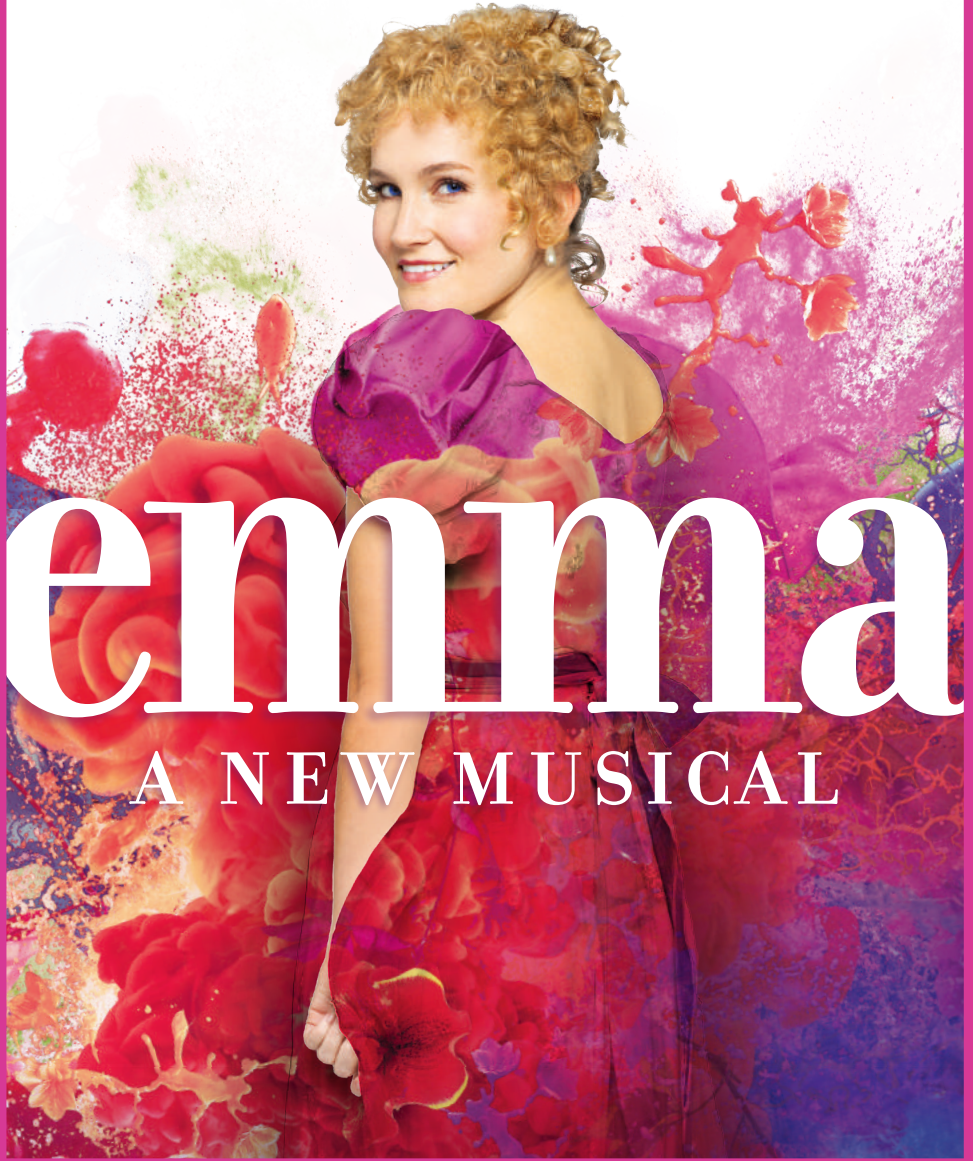


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Lora Lee Gayer
PHOTO BY: Jeff Sciortino
PICTURED ABOVE: Devin DeSantis
and Lora Lee Gayer
PHOTO BY: Joe Mazza - bravelux

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events, plays, and players*

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Inquiry and Exploration Series*



"O earth, I will
befriend thee."

-W.S.

About CST

Under the leadership of Artistic Director Barbara Gaines and Executive Director Criss Henderson, Chicago Shakespeare has redefined what a great American Shakespeare theater can be—a company that defies theatrical category. This Regional Tony Award-winning theater's year-round season features as many as twenty productions and 650 performances—including plays, musicals, world premieres, family programming, and presentations from around the globe. The work is enjoyed by 225,000 audience members annually, with one in four under the age of eighteen. Chicago Shakespeare is the city's leading presenter of international work, and in touring its own productions across five continents has garnered multiple accolades, including the prestigious Laurence Olivier Award. Emblematic of its role as a global theater, the company spearheaded Shakespeare 400 Chicago, celebrating Shakespeare's legacy in a citywide, yearlong international arts and culture festival, which engaged more than one million people. The Theater's nationally acclaimed arts in literacy programs support the work of English and drama teachers, and bring Shakespeare to life on stage for tens of thousands of their students each school year. Over the summer, the company tours a professional production of Shakespeare's work, free for all, to neighborhood parks across the city. In 2017 the Theater unveiled The Yard at Chicago Shakespeare—with its innovative design that has changed the shape of theater architecture. Together with the Jentes Family Courtyard Theater and the Thoma Theater Upstairs, The Yard positions Chicago Shakespeare as the city's most versatile performing arts center. ■

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Madhavan K. Nayar

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Welcome



DEAR FRIENDS,

We have long wanted to introduce Chicago audiences to Paul Gordon's delicious romantic comedy *Emma*, a musical based on the beloved Jane Austen classic. Paul's work was last seen on our stage in 2015 with the world premiere musical of Austen's *Sense and Sensibility*—also directed by Barbara Gaines. Each of these stories explores the evolution of strong female protagonists, whose complicated navigation of a world where roles are prescribed by gender and class, leads to self-reflection, growth, and the embrace of authentic love. Austen's final work published during her lifetime, *Emma* has been translated into many film adaptations; we hope you'll find this musical adaptation equally provocative and entertaining.

All of us at Chicago Shakespeare are honored to provide an artistic home to generative artists of our time, like *Emma*'s award-winning composer and lyricist Paul Gordon. Our new work development program is helmed by Creative Producer Rick Boynton and has commissioned, developed, and premiered a broad range of new plays and musicals since its inception. 2020 marks an important milestone for this work, as we celebrate the March Broadway opening of the new musical *SIX*, penned by Toby Marlow and Lucy Moss, which had its North American premiere at Chicago Shakespeare in 2019.

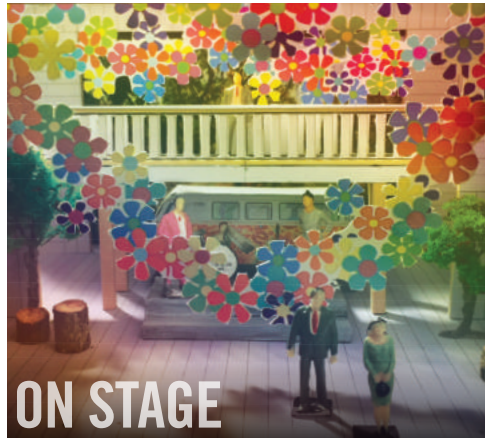
Your patronage supports this work—our ability to reimagine Shakespeare, premiere new plays and musicals, and serve as a global ambassador for Chicago by importing international artists to Chicago and touring our work across the world. In the months ahead, whether you join us in New York to celebrate the Queens of *SIX* on Broadway, here in Chicago for the return of the Royal Shakespeare Company with *The Taming of the Shrew*, or a new Beatles-infused *As You Like It* closing out our season, please know how grateful we are for your belief in our mission and trust in our artistic collective. ■

Barbara Gaines
Artistic Director
Carl and Marilyn Thoma Chair

Criss Henderson
Executive Director

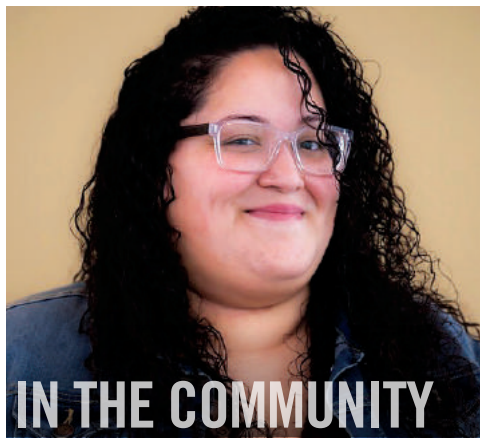
Steve Solomon
Chair, Board of Directors

On the Boards



ON STAGE

Love blooms in the forest for many of the characters in Shakespeare's *As You Like It*, but never before quite like this. Fueled by the "all you need is love" energy of 1960s counterculture, adapter/director Daryl Cloran's high-spirited production infuses Shakespeare's romantic comedy with the hit songs of The Beatles. Cloran—renowned across Canada for his work at Citadel Theatre, Shaw Festival, National Arts Centre, and beyond—lifts Shakespeare's timeless verse in beautiful harmony with the immortal music of the "Fab Four," seamlessly weaving in over 20 songs, performed live, including "She Loves You," "I Want to Hold Your Hand," "Let It Be," and "Here Comes the Sun." This joy-filled production begins performances April 30 in the Courtyard Theater, setting the stage for a crowd-pleasing summer of love in Chicago.



IN THE COMMUNITY

Meet Cassandra Lozoya, a first-year teacher at Collins Academy High School, on the city's southwest side. Cassandra is part of this year's Sheldon and Bobbi Zabel Bard Core program—a yearlong professional development seminar for high school English teachers in Chicago Public Schools. This widely acclaimed adolescent literacy program focuses on innovative ways to approach some of the curriculum's most challenging texts through drama-based strategies. When Cassandra was a CPS student at Foreman High School on the city's north side, she vividly recalls her own teacher, Nicky Shoffer, returning from Bard Core to practice new strategies with her students. Cassandra is now one of a growing number of "second-generation" Bard Core teachers—a program that over the past sixteen years has served more than 350 teachers in classrooms across our city.



AROUND THE WORLD

When the Royal Shakespeare Company's cast of *The Taming of the Shrew* takes the stage in The Yard at Chicago Shakespeare this spring, they will be dressed in lavish costumes of lush fabrics and elaborate ruffs. And from the start, you will notice something different—there are more women than men on stage. Director Justin Audibert has set this production in a world where women hold the power. "We've flipped the rules of Shakespeare's contemporary world," says Audibert. By reversing the traditional gender of each role, the RSC company creates a new environment in which the power structures of today can be explored through a 400-year-old text. Audibert's take resonated deeply with UK audiences, and London's *The Times* declares it "deftly provocative and exuberantly entertaining." The RSC's limited, three-week engagement begins April 15.



BEHIND THE SCENES

American Theatre Magazine has named Associate Producer Aislinn Frantz to the list of "Chicago Theatre Workers You Should Know." Prior to joining Chicago Shakespeare Theater in 2018, Frantz was associate producer at the Eugene O'Neill Theater Center, junior agent in the literary division of Bret Adams, Ltd., and has presented at Actors Theatre of Louisville's renowned Humana Festival. Now, alongside Creative Producer Rick Boynton and the entire CST artistic team, she serves a pivotal role in guiding the creative work onstage, from concept to closing. Dramaturg Ramona Rose King shared, "Aislinn is first and foremost invested in the story being told and the people telling it... The care she brings to relationships with artists and colleagues makes her special."

From left: *As You Like It* set rendering by designer Pam Johnson; Cassandra Lozoya; Amelia Donkor and James Cooney in Royal Shakespeare Company's *The Taming of the Shrew*; Aislinn Frantz. photos by Jenn Geiger and Ikin Yum.

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Why Emma Sings

Notes from Composer and Lyricist Paul Gordon

Visit chicagoshakes.com to explore more ideas and stories behind the art on CST's stages.

EMMA

- BOOK, MUSIC & LYRICS BY PAUL GORDON
- ADAPTED FROM THE NOVEL BY JANE AUSTEN
- DIRECTED BY BARBARA GAINES
- COURTYARD THEATER
- JANUARY 28–MARCH 15, 2020
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Paul Gordon,
Book, Music, and
Lyrics, for *Emma*

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The Old Globe

In plotting out a musical, the first thing I always ask myself is: do these characters sing? And really, why do we want to hear them sing, even if they do? To the second question, I will simply say that art is subjective and we all have our particular tastes. But the first question to me is more interesting. I've seen many a musical where I was thoroughly convinced that the answer to that question was a resounding "no."

When I first considered turning *Emma* into a musical, I pondered the idea carefully before running to the piano. Having seen several film versions and read the novel, I wanted to make sure it had an inherently musical ethos simply beyond being a "period piece." It soon became apparent that not only did these characters sing, but they sang quite effortlessly.

Jane Austen's brilliant comedy provides the perfect bedrock for a musical. In *Emma* Woodhouse we have a protagonist who can't help but be completely mistaken on almost every point, and yet through Austen's penetrating humor she remains surprisingly sympathetic to the reader. Musicalizing her felt natural, and Austen's biting wit and intelligence lend themselves quite naturally to lyric writing.

The makeover of Harriet Smith, Emma's devoted protégé, was also ripe with musical possibility. Her affection for the lowly farmer, Robert Martin, was superbly appealing for creating repeating motifs that would somehow imply the innocence of love and thread Emma's continued wrongheadedness about her friend's future.

Of course, the Knightley-Emma relationship was the most appealing aspect of all. Here you have Austen



creating truly one of the first romantic comedies in literature. She shapes the kind of banter that would later be emulated by Hepburn and Tracy, and paved the way for Woody Allen's *Annie Hall*, Nora Ephron's *When Harry Met Sally* and countless other films to follow in the same genre. (Yes, there was Beatrice

**Austen's biting wit
and intelligence
lend themselves
quite naturally to
lyric writing.**

and Benedict, but Knightley and Emma have their own unique charm and are as contemporary today as they were in the early nineteenth century when Jane Austen conjured them up.)

When I started to create the score I didn't necessarily determine in advance what style the music would be written in. I mostly let the story guide me, and I tried to take my cues from the characters themselves. It all felt quite natural. What has emerged, I hope, is a sound tinged with my early influences: Lennon and McCartney (leaning towards George Martin's alluring strings to "Eleanor Rigby") and of course the amazing Stephen Sondheim who, simply by listening to his genius, has taught me everything I know about writing for the theater. . . .

But of course my first and main collaborator is Jane Austen. I don't take lightly the presumptuousness of my assuming a partnership with her. And since she can't be here to scold me on the creative liberties I have taken, I must leave that to our audiences and our critics. All I can say is that the production you see today is truly a labor of love, for Jane Austen and for the characters she has created. And as to whether or not these characters sing: perhaps they will let you know themselves. ■

above: Larry Yando, Erica Stephan, Ephie Aardema, and Marya Grandy in rehearsal; photo by joe mazza

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E. BROOKE FLANAGAN
Managing Director for Advancement
and External Affairs

presents

EMMA

Book, Music & Lyrics by **PAUL GORDON**

Adapted from the novel by **JANE AUSTEN**

Scenic Design
SCOTT DAVIS

Costume Design
MARIANN VERHEYEN

Lighting Design
DONALD HOLDER

Sound Design
CHAD PARSLEY

Wig & Make-up Design
RICHARD JARVIE

Orchestrations
BRAD HAAK
BRIAN ALLAN HOBBS
PAUL GORDON

Dialect Coach
KATE DEVORE

Casting
BOB MASON

New York Casting
LAURA STANCZYK, C.S.A.

Production Stage Manager
DEBORAH ACKER

Choreography
JANE LANIER

Music Direction
ROBERTA DUCHAK

directed by **BARBARA GAINES**

EMMA was originally produced by TheatreWorks, Palo Alto, CA and was developed through TheatreWorks New Works Initiative.

EMMA is produced by special arrangement with The GERSH AGENCY, 41 Madison Avenue, 33rd Floor, New York, NY 10010.

EMMA was presented at NAMT's Festival of New Musicals in 2006.

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There will be one 15-minute intermission.

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For more information about how you can support our work on stage, in the community, and around the world, please contact Brooke Flanagan, Managing Director for Advancement and External Affairs, at 312.595.5581 or bflanagan@chicagoshakes.com.

Cast

Emma Woodhouse
Mr. Knightley
Harriet Smith
Mrs. Weston
Miss Bates
Mr. Woodhouse
Jane Fairfax
Mr. Weston
Mr. Elton
Robert Martin
Frank Churchill
Mrs. Elton
Miss Elizabeth Martin
Mrs. Bates
Ensemble

LORA LEE GAYER*
BRAD STANDLEY*
EPHIE AARDEMA*
KELLI HARRINGTON
MARYA GRANDY*
LARRY YANDO*
ERICA STEPHAN*
MICHAEL MILLIGAN*
DENNIS WILLIAM GRIMES*
IAN GEERS
DEVIN DeSANTIS*
BRI SUDIA*
BRANDY CHEYENNE MILLER
EMILY GOLDBERG*
MAXWELL J DeTOGNE
EMILY GOLDBERG*
BRANDY CHEYENNE MILLER
LIAM QUEALY*

LIAM QUEALY*

Dance Captain

Understudies never substitute for listed players unless a specific announcement is made at the time of the performance: Maxwell J DeTogne for Mr. Elton, Robert Martin; Emily Goldberg* for Mrs. Elton, Jane Fairfax; Conor Jordan for Frank Churchill, Ensemble; Anne Marie Lewis for Mrs. Weston, Miss Bates; Will Lidke for Mr. Knightley, Ensemble; Brandy Cheyenne Miller for Emma Woodhouse; Liam Quealy* for Mr. Knightley, Frank Churchill; Matt Rockwood for Mr. Woodhouse, Mr. Weston; and Maisie Rose for Harriet Smith, Mrs. Bates/Ensemble, Miss Elizabeth Martin/Ensemble.

Production Stage Manager

Assistant Stage Manager (through February 2)

Assistant Stage Manager (beginning February 4)

DEBORAH ACKER*

CARA PARRISH*

KELLY MONTGOMERY*

*denotes member of Actors' Equity Association.

Orchestra

Associate Music Director/Conductor/Keyboard
Keyboard
Violin
Cello
Reed

KORY DANIELSON^
CHARLOTTE RIVARD-HOSTER^
ANDREW McCANN^
JILL KAEDING^
MIKE MATLOCK^

Musicians Contractor
Electronic Music Design

SEAN McNEELY^
ETHAN DEPPE

^denotes members of the Chicago Federation of Musicians, Local 10-208.

Musical Numbers

Act One

PRELUDE	Orchestra
QUEEN ANNE'S LACE	Company
I MADE THE MATCH MYSELF	Emma, Mr. Knightley
RELATIONS	Company
A GENTLEMAN'S DAUGHTER	Emma, Company
THE PORTRAIT	Mr. Elton, Mr. Knightley, Company
THE ARGUMENT	Emma, Mr. Knightley
HARTFIELD	Company
SHOULD WE EVER MEET	Emma
SHOULD WE EVER MEET (1 ST REPRISE)	Emma
HAVE A PIECE OF CAKE	Miss Bates, Jane Fairfax, Emma, Harriet Smith
MR. ROBERT MARTIN	Harriet Smith, Emma
IT FEELS LIKE HOME	Frank Churchill, Emma
THE RECITAL	Emma, Jane Fairfax, Company

Act Two

PRIDE AND SENSE	Company
SO THIS IS HOW LOVE FEELS	Emma, Frank Churchill, Jane Fairfax
MR. ROBERT MARTIN (REPRISE)	Harriet Smith, Robert Martin
SHOULD WE EVER MEET (2 ND REPRISE)	Emma
WALTZ AT THE BALL	Orchestra
HUMILIATION	Harriet Smith
EMMA	Mr. Knightley
A GENTLEMAN'S DAUGHTER (REPRISE)	Emma
STRANGER THINGS HAVE HAPPENED	Emma, Harriet Smith
BOX HILL	Company
BADLY DONE	Mr. Knightley
IT FEELS LIKE HOME (REPRISE)	Frank Churchill, Jane Fairfax
THE EPIPHANY	Emma
BADLY DONE (REPRISE)	Emma
HUMILIATION (REPRISE)	Harriet Smith
EMMA (REPRISE)	Mr. Knightley
FINALE	Company

Playgoer's Guide

THE STORY

Emma Woodhouse, rich, beautiful, and supremely confident in her own matchmaking abilities, mourns the loss of her former governess and dearest companion—now married, thanks to Emma, to Mr. Weston. To cheer herself up, Emma resolves to now focus on another match, despite the protestations of her father and a close family friend, Mr. Knightley.

The young Harriet Smith will be the perfect match for the town's most eligible bachelor, Mr. Elton, the vicar. Emma persuades Harriet to refuse local farmer Robert Martin's proposal, despite the young woman's deep feelings for him. Furious at Emma's arrogance, Mr. Knightley views Mr. Elton as a social climber who will never marry without hope of advancement—a prediction proved true as Mr. Elton proposes marriage not to Harriet but to Emma. Rejecting him outright, Emma suggests he turn his attentions to Harriet instead. Humiliated, Mr. Elton flees Highbury, only to return with his well-to-do bride in hand.

The arrival of Frank Churchill, Mr. Weston's estranged son, further disrupts Emma's comfortable world. As she is ensnared by Mr. Churchill's flirtation, Emma watches Harriet fall head over heels for Mr. Knightley and only now begins to realize that she, in fact, might be quite clueless about affairs of the heart, after all.

AUSTEN'S MASTERPIECE

In 1815 Jane Austen's fourth novel, *Emma*, followed close on the heels of *Sense and Sensibility* (1811), *Pride and Prejudice* (1813), and *Mansfield Park* (1814), and was likewise published anonymously. To protect her reputation, Austen published *Emma* as written "by the author of *Pride and Prejudice*." Only Austen's family knew of her published identity, and they carefully preserved her anonymity until her death in 1817.

For many readers, their first encounter with the author is *Pride and Prejudice*. Yet most critics and scholars agree that *Emma* is Austen's true masterpiece. Austen's *Emma* has inspired countless retellings, including Amy Heckerling's 1995 teen movie mega-hit *Clueless*, a 1996 film version starring Gwyneth Paltrow in the eponymous role, and, more recently, Paul Gordon's musical adaptation. A new film adaptation, directed by Autumn de Wilde, is scheduled for release this winter. Scholars argue Jane Austen was at the height of her powers when she wrote *Emma*, the last of her works published during her lifetime. ■

Profiles



LORA LEE GAYER (*Emma Woodhouse*) **CHICAGO SHAKESPEARE:** Debut. **BROADWAY:** *Holiday Inn* (Roundabout Theatre Company); *Doctor Zhivago* (Broadway Theatre); *Follies* (Marquis Theatre). **OFF BROADWAY:** *Pipe Dream* (New York City Center Encores!); *These Seven Sicknesses* (Exit, Pursued by a Bear). **REGIONAL:** The Kennedy Center, The Ahmanson, Goodspeed Musicals, Shakespeare Theatre Company, Alliance Theatre, The Old Globe, La Jolla Playhouse, McCarter Theatre Center, Alley Theatre, Oregon Shakespeare Festival. **FILM:** *The Post*. **TELEVISION:** *The Tick* (Amazon Studios); *House of Cards* (Netflix); *Law and Order: SVU* (NBC); *Little America* (Apple TV+). **EDUCATION:** Carnegie Mellon University; Interlochen Arts Academy. **AWARDS:** Helen Hayes Award, Chita Rivera Award, NFAA finalist, National Arts and Letters Award, Lotte Lenya Young Artist Award.



BRAD STANDLEY (*Mr. Knightley*) **CHICAGO SHAKESPEARE:** Debut. **BROADWAY:** standby for Nate in *In Transit*. **TOURING:** understudy Dr. Pomatter/Earl in *Waitress*, Claude in *Hair*. **REGIONAL:** Guy in *Once* (Weston Playhouse); Phil in *The 12* (Denver Center for the Performing Arts); Christian in *BAZ* (The Palazzo Theater); Malcolm in *The Full Monty* (CLO South Bay Cities); Thomas in *The Story of My Life* (havoc); Richmond in *Richard III*, Lysander in *A Midsummer Night's Dream* (Lake Tahoe Shakespeare Festival). **FILM:** *Karaoke Man*, *August*. **TELEVISION:** *Body of Proof*, *General Hospital* (ABC); *Days of Our Lives* (NBC). **EDUCATION:** BFA in musical theatre, California State University at Fullerton. **AWARDS:** 2015 finalist in the American Traditions Vocal Competition.



EPHIE AARDEMA (*Harriet Smith*) **CHICAGO SHAKESPEARE:** Debut. **BROADWAY:** *The Bridges of Madison County*. **OFF BROADWAY:** *Parade* (Lincoln Center Theatre); *Clueless*, *Daddy Long Legs*, *Songbird*, *Dear Edwina*. **TOUR:** *Waitress* (first national tour), *Fiddler on the Roof*, *The Sound of Music*. **REGIONAL:** The Old Globe, Paper Mill Playhouse, Sundance Institute Theatre Lab, La Jolla Playhouse, The Repertory Theatre of St. Louis, Goodspeed Musicals, Philadelphia Theatre Company, Two River Theater Company, Pioneer Theatre Company, Pittsburgh CLO, North Shore Music Theatre, Maine State Music Theatre, The Cape Playhouse, Greater Boston Stage Company, The Media Theater, Mill Mountain Theater, PCPA TheatreFest, ReVision Theatre, Orlando Repertory Theatre, Cortland Repertory Theater, The Winter Park Playhouse. **EDUCATION:** Circle in the Square Theatre School; honors program for writing and democracy, The New School. **AWARDS:** Congressional Gold Medal for Outstanding Youth.



DEVIN DESANTIS (*Frank Churchill*) **CHICAGO SHAKESPEARE:** *The Three Musketeers*, *Seussical*. **CHICAGO:** *The Who's Tommy* (Jeff Award nomination - Best Actor in a Musical), *Les Misérables* (Jeff Award nomination - Best Supporting Actor in a Musical), *The Little Mermaid*, *Hairspray* (Paramount Theatre); *Young Frankenstein*, *The Hot Mikado* (Drury Lane Theatre); *Parade* (Writers Theatre); *Side Show* (Porchlight Music Theatre); *City of Angels*, *Godspell*, *9 to 5* (Marriott Theatre); *Altar Boyz Chicago* (Broadway Playhouse); *Anyone Can Whistle* starring Patti LuPone and Audra McDonald, *The Most Happy Fella* starring George Hearn (Ravinia Festival). **BROADWAY/OFF BROADWAY:** *Christmas Spectacular Starring the Radio City Rockettes* (Radio City Music Hall); *The Magdalene* (Theatre at St. Clement's). **EDUCATION:** BM in vocal performance, Northwestern University. Mr. DeSantis is a resident guest artist with the Colorado Symphony, a lead singer with Bluewater

Kings Band, and a member of The Four C Notes - the Midwest's only tribute band to Franki Valli and the Four Seasons. He is the associate artistic director/co-founder of Chicago Artists Chorale.



MAXWELL J DETOGNE (*Ensemble*) **CHICAGO SHAKESPEARE:** Debut. **CHICAGO:** *Oklahoma!*, *Oliver!* (Marriott Theatre); *Anything Goes*, *Into the Woods* (Music Theater Works); *Jesus Christ Superstar* (Jeff Award nomination, Theo Ubique Cabaret Theatre); *High Fidelity* (Jeff Award nomination, Refuge Theatre Project); *Bonnie & Clyde* (Jeff Award nomination, Kokandy Productions). **REGIONAL:** *Hair* (Parallel 45 Theatre Festival, Traverse City); *Working* (Dunes Summer Theatre, Michigan City). **EDUCATION:** BFA in theater and communications, North Central College in Naperville.



IAN GEERS (*Robert Martin*) **CHICAGO SHAKESPEARE:** Debut. **CHICAGO:** *Kitty Hawk* (The House Theatre of Chicago); *Henry IV Part I*, *The Comedy of Errors* (Commission Theatre); *Romeo and Juliet*, *Macbeth* (A Crew of Patches Theatre Company); *American Idiot* (Surging Films and Theatrics); *Proof* (Colorbox Theatre). **REGIONAL/TOURING:** *King Lear*, *The Two Gentlemen of Verona*, *Measure for Measure*, *The Rover*, *The Seagull*, *The Killer Angels*, *Richard II* (Michigan Shakespeare Festival); *The Tempest* (Virginia Stage Company); *Once* (Olney Theatre Center); *The Complete Works of William Shakespeare Abridged* (Oklahoma Shakespearean Festival); *To Kill a Mockingbird*, *The Tempest* (National Players). **EDUCATION:** BFA in acting, Boston University.



EMILY GOLDBERG (*Mrs. Bates/Ensemble*) **CHICAGO SHAKESPEARE:** *Nell Gwynn*. **CHICAGO:** *A Gentleman's Guide to Love and Murder* (Jeff Award nomination -

Supporting Performer in a Musical, Porchlight Music Theatre); *Into the Woods* (Writers Theatre); *Sweeney Todd* (Paramount Theatre); *The Spitfire Grill* (Jeff Award nomination - Supporting Actress in a Musical, Refuge Theatre Project); *Dogfight* (Jeff Award nomination - Leading Actress in a Musical, Broadway World Award nomination - Best Actress in a Musical, BoHo Theatre); *Loving Repeating* (Jeff Award nomination - Supporting Actress in a Musical, Kokandy Productions); *Amour* (BroadwayWorld Chicago Award nomination - Best Actress, Black Button Eyes Productions); *Schoolhouse Rock Live!* (Broadway Playhouse); *Charlotte's Web* (Drury Lane Theatre); *The Nutcracker* (Marriott Theatre); *Guys & Dolls* (Williams Street Repertory); *Oliver!* (Music Theatre Works). **REGIONAL:** *Into the Woods* (Reagle Music Theatre). **EDUCATION:** BFA in musical theatre, Boston Conservatory.



MARYA GRANDY (*Miss Bates*) **CHICAGO SHAKESPEARE:** *The Wizard of Oz*, *Follies*. **CHICAGO:** *Holiday Inn* (Jeff Award nomination), *Honeymoon in Vegas*, *How to Succeed in Business Without Really Trying*, *Sister Act*, *On the Town* (Jeff Award nomination), *9 to 5* (Marriott Theatre); *Saturday Night Fever* (Drury Lane Theatre); *The Secret Garden* (Court Theatre); *Les Misérables* (Paramount Theatre); *Juno* (TimeLine Theatre Company); *A Grand Night for Singing* (Jeff Award nomination, Mercury Theater Chicago). **BROADWAY/NEW YORK:** *Closer Than Ever* (2012 revival); *Les Misérables* (2006 revival); *Damn Yankees*, *Bells Are Ringing* (New York City Center Encores!); *The Great American Trailer Park Musical* (Drama Desk Award nomination); co-author of *The Water Coolers*. **REGIONAL:** *Our Town*, *The 25th Annual Putnam County Spelling Bee*, *On Golden Pond*, world premiere of *Fanny Brice: America's Funny Girl* directed by

David H. Bell, *Pump Boys & Dinettes*, *Take Flight*, *Gypsy*, *Beehive*, *Smokey Joe's Cafe*, *The Honky Tonk Angels*, *Working*, *The Water Coolers* (Jeff Award nomination).

TELEVISION: *Chicago PD*, *Rescue Me*, *Conviction*, *Law & Order*, *Law & Order: SVU*. **FILM:** Denis Leary's *Merry F%\$in' Christmas*, *Love Streams*. **EDUCATION:** BA, Yale University.



DENNIS WILLIAM GRIMES (Mr. Elton) **CHICAGO SHAKESPEARE:** *Shakespeare in Love*, *Julius Caesar*. **CHICAGO:** *A Disappearing Number*, *Danny Casolaro Died for You*, *Frost/Nixon*

(TimeLine Theatre Company); *1984*, *The Book Thief* (Steppenwolf Theatre Company); *A Christmas Carol* (Goodman Theatre); *She Stoops to Conquer* (Northlight Theatre); *Moonlight and Magnolias* (Fox Valley Repertory); *The Busy World Is Hushed* (Next Theatre Company); *Lips Together*, *Teeth Apart* (Eclipse Theatre Company); *Rabbit* (Stage Left Theatre); *Pride and Prejudice* (Lifeline Theatre); *The Master and Margarita* (Strawdog Theatre Company). **REGIONAL:** Actors Theatre of Louisville, Indianapolis Repertory Theatre, Riversdale Theatre in the Parks, Oak Park Festival Theatre, Lakeside Shakespeare Theatre, Illinois Shakespeare Festival. **FILM:** *The Letter: A Lovecraftian Tale* (Chiaravalle and Associates); *Black Box* (ConeArts). **TELEVISION:** *Empire* (FOX); *Chicago Fire*, *Chicago PD* (NBC); *The Girlfriend Experience* (Starz); *Betrayal*, *Detroit 187* (ABC). **EDUCATION:** BS in theater, Illinois State University.



KELLI HARRINGTON (Mrs. Weston) **CHICAGO SHAKESPEARE:** *Beauty and the Beast*. **CHICAGO:** *Into the Woods* (Writers Theatre); *The Bridges of Madison County*, *Aspects of Love*, *The Light in the Piazza* (Jeff Award - Lead Performance in a Musical, Theo Ubique Cabaret Theatre); *A Little Night Music* (Jeff Award nomination - Lead Performance in a Musical, BoHo Theatre); *Adding Machine* (The Hypocrites); *Perfect Arrangement* (Jeff Award nomination - Supporting Performance in a Play, Pride Films and

Plays); *Sweeney Todd* (Porchlight Music Theatre); *Juno* (TimeLine Theatre Company). Ms. Harrington has been a music theatre voice teacher at the Chicago Academy for the Arts since 2000.



BRANDY CHEYENNE MILLER (Miss Elizabeth Martin/Ensemble) **CHICAGO SHAKESPEARE:** Debut. **CHICAGO:** *Oliver!*, *Madagascar* (Marriott Theatre); *Million Dollar Quartet* (Theatre at the Center); *Ring of Fire*, *Hair*, *Anything Goes* (Metropolis Performing Arts Centre); *New Faces Sing Broadway 1969* (Porchlight Music Theatre); *Alice Through the Looking Glass* (Arranmore Arts). **EDUCATION:** BFA in musical theatre performance, Columbia College Chicago.



MICHAEL MILLIGAN (Mr. Weston) **CHICAGO SHAKESPEARE:** *Tug of War: Civil Strife*, *Othello*. **CHICAGO:** *Cat on a Hot Tin Roof* (Drury Lane Theatre); *Blind Date* (Goodman Theatre); *The American Mercy Tour* (Greenhouse Theater Center); *Mercy Strain* (American Theater Company). **BROADWAY:** *August: Osage County*, *La Bête*, *Jerusalem*. **OFF BROADWAY:** *Mercy Killers* (Harold Clurman Laboratory Theater Company/Working Theater); *Thom Pain* (DR2 Theatre); *The Golem* (Manhattan Ensemble Theater). **REGIONAL:** productions with Milwaukee Repertory Theater, McCarter Theatre, Cincinnati Playhouse, The Repertory Theatre of St. Louis, Folger Theatre, Westport Country Playhouse, Studio Arena Theatre, Charlotte Repertory Theatre, Shakespeare Theatre Company, Shakespeare & Company, The Shakespeare Theatre of New Jersey, Milwaukee Shakespeare, Santa Cruz Shakespeare; the Alabama, Colorado, Illinois, and Utah Shakespeare Festivals.

INTERNATIONAL: *La Bête* (Comedy Theatre, London); Royal Shakespeare Company. **TELEVISION:** *Chicago Justice*, *APB*, *Law & Order*, *Person of Interest*, *The Knick*. **EDUCATION:** The Ohio State University; The Juilliard School.



LIAM QUEALY (Ensemble/Dance Captain) **CHICAGO SHAKESPEARE:** *Seussical*, *Shrek the Musical*, *Beauty and the Beast*. **SELECT CHICAGO:** Huey Calhoun in *Memphis* (2018 Jeff Award nomination -

Performer in a Principal Role in a Musical, Porchlight Music Theatre); Claude in *Hair* (Mercury Theater Chicago); Sky in *Mamma Mia!*, Tony Elliot in *Billy Elliot* (Drury Lane Theatre); Pepper in *Mamma Mia!*, Munkustrap in *Cats* (Marriott Theatre); Cousin Kevin in *The Who's Tommy*, Skimbleshanks in *Cats* (Paramount Theatre); productions with Theatre at the Center, Writers Theatre. **OFF BROADWAY:** *Dear Edwina*. **TOURING:** national tour of *Fiddler on the Roof*. **REGIONAL:** The Old Globe. **TELEVISION:** *Chicago Fire* (NBC).



ERICA STEPHAN (Jane Fairfax) **CHICAGO SHAKESPEARE:** *Madagascar - A Musical Adventure*, *The Little Mermaid*. **CHICAGO:** Belle in *Beauty and the Beast*, *South Pacific*,

Stephanie Mangano in *Saturday Night Fever*, Irene in *Crazy for You*, Judy Haynes in *White Christmas* (Drury Lane Theatre); *Wonderful Town* (Goodman Theatre); Betty Haynes in *White Christmas*, Billie Bendix in *Nice Work If You Can Get It* (Theatre at the Center); Cosette in *Les Misérables*, ensemble in *The Who's Tommy* (Paramount Theatre). **REGIONAL:** *The Drowsy Chaperone*, *Living on Love* (Peninsula Players Theatre); *Mary Poppins*, *The Little Mermaid* (Variety Children's Theatre); *Mary Poppins*, *Les Misérables*, *A Chorus Line*, *Seussical* (Timber Lake Playhouse). **EDUCATION:** Conservatory of Theatre Arts at Webster University.



BRI SUDIA (Mrs. Elton) **CHICAGO SHAKESPEARE:** *Red Velvet*, *The Taming of the Shrew*, *Tug of War: Foreign Fire*, *The Tempest*, *Pericles*, *Road Show*, Chicago Shakespeare in the Parks production of

Shakespeare's Greatest Hits. **CHICAGO:** *Oslo*, *A Shayna Maidel* (TimeLine Theatre Company); *The Music Man*, *Ah Wilderness!*, *Wonderful Town* (Jeff Award nomination, Goodman Theatre); *Sweeney Todd* (Jeff Award nomination, Paramount Theatre); *Miss Bennet: Christmas at Pemberley*, *Shining Lives: A Musical* (Northlight Theatre). **EDUCATION:** MFA in acting, University of Illinois at Urbana-Champaign; degree in sign language interpreting for the deaf.



LARRY YANDO (Mr. Woodhouse) **CHICAGO SHAKESPEARE:** *Hamlet*, *Nell Gwynn*, *Shakespeare in Love*, *Tug of War: Foreign Fire* and *Civil Strife*, *The Tempest* (2002, 2015), *King Lear*

(2001, 2014), *Julius Caesar*, *The Taming of the Shrew*, *Twelfth Night*, *Cymbeline*, *Timon of Athens*, *All's Well That Ends Well*, *Antony and Cleopatra*, *The Merry Wives of Windsor*, *Henry IV Parts 1 and 2*, *The Two Gentlemen of Verona*, *The Two Noble Kinsmen*. **CHICAGO:** twelve years as Scrooge in *A Christmas Carol*, *Bernhardt/Hamlet*, *The Little Foxes*, *Candide*, *The Jungle Book* (Goodman Theatre); *Buried Child*, *The Dance of Death*, *As You Like It*, *Nixon's Nixon*, *Rocket to the Moon*, *Hamlet*, *Bach at Leipzig* (Writers Theatre); *Angels in America*, *Travesties*, *An Ideal Husband* (Court Theatre); *Fake*, *Mother Courage and Her Children* (Steppenwolf Theatre Company). **TOUR:** three years as Scar in *The Lion King*. **INTERNATIONAL:** *Battlefield* directed by Peter Brook.

AWARDS: 2014 Sarah Siddons Society, *Chicago Magazine* Best Chicago Actor, DePaul University's Excellence in the Arts, one of nine national recipients of the prestigious 2010 Lunt-Fontanne Fellowship, five Joseph Jefferson Awards. Mr. Yando is a freelance acting coach.



BARBARA GAINES

(Director/Artistic Director/Carl and Marilyn Thoma Chair) has directed nearly sixty productions at Chicago Shakespeare since founding the Theater in 1986, including thirty of

Shakespeare's plays. Honors include the 2008 Tony Award for Outstanding Regional Theatre, the prestigious Honorary OBE (Officer of the Most Excellent Order of the British Empire) in recognition of her contributions strengthening British-American cultural relations, the Making History Award, as well as multiple Joseph Jefferson Awards for Best Production and for Best Director. Ms. Gaines has directed at the Royal Shakespeare Company in Stratford-upon-Avon, Lyric Opera of Chicago, and The Old Globe in San Diego.

JANE LANIER (Choreographer) CHICAGO SHAKESPEARE: *The King's Speech*.

CHICAGO: *Mamma Mia!*, *Chicago* (Drury Lane Theatre). **BROADWAY:** *Guys and Dolls* (associate choreographer, Nederlander Theatre). **OFF BROADWAY:** *Johnny Guitar* (Century Center); *Nightingale* (Vineyard Theatre). **REGIONAL:** *The Wild Party*, *Little Fish* (Blank Theatre Company); *Ring of Fire* (Denver Center for the Performing Arts Theatre Company); *Pippin*, *Smokey Joe's Cafe* (5th Avenue Theatre); *A Little Night Music* (Interact Theatre Company); *Kiss Me Kate* (Musical Theatre West). **TV/FILM:** *Spells* (independent art film); *Not Your Time* (independent short film); *Dream On* (HBO); *Summer Stories* (ABC mini-series). **AWARDS:** Jeff Award nomination for *Chicago*, *LA Weekly* Award, Ovation, and NAACP Award nominations for *The Wild Party*. Ms. Lanier's Broadway acting credits include: *Fosse* (Drama Desk Award nomination), *Guys and Dolls*, *Jerome Robbins' Broadway* (Tony Award nomination), *Anything Goes*, *Sweet Charity*, *On Your Toes*. She is head of the musical theatre dance concentration program at the Chicago College of Performing Arts at Roosevelt University.

ROBERTA DUCHAK (Music Director)

CHICAGO SHAKESPEARE: *SIX*, *Murder for Two*, *Hamlet*, *The Little Mermaid*, *Romeo and Juliet* Musical: *The People vs. Friar Laurence*, *The Man Who Killed Romeo and Juliet*. **CHICAGO:** *Little Shop of Horrors*, *South Pacific*, *42nd Street*, *Rock of Ages*, *Chicago*, *Saturday Night Fever*, *Smokey Joe's Cafe*, *Crazy for You*, *Hazel*, *Billy Elliot*, *Les Misérables*, *West Side Story*, *White Christmas*, *Young Frankenstein*, *The Sound of Music*, *Sweeney Todd*, *Ragtime*, *Spamalot*, *Gypsy*, *Seven Brides for Seven Brothers*, *Miss Saigon* (Drury Lane Theatre); *Brigadoon* (Goodman Theatre); *The Story of My Life* directed by Richard Maltby Jr. (Biograph Theater); *The Original Grease* (American Theatre Company); *The Rocky Horror Picture Show* (Mercury Theater Chicago); musical supervisor for *A Little Night Music* (Writers Theatre). **BROADWAY:** *SIX*. **FILM:** vocal coach for Russell Crowe and Hugh Jackman in *Les Misérables*. **AWARDS:** two Jeff Awards, five nominations. **ACTING:** Mother in *Ragtime* (Broadway); Ghost of Christmas Past in *Scrooge*, *Magnolia* and *Ellie in Showboat* (national tour); Rona Lisa Peretti in *The 25th Annual Putnam County Spelling Bee* (Chicago/national tour). Ms. Duchak has two vocal studios in the Chicago area.

PAUL GORDON (Book/Music/Lyrics/

Orchestrations) was nominated for a 2001 Tony Award for composing the music and lyrics to the musical *Jane Eyre*. He won the 2015 Jeff Award for Best New Work for his book, music, and lyrics for *Sense and Sensibility*, commissioned by Chicago Shakespeare Theater. He is the recipient of the 2009 Ovation Award for his music and lyrics to *Daddy Long Legs*, which has had productions all over the world and was nominated for two Drama Desk Awards, an Off-Broadway Alliance Award, and three Outer Critics Circle awards. His critically acclaimed musical *Emma* was filmed and released worldwide in 2018 and can be seen on iTunes and Amazon. *No One Called Ahead*, his latest filmed musical, is also available on Amazon. *Knight's Tale*, written with John Caird, opened at the Imperial Theatre in Tokyo in 2018. The third in his Jane Austen trilogy, *Pride and Prejudice*, had its world premiere at TheatreWorks Silicon Valley in December 2019. His other shows include: *Being Earnest*, *Little Miss Scrooge*, *Analog* and

Vinyl, *The Front*, *Juliet and Romeo*, *Sleepy Hollow*, *The Circle*, and *The Sportswriter*. Earlier in his career, Mr. Gordon was a pop songwriter and wrote several number-one songs. www.paulgordonmusic.com

SCOTT DAVIS (Scenic Designer) CHICAGO

SHAKESPEARE: over twenty productions, including *Romeo and Juliet*, *The Wizard of Oz*, *Hamlet*, *Red Velvet*, *Madagascar - A Musical Adventure*, *Shakespeare in Love*, *The Book of Joseph*, *King Charles III*, *Tug of War: Foreign Fire and Civil Strife*, *Ride the Cyclone*, *The Little Mermaid*, *Pericles*, *Road Show*, *Shrek the Musical*, *Othello: The Remix* (CST/international tour), *Cadre* (CST/tour to South Africa, Edinburgh, Vancouver), *Beauty and the Beast*, *Murder for Two*; Short Shakespeare! productions of *Twelfth Night*, *A Midsummer Night's Dream*, *Romeo and Juliet*, *Macbeth*. **CHICAGO:** Court Theatre, Paramount Theatre, Steppenwolf Garage, Drury Lane Theatre, Marriott Theatre, Northlight Theatre, Windy City Playhouse. **OFF BROADWAY:** *Ride the Cyclone* (MCC Theater); *Othello: The Remix* (Westside Theatre). **REGIONAL:** Signature Theatre, Children's Theatre Company, Utah Shakespeare Festival, Milwaukee Repertory Theatre, Asolo Repertory Theatre, Walnut Street Theatre. Mr. Davis is the co-founder of the Chicago-based design firm Aether and Nyx. www.scottadamdavis.com

MARIANN VERHEYEN (Costume Designer)

CHICAGO SHAKESPEARE: *Henry V*, *Elizabeth Rex*, *The Three Musketeers*, *The Merry Wives of Windsor* (Jeff Award nomination), *The Merchant of Venice*, *King John*, *Julius Caesar*, *As You Like It* (Jeff Award). **BROADWAY/OFF BROADWAY:** *Peter Pan*, *Everybody's Ruby* (Audelco Award nomination), *Blood Relations* (Villager Downtown Theater Award); productions with Second Stage Theatre, The Juilliard School, The Public Theater, The York Theatre Company, Hudson Guild Theater. **REGIONAL:** Ford's Theatre, Alliance Theatre, Huntington Theatre Company, Pittsburgh Public Theater, Cincinnati Playhouse in the Park, Missouri Repertory Theatre, Boston Ballet; the Alabama, Colorado, and Oregon Shakespeare festivals. **AWARDS:** two Boston IRNE Awards, SUZI of Atlanta, and Distinguished Achievement Awards from the high school and college she attended. Ms. Verheyen has ten years of commercial

styling in New York City and has designed for Disney Cruise Lines, Viking Cruise Lines, Disney World Animal Kingdom, and Sea World San Antonio. She is the head of costume design at the Boston University College of Fine Arts, School of Theater.

DONALD HOLDER (Lighting Designer)

CHICAGO SHAKESPEARE: *Sense and Sensibility*, *The Merry Wives of Windsor* (Jeff Award), *Henry IV Parts 1 and 2*, *King Lear*. **BROADWAY:** *Tootsie*, *Kiss Me Kate*, *Straight White Men*, *My Fair Lady*, *Anastasia*, *Oslo*, *M. Butterfly*, *She Loves Me*, *Fiddler on the Roof*, *The King and I*, *On the Twentieth Century*, *The Bridges of Madison County*, *Golden Boy*, *Spider-man: Turn Off the Dark*, *Ragtime*, *Movin' Out*, *Thoroughly Modern Millie*, among others. He has designed fifty-eight Broadway productions, is the recipient of two Tony awards (*The Lion King*, *South Pacific*) and thirteen Tony nominations. **OPERA:** *The Magic Flute*, *Two Boys*, *Otello*, *Porgy and Bess*, *Samson et Delilah* (The Metropolitan Opera); *Carmen* (Chicago Lyric and Houston Grand Opera); *Death and the Powers* (Dallas Opera); *Faust* (Festspielhaus Baden-Baden); *Salome* (Kirov Opera). **TELEVISION:** two seasons of *Smash* (NBC/DreamWorks). **FILM:** *Oceans 8* (Warner Brothers Pictures). Mr. Holder is a professor of lighting design at Rutgers University and a graduate of the Yale School of Drama.

CHAD PARSLEY (Sound Designer) CHICAGO

SHAKESPEARE: Debut. **CHICAGO:** *Tootsie* (production sound, Cadillac Palace Theatre); *Jersey Boys* (head of sound, CIBC Theatre). **TOURING:** *Beautiful: The Carole King Musical* (production sound); *Blue Man Group's Speechless* (production sound); *Rock of Ages* (production sound); *Book of Mormon* (head of sound); *Jersey Boys* (advance sound); *Spamalot* (head of sound). **REGIONAL:** Dallas Theater Center, Alley Theatre, George Street Playhouse, Arena Stage.

RICHARD JARVIE (Wig & Make-up Designer)

CHICAGO SHAKESPEARE: *The King's Speech*, *The Wizard of Oz*, *Romeo and Juliet*, *Hamlet*, *A Midsummer Night's Dream*, *Nell Gwynn*, *Peter Pan - A Musical Adventure*, *Macbeth*, *Mary Stuart*, *Red Velvet*, *The Taming of the Shrew*, *Madagascar*, *Shakespeare in Love*, *Macbeth*, *Love's Labor's Lost*, *King Charles III*, Chicago

Shakespeare in the Parks productions of *A Midsummer Night's Dream*, *Romeo and Juliet*; Short Shakespeare! productions of *Macbeth*, *Romeo and Juliet*, *A Midsummer Night's Dream*; the inaugural season of Chicago Shakespeare on Navy Pier. **CHICAGO:** Goodman Theatre, Court Theatre, Steppenwolf Theatre Company, Drury Lane Theatre; twenty-eight years with the Lyric Opera of Chicago, eleven as the wig master and make-up designer. **REGIONAL:** Alliance Theatre, McCarter Theatre, Guthrie Theater (wig master). **OPERA:** Atlanta Opera, San Francisco Opera, Hawaii Opera, Chicago Opera Theatre, Saint Louis Opera; the Spoleto Festivals of Charleston, South Carolina, and Italy. **INTERNATIONAL:** Tom Patterson Theatre in Stratford, Ontario.

KATE DeVORE (*Dialect Coach*) **CHICAGO SHAKESPEARE:** *The King's Speech*. **CHICAGO:** *The Light in the Piazza*, *Dead Man Walking*, *West Side Story* (Lyric Opera of Chicago); *Bernhardt/Hamlet*, *A Christmas Carol*, *Sweat*, *Support Group for Men*, *The Wolves*, *A View from the Bridge*, *Destiny of Desire*, *Uncle Vanya*, *Another Word for Beauty*, *Feathers and Teeth*, *The Jungle Book*, *Sweet Bird of Youth* (Goodman Theatre); *The Curious Incident of the Dog in the Night Time*, fml: how Carson McCullers saved my life (Steppenwolf Theatre Company); *Mary Poppins*, *And Then There Were None*, *Matilda*, *Mamma Mia!*, *Beauty and the Beast* (Drury Lane Theatre); *Small Mouth Sounds*, *Evening at the Talk House*, *The Opponent*, *Butcher of Baraboo*, *Abigail's Party* (A Red Orchid Theatre); Vocal Stamina for Touring Performers workshops (The Second City). **EDUCATION:** MA in speech-language pathology (voice therapy); BA in theater (acting and voice/speech coaching). Ms. DeVore teaches at the School at Steppenwolf, Columbia College Chicago, and Acting Studio Chicago. She coaches clients through her company Total Voice, Inc.

KORY DANIELSON (*Associate Music Director*) **CHICAGO SHAKESPEARE:** *The Wizard of Oz*, *Peter Pan – A Musical Adventure*. **CHICAGO:** *Beauty and the Beast*, *Legally Blonde*, *The Wizard of Oz*, *The Producers*, *Once*, *Cabaret*, *Elf: the Musical*, *Million Dollar Quartet*, *Jesus Christ Superstar*,

Sweeney Todd, *The Little Mermaid*, *Mamma Mia!*, *West Side Story*, *Oklahoma!*, *Les Misérables*, *The Who's Tommy* (Paramount Theatre); *Assassins*, *The Full Monty*, *Love Repeating*, *Heathers*, *Tomorrow Morning*, *Little Fish* (Kokandy Productions); *Smokey Joe's Cafe*, *Passion* (Jeff Award – Outstanding Musical Direction, Theo Ubique Cabaret Theatre); *How to Succeed in Business Without Really Trying* (Porchlight Music Theatre); *Hedwig and the Angry Inch*, *The Wedding Singer* (Haven Theatre); *Zanna Don't!*, *Lucky Stiff*, *Triumph of Love* (Music Theatre Company); productions with Drury Lane Theatre, Broadway in Chicago, Bailiwick Chicago, Hell in a Handbag Productions. Mr. Danielson is a music director, pianist/conductor, and vocal coach.

BOB MASON (*Artistic Associate/Casting Director*) is in his twentieth season as CST's casting director, where his credits include over 125 productions and thirty-two plays in Shakespeare's canon. In addition to numerous productions with Barbara Gaines, other productions of note include: a host of Sondheim musicals directed by Gary Griffin; *Ride the Cyclone* (CST, MCC, Fifth Avenue/ACT), directed by Rachel Rockwell; *Rose Rage: Henry VI, Parts 1, 2, and 3*, directed by Edward Hall; and *SIX* (CST, American Repertory Theatre, Citadel Theatre, Ordway Center for the Performing Arts, Broadway), by Toby Marlow and Lucy Moss. He directed and co-created *Shakespeare Tonight!* with Beckie Menzie, as part of Shakespeare 400 Chicago. Prior to casting, Mr. Mason enjoyed a career as a Jeff Award-winning actor and singer, and has been a visiting educator for the School at Steppenwolf, Acting Studio Chicago, the University of Illinois at Chicago, and Northwestern University.

LAURA STANCZYK (*New York Casting*) **BROADWAY/OFF BROADWAY/TOURS:** *SideShow*, *After Midnight*, *A Night with Janis Joplin*, *Follies*, *Lombardi*, *Ragtime*, *Impressionism*, *Seafarer*, *Radio Golf*, *Coram Boy*, *Translations*, *Damn Yankees*, *Dirty Dancing*, *The Glorious Ones*, *Cripple of Inishmaan*, *Tryst*, *Flight*, *Urinetown*. **OTHER THEATER:** The Broadway Center Stage series at The Kennedy Center for the Performing Arts; premieres of *Cotton Club Parade*, *Harps and Angels*, *Me Myself & I*,

Fetch Clay Make Man, *Gruesome Playground Injuries*, *Golden Age*, as well as productions of *Master Class*, *Lisbon Traviata*, *Broadway Three Generations*, *Don't Dress for Dinner*, *Shawshank Redemption*, *Long Day's Journey Into Night*. **AWARDS:** nominated for six Artios Award for Excellence in Casting, won for Eric Schaeffer's production of *Follies*.

DEBORAH ACKER (*Production Stage Manager*) **CHICAGO SHAKESPEARE:** thirty seasons. **CHICAGO:** *Puttin' on the Ritz* (National Jewish Theater); *Six Degrees of Separation*, *Driving Miss Daisy*, *I'm Not Rappaport* (Briar Street Theatre); *The Nerd* (Royal George Theatre); *A... My Name is Alice* (Ivanhoe Theatre). Ms. Acker has production managed extensively throughout Chicago and has also provided lighting designs for the Apollo Theatre, Candlelight Dinner Playhouse, Chicago Shakespeare's Team Shakespeare, the Museum of Science and Industry, *Some Like It Cole* (tour), and *Pump Boys and Dinettes* in Branson, Missouri.

CARA PARRISH (*Assistant Stage Manager through February 2*) **CHICAGO SHAKESPEARE:** *Romeo and Juliet*. **CHICAGO:** *Gem of the Ocean*, *Electra*, *Hard Problem*, *Photograph 51*, *Five Guys Named Moe*, *Guess Who's Coming to Dinner* (Court Theatre); *Witch*, *Port Authority*, *Yellow Moon*, *The Letters*, *The Caretaker*, *Death of a Streetcar Named Virginia Woolf*, *The Blonde the Brunette and the Vengeful Redhead*, *The MLK Project: The Fight for Civil Rights* (Writers Theatre); *Too Heavy for Your Pocket*, *In the Next Room or the vibrator play* (TimeLine Theatre Company); *James and the Giant Peach* (Drury Lane Theatre); *Jabari Dreams of Freedom* (Chicago Children's Theatre); *Beauty's Daughter*, *Buddy: The Buddy Holly Story*, *It's A Wonderful Life: Live in Chicago!* (American Blues Theatre, artistic associate). **REGIONAL:** The Hippodrome State Theatre, The Fabulous Palm Springs Follies, Detroit Music Hall.

KELLY MONTGOMERY (*Assistant Stage Manager beginning February 4*) **CHICAGO SHAKESPEARE:** Chicago Shakespeare in the Parks production of *The Comedy of Errors*. **CHICAGO:** *Twilight Bowl*, *There's Always the Hudson*, *Continuity* (Goodman

Theatre); *Beauty and the Beast*, *The Wizard of Oz*, *Once* (Paramount Theatre); *For Colored Girls Who Have Considered Suicide/When the Rainbow Is Enuf*, *All My Sons* (Court Theatre). **REGIONAL:** *Happy Days* (Center Theatre Group); *Happy Days* (Theatre for a New Audience); *Happy Days*, *Caucasian Chalk Circle* (Yale Repertory Theatre); productions with Transcendence Theatre Company, Maine State Music Theatre. **EDUCATION:** MFA in stage management, Yale School of Drama.

RICK BOYNTON (*Creative Producer*) focuses on current and future artistic planning and production, as well as the development of all new plays, musicals, and adaptations for Chicago Shakespeare Theater (CST). Projects include: *SIX* (CST, American Repertory Theatre, Citadel Theatre, Ordway Center for the Performing Arts, Broadway), *The Book of Joseph*, *Ride the Cyclone* (CST, MCC, 5th Avenue/ACT, Alliance Theatre), *Sense and Sensibility* (CST, Old Globe), *Cadre* (co-director) (CST, Johannesburg, Grahamstown, Edinburgh, Vancouver), *Othello: The Remix* (CST, London, Germany, Edinburgh, South Korea, New York), *Funk It Up About Nothin'* (CST, Edinburgh, Australian tour, London), *A Flea in Her Ear* (CST, Williamstown Theatre Festival), *The Three Musketeers* (CST, Boston, London), *The Emperor's New Clothes*, *The Adventures of Pinocchio*, *Murder for Two* (CST, New York), and *The Feast: an intimate Tempest* (in collaboration with Redmoon). Former artistic director of the Marriott Theatre and multiple Jeff Award-winning actor, he has starred in productions nationally, including CST's production of *A Flea in Her Ear* as Camille (Jeff Award, After Dark Award). As casting director/associate at Jane Alderman Casting, projects included: the television series *Early Edition*, *Missing Persons*, *Untouchables*, and *ER*; the films *While You Were Sleeping* and *Hoodlum*, among others; and numerous national tours. Mr. Boynton has lectured at his alma mater Northwestern University and is the former president of the board of the National Alliance for Musical Theatre.



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has produced the Theater's past thirty seasons. Under his leadership, CST has become one of Chicago's most celebrated cultural

organizations and a leading American regional theater, honored with the 2008 Tony Award for Outstanding Regional Theatre, as well as multiple Laurence Olivier and Joseph Jefferson Awards. He oversaw the Theater's move to its home on Navy Pier in 1999 and led the recent development of The Yard at Chicago Shakespeare. In 2016 he spearheaded the citywide, yearlong celebration of Shakespeare's legacy, Shakespeare 400 Chicago. Mr. Henderson has garnered multiple honors, including: the 2013 Cultural Innovation Award from the Chicago Innovation Awards; Arts Administrator of the Year by *Arts Management Magazine* at the Kennedy Center; recognition in *Crain's Chicago Business* "40 under 40"; and the Chevalier de L'Ordre des Arts et des Lettres by the Minister of Culture of France. In 2019, with Barbara Gaines, he was honored with the Making History Award, given to Chicagoans whose contributions to the city have made it "a better and more vibrant place to live." Mr. Henderson has served on the boards of directors of the League of Chicago Theatres and Arts Alliance Illinois, and for many years as president of the Producers' Association of Chicago-area Theaters. Mr. Henderson is director of DePaul University's MFA/Arts Leadership Program, a two-year graduate-level curriculum in arts management training created through a joint partnership between Chicago Shakespeare Theater and The Theatre School.

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Stuart Sherman, who contributes this essay, is a professor of English at Fordham University and the author of *Telling Time: Clocks, Diaries, and English Diurnal Form, 1660–1785*.

"I am going to take a heroine," Jane Austen remarked as she commenced work on *Emma*, "whom no one but myself will much like." She may well have said this with an elusive smile; slyest irony was her stock in trade. Still, as prophet, she's been proven wrong. In the two centuries since the book took its first bow, legions of readers have liked *Emma*, and loved Emma, very, very much.

Why then this apparent wobble between the author's prediction and her accomplishment? The answer may arise from the exuberant intricacies of Austen's portraiture—with the ways in which, throughout her novels, she enables us to see her heroines steady and to see them double (as both smart and self-deluding) at the same time.

Take for instance *Emma's* opening sentence (lightly tweaked, it's also the first line of Paul Gordon's musical):

Emma Woodhouse, handsome, clever, and rich, with a comfortable home and happy disposition, seemed to unite some of the best blessings of existence; and had lived nearly twenty-one years in the world with very little to distress or vex her.

There are plenty of double-takes on offer here. We see Emma Woodhouse as her social circle must see her, possessed of all the traits and circumstances her world deems valuable. And we see Emma as she must see herself, confident in these "blessings" as a kind of birthright. Those initial adjectives, "handsome, clever, rich," cast these qualities as "givens": established, sturdy, and certain to abide.

And yet the sentence enables us to see our heroine from a little distance too. Such luck as Emma's is not something that others always (to echo Austen) "much like." It can smack of smugness; it can produce envy as readily as approbation. By strategic rifts in the gorgeous fabric of the prose, Austen hints at problems inherent in Emma's self-perception. Why, for example, do the

heroine's gifts only "seem" to constitute the "best blessings" of existence? (Might there be better ones?) Since this is only the book's first sentence, we can subliminally surmise that Emma will not continue long "with very little to distress or vex her." Vexation, we intuit, may prove to be the plot's whole point. In a few swift brushstrokes, Austen shows us her heroine from the inside and the outside; she sketches Emma's confidence, and calls it into question.

Austen shows us her heroine from the inside and the outside; she sketches Emma's confidence, and calls it into question.

That question crops up throughout the story as Emma, working again and again from an unruffled confidence in her own prerogatives, powers, and perceptions, strives to bring about changes in the lives of others, which she is all too certain will redound to their benefit. Steadily convinced of her own rightness, she nonetheless gets things wrong. In *Emma*, Austen embodies some of the dangers we have recently come to classify under the term "privilege": the ways in which a plethora of good luck can render its possessor clueless as to the needs, desires, and vulnerabilities of the people s/he moves among.

Shakespeare, whose plays Austen knew deeply, often chooses to track this cluelessness to its cruel conclusions. In *King Lear*, *Coriolanus*, *The Winter's Tale*, and elsewhere, his lead characters, self-enamored in their self-delusion, ruin lives and deal out death. In *Measure for Measure*, the playwright manages to map the problem in a single line, when his heroine Isabella, freshly appalled at the hypocrisy of the powerful, muses on the toxic propensity of human beings to misgauge their own wisdom. We are, she says, "most ignorant of what [we're] most assured": most certain about those things we least understand. And in our obliviousness, she contends, we do each other harm so drastic that it might "make the angels weep." ►►

In *Emma*, by contrast, Austen (and Gordon) opt to make us humans laugh, to swerve from potential Shakespearean tragedy toward something much sweeter. How does this shift come about? After all, *Emma*'s preposterously self-assured interventions cause real pain, and part of *Emma*'s power consists in making us see that pain, and feel it, even when our heroine does not.

We identify with Austen's heroine because, willy-nilly and error-prone, we resemble her.

Still (spoiler alert!), in Austen's comedy of unforced errors, *Emma*'s energetic cluelessness does no lasting harm. "This time" (to borrow Stephen Sondheim's deathlessly straightforward definition of comedy) "it all comes out all right." En route to that cheering outcome, Austen cultivates a striking three-way resonance among the author, her heroine, and her audience—an echo chamber of identifications entirely appropriate to Shakespeare's theater, and to Chicago's. When Austen predicted that no one but herself would much like her heroine, she was both confident and incorrect. In that respect she actually resembled that heroine, who repeatedly travels the same trajectory of certainty and error throughout the book. And both of them, it's no great stretch to suggest, resemble us. As we snuggle into our reading chair or slide into our theater seat, we are most likely caught somewhere in the same crossplay. Which of our currently most assured opinions and choices may soon unravel? By definition, we cannot guess.

In *Emma* then, on page or stage, like calls to like. We identify with Austen's heroine because, willy-nilly and error-prone, we resemble her. At the same time (a bonus) Austen gives us a chance to see her more clearly than perhaps, at any given moment, we see ourselves. And besides, *Emma* in the end manages to make self-recognition seem at once painful, worthwhile, comic, luminous, and prosperous.

What's not to like? ■

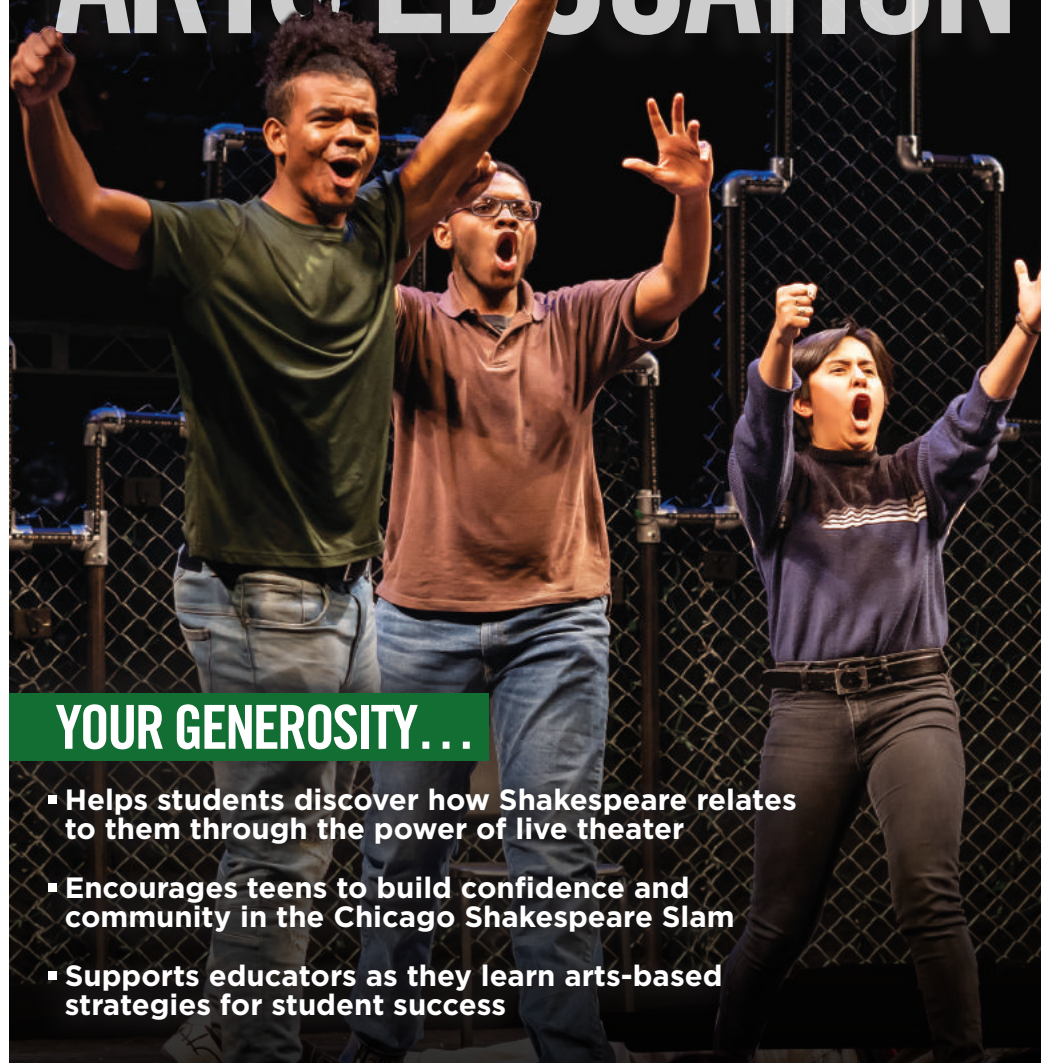
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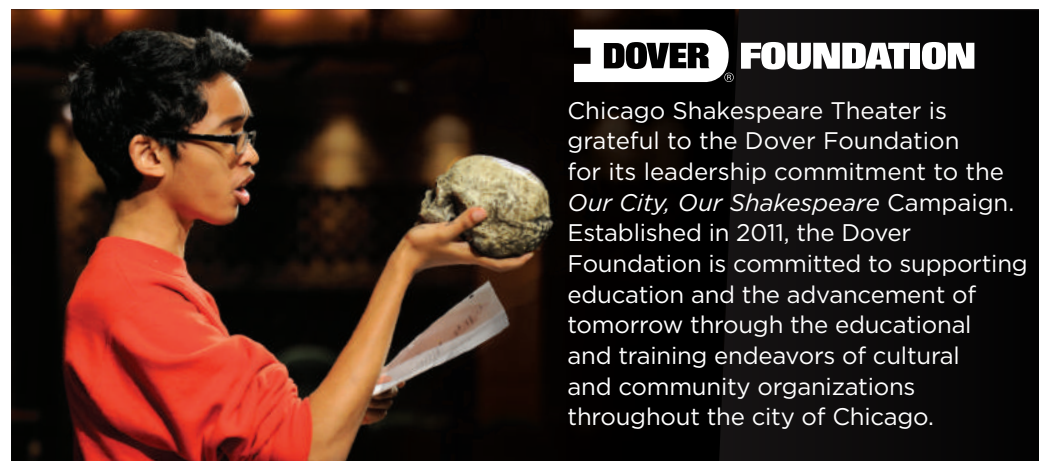
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