyman Theater Ensemble, Amaryllis Theatre Company, and the Lyric Opera House in Baltimore. He is a veteran of 2 tours with the National Players performing in *Midsummer*, *Our Town*, *Romeo and Juliet*, and *The Oedipus Cycle*. He would like to thank Randy and Jenny for the great opportunity to work on a great show by a great writer with a great cast. It's great.

**Dustin Loomis (Chet)** is very pleased to working with Rorschach Theatre for the first time. He recently appeared as Sebastian in *Twelfth Night* with Cumberland Theatre, Sam in the premier of *May 39th* by Callie Kimball in the inaugural Capital Fringe Festival, Boo Radley in *To Kill a Mocking Bird* with FireBelly Productions, and as Sam in *Sandy Boulevard* with Discovery Theatre. Dustin is a 2005 graduate of the National Conservatory of Dramatic Arts Advanced Acting Program, where he appeared as Todd in the premier of *Late Bloomers and Glory Days*, and Reverend Lawrence in *Impossible Marriage*.

**Tracy Lynn Olivera (Melanie)** is thrilled to return to her Rorschach family, where she has been seen as Sarah in *J.B.* and Mankeh in *God of Vengeance*. She has appeared locally at The Kennedy Center (*Sunday in the Park...*, *Passion, Merrily We Roll Along*), Arena Stage (*Damn Yankees*), Ford's Theatre (*Shenandoah, A Christmas Carol*), Signature Theatre (*Allegro, Follies, Sweeney Todd, Side Show*), Olney (*Carousel, Grease, The Madwoman of Chaillot*), The Folger (*Comedy of Errors*), MetroStage (*The Last Five Years, Closer Than Ever*), and regionally at the Cumberland Theatre (*Joseph...*). Tracy is a two time Helen Hayes Award nominee, and a faculty member at Catholic University. Upcoming: *Meet John Doe* at Ford's Theatre (March '07). Thanks, Jenny and Randy, it's great to be back.

**Ghillian Porter (Miranda)** is excited to be playing at the Casa Del Pueblo again! Previous credits include – Rorschach Theatre: *Fair Ladies At A Game of Poem Cards* (Kohagi); Keegan Theatre: *Agnes of God* (Agnes), *Bold Girls* (Marie), *Island of No Land At All* (Joan), *The Crucible* (Abigail); Quotidian Theatre: *All My Sons* (Ann); Cincinnati Shakespeare Festival: *Romeo and Juliet* (Juliet), *Midsummer Night's Dream* (Hermia), *Macbeth* (Malcolm), *Comedy of Errors* (Luciana), *Beowulf* (Sprut), *Tartuffe* (Dorine); Know Theatre Tribe: *Corpus Christi* (James); Wayside Theatre: *Dracula* (Mina), *The Matchmaker* (Minnie Fay), *Christmas Carol* (Belle); St. Croix Festival Theatre: *Lend Me A Tenor* (Maria). Ghillian's next project will be *The Flu Season* by Will Eno at Catalyst Theater.

**Vasanth Santosham (Propsero)** is the co founder of the Studio Six Theater Company. Studio Six is the Sixth Studio of the Moscow Art Theater and it's members are the first American graduates of the full 4 year training program of the Moscow Art Theater School. Studio Six works in both the US and Russia. Vaz is very pleased and honored to make his DC debut with Rorschach Theatre. Vaz would also like to thank his family for their love and support in making his work possible.

**Grady Weatherford (Tisiphone)** returns to Rorschach for his ninth show (twelfth if you include directing.) Most recently he has appeared as Dogsborough in *The Resistible Rise of Arturo Ui* for Catalyst Theater, Vealtnic Husz in *A Bright Room Called Day* and Will Shakespeare in *The Beard of Avon* for Rorschach Theatre. Other area theatres include: Washington Jewish Theatre, Theater Alliance, Washington Shakespeare Company, Theater J, The Olney Theatre, The Folger Theatre, Project Y, Forum Theatre and Dance, and Roundhouse Theatre. Directing credits include: *Lord of the Flies*, *Family Stories: A Slapstick Tragedy*, and *Accidental Death of an Anarchist* for Rorschach, *The Caucasian Chalk Circle* for Open Circle Theatre (co-director), and *The Woodpecker* for The Hatchery Festival. Multimedia designs include the Helen Hayes Nominated *Jesus Christ Superstar* for Open Circle Theatre and *A Bright Room Called Day* for Rorschach Theatre. Grady is a full time film director for WILL Interactive in Potomac, Maryland, a veteran of two tours of the National Players, and holds a B.A. in Theatre Performance from the University of Maryland, at College Park. Next he will be appearing in Timberlake Wertenbaker's *After Darwin* for Journeymen Theater.

## **ABOUT THE ARTISTIC STAFF:**

**Randy Baker (Producer)** is the co-Artistic Director of Rorschach Theatre and with Jenny McConnell Frederick founded the company in the summer of 1999. At Rorschach, he has produced over fifteen plays and numerous special events. Before starting Rorschach Theatre, he was the production manager for Theater J for two years. With Rorschach he has directed *Rhinoceros*, *JB, Behold!*, *Fair Ladies at a Game of Poem Cards* and the recent *Monster*. He has also written several plays produced by Rorschach Theatre, Theater Alliance, the Source Festival and University of Richmond. Some of those plays include *After the Flood*, *Conquests*, *Veronica's Omelet*, *The Ballad Of St Valentine*, *Rosebury*, *The Dance Alone*, *Like Birds Letting Go*, *Galleons Lap* and *In The Mirror Dimly*. *After the Flood*—a play that was told through a combination of shadow puppets and conventional acting—was performed at Rorschach Theatre in January 2004. He is currently working on a retelling of *The Epic of Gilgamesh*. Randy received a 2005 Artist Fellowship grant for playwriting from the DC Commission on the Arts and Humanities and recently took part in the Kennedy Center's intensive summer playwriting workshop. In August he married Deb Sivigny after proposing to her on stage here at Rorschach Theatre during a curtain call of last season's *The Beard of Avon*.

**Cecilia Cackley (Assistant Stage Manager)** is happy to be working on her first show with Rorschach. She most recently directed the DC premiere of Sarah Kane's *4.48 Psychosis* as part of the Capital Fringe Festival. Many thanks to everyone at Rorschach, as well as family and friends. As always, her work is dedicated to Judy Mayeux.

**Andrew Cissna (Lighting Designer)** has been lighting theatre and dance for the past six years. Washington credits include *Gross Indecency* (Theater Alliance), *The Gingham Dog* (African Continuum Theatre), and *Teddy Roosevelt and the Treasure of Ursa Major* (Kennedy Center TYA, Assistant Designer). Other design credits include *Noises Off* (Perseverance Theatre, Juneau AK); *The Laramie Project*, *Gross Indecency*, *Waiting for Godot*, *Don Quixote Ballet* (NCSA); *To Kill A Mockingbird*, *A Christmas Story*, *Crossroads* (Jeffers Theatre); and *The Great Gatsby* (Charleston Ballet Theatre). Andrew has also worked as the Head Followspot for the *Dora the Explorer* national tour, master electrician for Hubbard St. Dance Company, and as a head electrician for the Spoleto Festival USA. He received a BFA in Lighting Design from the North Carolina School of the Arts.

**Andrew F. Griffin (Assistant Lighting Designer)** is happy to be returning to Rorschach where he last was the assistant lighting designer for *Monster*. Other credits include: LIGHTING DESIGNER: *Proof* (Firebelly Productions) *Orpheus: The Death of Memory*, *The Furies*, *The Pirates of Penzance* (The Catholic University of America) *Energumen*, *The Real Inspector Hound* (Longacre Lea) ASSISTANT LIGHTING DESIGNER: *Alice* (Kennedy Center TYA Tour) *A Midsummer Nights Dream* (Folger) *3/4 of a Mass for St. Vivian*, *The Monument*, *Two Rooms* (Theater Alliance) *In the Mood* (Olney Theater Center) *Frankenstein* (Synetic Theater Company) *Rosencrantz and Guildenstern are Dead* (Longacre Lea) *Mistakes, Inc* (VSA Arts). Coming up Andrew will design *King Lear* (WSC) *12th Night* (Firebelly) and *Edward III* (WSC). For more information visit [www.andrewgriffin.com](http://www.andrewgriffin.com).

**Eric Grims (Set Designer)** This is Eric's fifth show with Rorschach having previously worked on *The Scarlet Letter*, *God of Vengeance*, *Rhinoceros*, and *The Hairy Ape*. Other local theatres he has worked for include GALA Hispanic Theatre (*Caribbeana Imperia*), Signature Theatre (*One Red Flower*, *Allegro*, *110 in the Shade*, *Zander's Boat*), Washington Shakespeare Company (*The Milk Train Doesn't Stop Here Anymore*), Theater J (*Central Park West/Riverside Drive*, *The Good Doctor*), American Century Theater (*The Seven Year Itch*, *Picnic*, *Hotel Universe*, *Luv*, *The Boys In The Band*), Keegan Theatre (*Violet*), and Teatro De La Luna (*We Who Love Each Other So*). Eric is currently the Production Manager and Technical Director at the Folger Theatre, and an artist in residence at American University where he is helping to shape the minds of tomorrow – god help us all. Eric sends the biggest love ever to Elisha who makes everything possible.

**Casey Kaleba (Fight Choreography)** returns to Rorschach, having arranged fights for *Fair Ladies at a Game of Poem Cards*. Recent work includes fights for *Dog Sees God* at Studio SecondStage and *Othello* for the National Players' tour, as well as serving as stunt coordinator for the documentary *A Prince Among Slaves*. Casey is a Resident Teaching Artist for the Shakespeare Theatre and regularly presents on stage combat for the Folger Library. He teaches theatre history and stage combat at the University of Maryland, where he is completing his doctorate.

**Jenny McConnell Frederick (Director/Producer)** is the co-Artistic Director of Rorschach Theatre. Jenny recently directed Rorschach's *The Arabian Night*. For Rorschach she has also directed *The Scarlet Letter*, *Master and Margarita*, *A Clearing in the Woods*, *The Illusion* and the Helen Hayes nominated *God of Vengeance*. She has also directed at the Source Theatre Festival and at Virginia Commonwealth University. Jenny received a 2005 Artist Fellowship grant for directing from the DC commission on the Arts and Humanities. She is currently the Director of the Annual Fund at Woolly Mammoth Theatre Company. Lots of love and thanks to Mom, Dad, Chris and Matt.

**Matthew Frederick (Sound Designer)** is a local DJ, Sound Engineer and pirate radio personality. He designed Rorschach's *Master and Margarita*, *Ubu Roi*, *The Scarlet Letter*, *Behold!*, *Beard of Avon*, *Fair Ladies at a Game of Poem Cards* and *The Arabian Night*. He has worked at such theatres as Barestage Productions, Source Theatre, Woolly Mammoth Theatre Company, and Theater J. Matt works as the Gift Shop Assistant at the Folger Shakespeare Library.



**Artistic Directors**  
**Jenny McConnell Frederick and Randy Baker**

*Through uncommon uses of environment and intimate passionate performances, Rorschach Theatre seeks to lure its audiences beyond the limits of ordinary theatrical experience so that they may discover new elements of their own humanity.*

Rorschach Theatre is a company that has received significant acclaim for its fierce performance style, its bold use of theatrical space and its dedication to challenging works that are at once relevant and timeless. The company's work has focused on helping to reveal the contemporary relevance of fable, finding magic in rough spaces, connecting timeless works to a contemporary audience.



Patrick Bussink and Cesar Guadamuz in *Fair Ladies At A Game Of Poem Cards*. Photo: Jai Khalsa

In its seventh season, Rorschach Theatre has produced twenty plays seen by more than 15,000 people in the Washington area. They have been nominated for two Helen Hayes Awards, been a finalist for the Mayor's Arts Award for Outstanding Emerging Artists and been the recipients of two Young Artists grants and two Artist Fellowship Grants from the DC Commission for the Art and Humanities. Rorschach Theatre won a Mary Goldwater award in 2006 and many Rorschach artists have won Mary Goldwater awards for their work with the company. The company's work has garnered the attention of *The New York Times*, *The Washington Post*, *American Theatre Magazine* and *National Public Radio*, as well as countless local publications. In its first six years, the company has become, "proof that limited resources do not stymie great talents, any more than big budgets can squeeze works of genius from mediocre minds." (Washington Post)

Rorschach Theatre is a member of the LEAGUE OF WASHINGTON THEATRES, THE CULTURAL ALLIANCE OF GREATER WASHINGTON and THE EDGE, an alternative arts partnership that along with Rorschach Theatre includes Theater Alliance and Catalyst Theater.

For more information about Rorschach Theatre please visit

**[www.rorschachtheatre.com](http://www.rorschachtheatre.com)**

And for a look "behind the curtain" check out

**THE RORSCHACH THEATRE BLOG!**

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## **THE SANCTUARY THEATRE**

This unique performance space was the sanctuary of the original Calvary Methodist Church, built in 1905. Much of the layout for the space has remained unchanged for 100 years, the shell of the altar at one end of the room and the choir loft at the other end. The windows are still bordered by stained glass.



*East side of Guild Hall as it looked in 1913.*

In 1915 when the building was expanded to its current size, the space became a theatre and multi-purpose room, where community groups produced theatre, music, dance and neighborhood events for many years. In the 1980s the space became known as "The Sanctuary Theatre" when a number of theatre companies performed here.

Also in the 1980s, The Sanctuary Theatre became an important venue in the history of the DC punk rock scene. It was one of the first of many venues in Mt Pleasant that would host "benefit shows" where groups like Fugazi first performed. These events (which still take place in other locations) were alcohol free and open to all ages. Groups like Positive Force organized these events which often benefited non-profits, community service organizations and liberal advocacy groups.



Fugazi performs at the Sanctuary Theatre

Today, Rorschach Theatre shares the building with the Casa Del Pueblo Methodist Church. "The House of the People," serves as a beacon for the Columbia Heights and Mt. Pleasant Communities.

After 100 years of history, this rustic room with its dark wood and its endless vaulted ceilings is a unique and powerful place to perform theatre. Large and flexible, the space has been used differently for every production done here, each show building on Rorschach Theatre's mission to use environment in unexpected and exciting ways. Each production hopes to challenge perspectives and change how audiences experience theatre.

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