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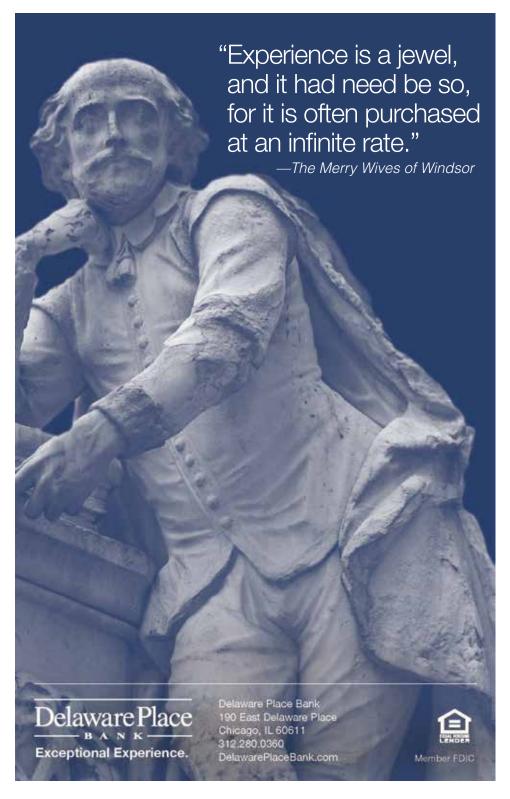
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Chicago Shakespeare Theater

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photos by Bill Burlingham

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Welcome



DEAR FRIENDS,

We are thrilled to have you with us for *The Heir Apparent*. It marks our third production penned by the incomparable American playwright David Ives (following *A Flea in Her Ear* in 2006 and *The School for Lies* in 2013). To say that David has "a way with words" would be woefully understating the fact of the matter. His work is smart, funny, raucous—truly a singular voice of the American theater. Tony Award®-winning director John Rando and our talented cast, including Paxton Whitehead in his Chicago Shakespeare debut, have created a performance that is a veritable master class in comedic timing.

The Heir Apparent follows our sold-out, five-star productions of The Tempest and Ride the Cyclone this fall. Together with the recent announcement of the upcoming West Coast premiere of our musical adaptation of Jane Austen's Sense and Sensibility, which graced our own stage last year, it is a thrilling time for our artistic collective. It is our privilege to develop and produce work that makes Chicago proud. And we are so appreciative of the role you play as an audience member.

Looking ahead to 2016, we hope you will join us for the yearlong celebration, Shakespeare 400 Chicago. This festival will position Chicago as host to the largest global celebration of the playwright as the world commemorates the 400th anniversary of Shakespeare's legacy. We're thrilled that 2016 will bring together our city's leading cultural institutions and invite artists from around the world to make Chicago their stage as we honor Chicago Shakespeare's "resident playwright."

We hope to see you again soon.

Barbara Gaines
Artistic Director

Criss Henderson

Executive Director

Sheli Z. Rosenberg Chair, Board of Directors

Join us for more extraordinary productions on our stages this season!





THE HEIR APPARENT NOVEMBER 29, 2015—JANUARY 17, 2016

by David Ives • adapted from *Le Légataire universel* by Jean-François Regnard • directed by John Rando



Oxford Playhouse
SANCHO: AN ACT OF REMEMBRANCE

written by and starring Paterson Joseph



OTHELLO: THE REMIX

written, directed and music by GQ and JQ developed with Rick Boynton presented by Chicago Shakespeare Theater 8. Richard Jordan Productions



A Q BROTHERS' CHRISTMAS CAROL

written by GQ, JQ, Jackson Doran and Postell Pringle developed with Rick Boynton - directed by GQ and JQ presented by CST and Richard Jordan Productions



OTHELLO FEBRUARY 18-APRIL 10, 2010

by William Shakespeare directed by Jonathan Munby



TUG OF WAR: FOREIGN FIRE EDWARD III HENRY V HENRY VI PART 1

by William Shakespeare adapted and directed by Barbara Gaines



Cheek by Jowl & Moscow Drama Pushkin Theatre MEASURE FOR MEASURE

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Nate Burger and Emily Peterson, photo by Bill Burlingham

About CST

A global theatrical force, CST is known for vibrant productions that reflect Shakespeare's genius for storytelling, language and empathy for the human condition. The Theater has evolved into a dynamic company, producing awardwinning plays at its home on Navy Pier, throughout Chicago's schools and neighborhoods and on stages around the world. CST serves as a partner in literacy to Chicago Public Schools, working alongside English teachers to help struggling readers connect with Shakespeare in the classroom, and bringing his text to life on stage for 40,000 students every year. And each summer, 30.000 families and audience members of all ages welcome the free Chicago Shakespeare in the Parks tour into their neighborhoods across the far north, west and south sides of the city. Reflecting the global city it calls home, CST is the leading producer of international work in Chicago and has toured its plays abroad to Africa, Asia, Australia, Europe, Canada/North America and the Middle East.

The Theater's tradition of excellence and civic leadership has been honored with numerous national and international awards, including the Regional Theatre Tony Award, three Laurence Olivier Awards, and eighty total Joseph Jefferson Awards, CST's work with Chicago Public School students and teachers was recognized by the White House in 2014 with the National Arts and Humanities Youth Program Award. Among its many international engagements, CST participated in the Royal Shakespeare Company's 2006 Complete Works Festival and was selected to represent North America at the Globe to Globe festival as part of London's 2012 Cultural Olympiad.

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THE HEIR APPARENT CHICAGO SHAKESPEARE THEATER

On the Boards









Fresh from working with the Royal Shakespeare Company, Jonathan Munby returns to CST to bring Shakespeare's most intimate tragedy. Othello, to life on the Courtyard Theater stage beginning February 18. CST audiences will remember Munby's work from his 2013 production of Julius Caesar, which thrust the tale of betrayal into a modern American political landscape. On his upcoming production, Munby remarks. "Othello is one of the greatest psychological thrillers ever written. A masterpiece really and a study of human psychology—the power of manipulation and sort of a study of jealousy and what that makes us do." For schedule and tickets, visit www.chicagoshakes.com.

Shakespeare 400 Chicago launches in early 2016 with extraordinary international work sitting alongside Chicago's finest artists. The diverse array of presentations will showcase how the timeless words of our resident playwright continue to inspire creativity across artistic disciplines and cultures. One moment in time will see the concurrent work of: Hamburg Ballet's Othello at the Harris Theater for Music and Dance: Lyric Opera's staging of Romeo and Juliet; Cheek by Jowl and Moscow Pushkin Drama Theatre's Measure for Measure at Chicago Shakespeare Theater: and Forced Entertainment's (In)Complete Works: Tabletop Shakespeare from the UK at the Museum of Contemporary Art. To learn more about this astonishing citywide festival, check out www.shakespeare400chicago.com.

During the month of October, the CPS Shakespeare! ensemble of seventeen students and six teachers from Chicago Public Schools across our city turned CST's rehearsal hall into a learning lab. Working with a full team of professional artists, they devised a unique forty-fiveminute production of Shakespeare's Macbeth performed at CST on November 6 and 7. The students were selected for CPS Shakespeare! by their teachers to take part in the immersive six-week experience. Recently, CPS Shakespeare! was awarded The National Arts and Humanities Youth Program Award by First Lady Michelle Obama at the White House. The program, and our broader education initiatives that impact 40.000 students and teachers annually, focus on arts engagement leading to increased academic achievement.

Sense and Sensibility, the new musical launched at Chicago Shakespeare by Tony Award®-nominated composer Paul Gordon, will make its West Coast premiere in 2016. Presented at the Old Globe Theatre in San Diego in association with Chicago Shakespeare, Sense and Sensibility will be directed by Artistic Director Barbara Gaines under continued development by CST Creative Producer Rick Boynton. Sense and Sensibility took home the 2015 Joseph Jefferson Award for Outstanding New Musical. For those wanting to continue enjoying the new musical's score but who can't find a way to the West Coast, the original cast recording is on sale for \$20 in CST's lobbies and online at www.chicagoshakes.com now.

Photo credits, from left: Jonathan Munby (left) in rehearsal for Julius Caesar, Company of Cheek by Jowl's Measure for Measure, Miani Campbell in rehearsal for CPS! Shakespeare Macbeth, Megan McGuinnis and Sharon Rietkerk in Sense and Sensibility. Photos by Liz Lauren, Michael Litchfield and Johan Persson.

A Conversation with the Director

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

THE HEIR APPARENT

- BY DAVID IVES
 ADAPTED FROM
 LE LÉGATAIRE UNIVERSEL BY
 JEAN-FRANÇOIS REGNARD
- DIRECTED BY JOHN RANDO
- COURTYARD THEATER
- NOVEMBER 29, 2015-JANUARY 17, 2016
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The Heir Apparent
Director John Rando

Director John Rando talks about The Heir Apparent and its eighteenth and twenty-first century playwrights.

Marilyn Halperin: Can we start by talking about what it is that draws you so to this play?

John Rando: That fact that David Ives took Regnard's eighteenth-century play, and reformed it through his very clever, fun, witty, brilliant poetry and language is a tempting reason for a director of my sort to want to do it. It's one of the funniest plays of its genre, and then it's enhanced by a contemporary playwright like David Ives. It's this combination of wonderful French farce and contemporary comedy that pulls me to it. I love the dialogue between past and present. It has something to say about greed and about humanity and about finding salvation and charity. Those are all good reasons, I think, to do a play like this. Plus, it's really entertaining. Audiences delight in it.

MH: You referred to yourself as 'a director of my sort.' Since this is our audience's first introduction to your work, John, what "sort" of director is that?

JR: As a director, I often seek out comic material that has a message, that has potency, and classic comedy is a place that I love to look. I'm always looking at material that I find funny from the past, and am trying to make it fresh and alive for contemporary audiences. And in this particular case, I had this great contemporary playwright David Ives who's able to do exactly that. The original *Heir Apparent* would still be on the shelf getting dusty, and here David has breathed life into it. The fact that these plays are having new life in America is something we should revel in.



MH: And why the work of Jean-François Regnard?

JR: Regnard's considered a great, the father of the 'well-made play'—and Le Légataire universel, his play that Heir Apparent is based upon, is one of the first of that genre. The well-made play happens in real time: it starts at the beginning and doesn't stop until the story is over. There's a hero and there's one important prop that has to reveal itself—in this case, it's the trunk with all the gold in it. Regnard's plays are important works in European theatrical history. You can draw a direct line between his plays back through Molière to Italy and the

If I had to point to the heart of what David does with his writing, it would be that language can transform humanity. commedia dell'arte. In the hands of a great writer like Regnard, these improvisational comedies of the commedia dell'arte are now solidly formed in a complete through-line to our modern theater.

MH: You have a long working partnership with David lves. As someone who knows his writing inside out, how would you describe it?

JR: 'Ivesian' comedy, everything David does, is

language-based, word-based. David has a tremendous ear for music and sound. His writing is like that. The way the words sound, the way they bounce off each other, is like music. In *The Heir Apparent*, he's written a play in iambic pentameter and rhyming couplets, and it sounds very real and contemporary. It's very funny and yet you recognize that it's poetry, too. Even his non-poetic plays are poetry because his language can be so distilled.

He has this philosophy and way of writing about the theater that it's not enough just to be real. If I had to point to the heart of what David does with his writing, it would be that language can transform humanity, that language can unlock the heart. There aren't many writers like David Ives in America. In fact, I don't know of any. Many, many writers can do lots of other things, but they can't do what David does with language and with comedy. At Chicago Shakespeare, audiences have seen David's work already in *A Flea in Her Ear* and *The School for Lies*. These are all great plays that had been revisited by a great playwright.

4



MH: David Ives has said about your work, John, that you have him in your bones.

JR: As I talk, I realize that all this is the stuff that I, too, love about the theater. I have a passion for language, for the actor, for comedy, for an actor's inventive nature. And so all of these things add up to this collaboration, which started twenty-plus years ago.

You have to listen because it's poetry.

MH: Can you talk about the juxtaposition between this production's contemporary language and its period costumes, setting and story?

JR: An eighteenth-century room, eighteenth-century frocks, and that fabulous, old beat-up robe for Geronte, the old man-all that 'stuff' is so important in creating the world. Then you let the writer make it fun and contemporary. You're listening to period ideas, period meter and rhythm, alongside contemporary words—and yet some of the words are period too. There's a mash-up, in a way, of the old and new. Just when you feel like you've settled into the language and period costumes, then something pops up in the language that surprises you. It's embracing the time and place and, at the same time, not being so darn 'museum piece' about it.

The real goal is to try to enchant an audience, to delight them. When you update a classical play, it can damage the mystery and surprise because you still have to tell this story: there's a dying man, he has to write his will, and can we get the guy to put this young man's name on it? That story doesn't really take place now; the social mores of our times are so different and an audience wouldn't quite buy it in a contemporary setting. When you're seeing it in period clothes, you recognize these social mores. They're important to the heat, the friction, of the comedy; it's where the sparks really fly.

MH: The sound of the language keeps coming back into this conversation.

JR: In Shakespeare's time, people did not go 'to see' plays; they went 'to hear' plays, and this is a play that the audience is going to come and hear. What I loved about watching it on its feet in front of an audience was how they listened. You have to listen because it's poetry, because you're trying to figure out how is he going to rhyme that? And then he does. How did he do that? The audience loves to listen to this play, to the music of this play.

> Previous Page: Set rendering for The Heir Apparent, by Kevin Depinet. Above: Costume renderings for The Heir Apparent, by David Woolard

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From Russia: Cheek by Jowl & Moscow Drama Pushkin Theatre **MEASURE FOR MEASURE** January 27–31, 2016

From Belarus: Belarus Free Theatre **KING LEAR**February 5–14, 2016

From the U.K.: Oxford Playhouse SANCHO: AN ACT OF REMEMBRANCE February 17–21, 2016

OTHELLO February 18-April 10, 2016



Chicago Symphony Orchestra & Chicago Shakespeare Theater A MIDSUMMER NIGHT'S DREAM February 10–13, 2016



Chicago a cappella & Chicago Shakespeare Theater SHAKESPEARE A CAPPELLA February 13–21, 2016

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ROMEO AND JULIET February 22–March 19, 2016

HARRIS THEATER

From Germany: Hamburg Ballet **OTHELLO**February 23–24, 2016

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From the U.K.: Forced Entertainment (IN) COMPLETE WORKS: TABLE TOP SHAKESPEARE February 26–27, 2016

ograms subject to change. otos by Greg Goodale, Johan rsson, Manuel Harlan, Keith ttison, Cheryl Mann, Liu Haifa.





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Executive Director Artistic Director

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presents

THE HEIR **APPARENT**

written by **DAVID IVES**

adapted from Le Légataire universel by Jean-François Regnard

Scenic Design **KEVIN DEPINET**

Costume Design DAVID WOOLARD

Lighting Design **CHRISTINE BINDER**

Sound Design RICHARD WOODBURY Wig and Make-up Design **MELISSA VEAL**

Casting **BOB MASON**

New York Casting JAMES CALLERI CASTING Production Stage Manager DEBORAH ACKER

directed by JOHN RANDO

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There will be one 15-minute intermission.

The Heir Apparent is presented by special arrangement with Dramatists Play Service, Inc., New York.

















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Cast

(in order of appearance)

Lisette JESSIE FISHER*

Crispin CLIFF SAUNDERS*

Eraste NATE BURGER*

Madame Argante LINDA KIMBROUGH*

Geronte PAXTON WHITEHEAD*

Isabelle EMILY PETERSON*

Scruple PATRICK KERR*

Understudies never substitute for listed players unless a specific announcement is made at the time of the performance: Erika Haaland for *Lisette, Isabelle;* Julian Hester for *Eraste;* Roderick Peeples* for *Geronte;* Suzanne Petri* for *Madame Argante;* and Drew Shirley for *Crispin, Scruple.*

*denotes member of Actors' Equity Association.

Playgoer's Guide

THE STORY

Paris, 1708. Eraste, in love with the lovely Isabelle, has a problem. Her mother, the dread Madame Argante, has stipulated that Eraste must be named sole heir to his miserly Uncle Geronte's will or else Eraste cannot marry Isabelle. Eraste's servant Crispin desperately desires this to happen because he's in love with Lisette, Geronte's maid. Nephew Eraste tries to wheedle himself into the old man's graces when his uncle drops a bomb: not only is Eraste out of the will, the old man himself is planning to marry Isabelle—at three o'clock this afternoon. Matters get still worse as Geronte reveals his plans to leave large chunks of his fortune to two newly found relatives: a nephew from America and his niece, the pork heiress. Scruple, Geronte's remarkably small lawyer, is due to come over and write up the old man's will any second, so there's no choice but for the young lovers and the two crafty servants to take matters into their own hands. Just wait and écoutez!

THE TWENTY-FIRST CENTURY AMERICAN PLAYWRIGHT

New York playwright David Ives situates his aesthetic on the knife's edge between slapstick and substance. His honors include The MacArthur Award for Outstanding New Play and a 2012 Tony nomination for Best Play for Venus in Fur. He first burst on the scene with All in the Timing, an evening of six short plays on sundry subjects (including three chimpanzees attempting to write Hamlet and Trotsky trying to figure out what to do about the axe in his head). Ives also reworks classics, describing his process as "translaptation"—a way of "looking for the play beneath the words" that crosses translation and adaptation. For Ives, the process of translaptation requires more creation than renovation. "It's my job to bring to an adaptation the energy of a playwright working on a new play."

THE EIGHTEENTH-CENTURY FRENCH PLAYWRIGHT (in the words of David Ives)

Consider these tidbits from the life of Jean-François Regnard. First, that as your average young man of twenty-three gadding about the world he was taken prisoner in 1778 by Algerian pirates, sold into slavery, did six months' hard labor, got ransomed, and when he arrived home hung his slave-chains on the wall in his Paris house. Second, that after a cushy Treasury job, he launched himself as a comic playwright at age thirty-eight and became the Next Big Thing after Molière. Third, that after he'd been buried 125 years, some kids found his skeleton when his church was being renovated and used his skull as a projectile. In other words, Regnard had an archetypal career as a playwright: a slave while alive, a football when dead.

Profiles



NATE BURGER

(Eraste) returns to Chicago Shakespeare Theater, where he appeared as Lysander in Short Shakespeare! A Midsummer Night's Dream. Other Chicago

credits include: The Liar (Writers Theatre); Wasteland, 'Master Harold'... and the Boys (TimeLine Theatre); A Christmas Carol (Goodman Theatre Company); and The Man Who Was Thursday (New Leaf Theatre). He is a core company actor at American Players Theatre in Spring Green, Wisconsin, where favorite roles over five years include Mercutio, Cassio, James Joyce, Claudio, and Troilus, among others. Television credits include Chicago Fire. He will appear this spring in Richard Strand's Butler at Northlight Theatre. Mr. Burger is a graduate of Loyola University Chicago.



JESSIE FISHER

(Lisette) returns to Chicago Shakespeare Theater, where she was last seen in Short Shakespeare! The Taming of the Shrew. Other Chicago credits include:

Cabaret (Jeff Award, Best Actress in a Musical). Frankenstein (The Hypocrites): 33 Variations (TimeLine Theatre Company); The Pride, Abraham Lincoln Was a F*gg*t (About Face Theatre); The Original Grease, It's a Wonderful Life (American Theatre Company); Of Mice and Men (Steppenwolf Theatre Company); These Shining Lives (Rivendell Theatre Ensemble); Cloud 9 (The Gift Theatre); The Miraculous Journey of Edward Tulane and Red Kite Roundup (Chicago Children's Theatre). Broadway credits include the lead in Once for the final vear of its run. Television credits include Boss (Starz) and Chicago PD (NBC). Ms. Fisher attended the University of Colorado and is a graduate of the School at Steppenwolf.



PATRICK KERR

(Scruple) makes his Chicago debut at Chicago Shakespeare Theater, Mr. Kerr last worked with John Rando in Steve Martin's The

Underpants at the Geffen Playhouse in Los Angeles. Broadway credits include You Can't Take It with You with James Earl Jones and The Ritz with Rosie Perez. Television credits include his roles as Michael/Blind Man on Curb Your Enthusiasm and Noel on Frasier.



LINDA KIMBROUGH

(Madame Argante) returns to Chicago Shakespeare Theater, where her credits include: The Molière Comedies. King John, Julius Caesar, The Wizard of Oz. All's

Well That Ends Well, Macbeth, Pericles, King John, Much Ado About Nothing, Shakespeare's Greatest Hits and Cymbeline. Other Chicago credits include: The Commons of Pensacola (Northlight Theatre); Other Desert Cities, The Play About the Baby (Goodman Theatre); The Uneasy Chair and Savannah Disputation (Writers Theatre). Regional credits include: Twelfth Night (Center Stage); GNIT (Actors Theatre of Louisville); The Pitmen Painters, The History Boys, Pride and Prejudice (Pittsburgh Irish and Classical Theatre): The Gospel According to James (Indiana Repertory Theatre); and Noises Off (Cleveland Play House). Internationally, Ms. Kimbrough has performed at the Galway Arts Festival in Ireland with Northlight Theatre's production of Better Late, and at the Barbican Theatre in London with Steppenwolf Theatre Company's production of The Man Who Came to Dinner. Film credits include: The Phil Specter Story (HBO), Spartan, Homicide and Red Belt, all directed by David Mamet.



EMILY PETERSON

(Isabelle) makes her Chicago debut at Chicago Shakespeare Theater. Regional credits include: Vanya and Sonia and Masha and Spike (Center Stage): Vanva and Sonia

and Masha and Spike, Saved, Liliom, A Christmas Carol (Kansas City Repertory Theatre): Picnic. The Mousetrap. The Real Inspector Hound (Kansas City Actors Theatre); A Midsummer Night's Dream, Antony and Cleopatra, As You Like It. The Winter's Tale, King Lear (Heart of America Shakespeare Festival); The Importance of Being Earnest and The 39 Steps (American Heartland Theatre). Television credits include: Maeve on Sirens, Wendy on Chicago PD and Chicago Fire. Ms. Peterson holds a BFA from Stephens College.



CLIFF SAUNDERS (Crispin) makes his Chicago debut at Chicago Shakespeare Theater. Broadway credits include Les Misérables and The 39 Steps (IRNE Award for Best Supporting Actor). Canadian credits

include: Spamalot (Citadel Theatre); The Royal Comedians. A Flea in Her Ear (Soulpepper): The Real World? (Tarragon Theatre); Kiss Me Kate, Bartholomew Fair, A Funny Thing Happened on the Way to the Forum (Stratford Festival): The Lord of the Rings, Beauty and the Beast (Princess of Wales Theatre): Habeas Corpus (Canadian Stage); The Drowsy Chaperone (Winter Garden Theatre); A Servant of Two Masters and A Midsummer Night's Dream (Young People's Theatre), Film and television credits include: Louis Cyr, Lost Girl, Outlander, Murdoch Mysteries, Roxy Hunter, A Lobster Tale, Eloise, Open Range, The Music Man, Chicago, Spider, Midwives, Harlan County War, Joan of Arc, Monk, Doc, Catch a Falling Star. La Femme Nikita and Flowers for Algernon.



PAXTON WHITEHEAD

(Geronte) makes his Chicago Shakespeare Theater debut. Other Chicago credits include A. E. Housman in The Invention of Love (Jeff Award nomination, Court

Theatre): and Heartbreak House (Jeff Award nomination, Goodman Theatre). Mr. Whitehead has appeared in Chicago on tour with: My Fair Lady, Camelot and Beyond the Fringe. Broadway credits include: The Importance of Being Earnest, Absurd Person Singular, Colonel Pickering and, later, Henry Higgins in My Fair Lady (Helen Hayes Award), Lettice and Lovage with Dame Maggie Smith. A Little Hotel on the Side, Artist Descending a Staircase, Run for Your Wife, Noises Off (Drama Desk Award), Camelot with Richard Burton (Tony Award nomination), Sherlock Holmes in The Crucifer of Blood, Habeas Corpus, Candida, Beyond the Fringe and The Affair. Television credits include: The West Wing, Frasier, Mad About You, Friends, Desperate Housewives, Ellen, Third Rock from the Sun, Dinosaurs, Early Edition and Marblehead Manor, Film credits include: the Rodney Dangerfield comedy Back to School, The Adventures of Tom Sawyer, Kate and

Leopold, Tales from the Hollywood Hills, Hale the Hero, An Inconvenient Woman and Trick of the Eye. Mr. Whitehead served as artistic director of Canada's Shaw Festival from 1967 to 1977 and is also an associate artist of the Old Globe, San Diego.



JOHN RANDO (Director) makes his Chicago Shakespeare Theater debut. Recent Broadway credits include Penn & Teller On Broadway and his highly acclaimed revival of On the Town

(Tony Award nomination for direction). Mr. Rando won the 2002 Tony Award and Outer Critics Circle Award for his direction of Urinetown: The Musical. Other Broadway credits include: A Christmas Story, The Wedding Singer, A Thousand Clowns and Neil Simon's *The Dinner Party*. He has directed several productions for New York City Center Encores!, including: Annie Get Your Gun. Little Me, It's a Bird It's a Plane It's Superman, Gentleman Prefer Blondes. On the Town. Damn Yankees. Face the Music. Of Thee I Sing, The Pajama Game, Do Re Mi and Strike Up the Band. Off-Broadway credits include: The Heir Apparent (Calloway Award for Outstanding Direction, Classic Stage Company); Lives of the Saints, All in the Timing (Obie Award for direction), Mere Mortals and Ancient History (Primary Stages), all plays by David Ives; The Toxic Avenger (New World Stages); Pig Farm (Roundabout Theatre Company); Bright Ideas (Manhattan Class Company); Polish Joke by David Ives (Manhattan Theatre Club): Rosencrantz and Guildenstern Are Dead, The Comedy of Errors (The Acting Company); and The Venetian Twins (The Pearl Theatre Company). Regional credits include: Round and Round the Garden (American Conservatory Theater); The Man Who Came to Dinner (The Alley Theatre); Steve Martin's *The Underpants* (The Geffen Playhouse); The Taming of the Shrew, The Comedy of Errors (The Old Globe): A Flea In Her Ear (Williamstown Theatre Festival); The Guardsman (Berkshire Theatre Festival); On the Town and Guys and Dolls (Barrington Stage Company), among many others. In 1992, Mr. Rando was a Drama League Directing Fellow. His professional accomplishments were recognized by the UCLA School of Theater, Film and Television with the 2010 Alumni Achievement Award and by The University of Texas at Austin with the 2004 Outstanding Young Texas Ex Award. He also serves as executive vice president of SDC, the Stage Directors and Choreographers Society.



DAVID IVES (Writer) returns to Chicago Shakespeare Theater, where his play The School for Lies (adapted from Molière) and his version of Fevdeau's A Flea in Her Ear have been staged.

Mr. Ives was nominated for a Tony Award for Best Play for Venus In Fur, which has been produced all over the country and the world. and was turned into a film by Roman Polanski. He is also well known for his evenings of one-act comedies, All in the Timing and Time Flies. Mr. Ives' other plays include: New Jerusalem: The Interrogation of Baruch de Spinoza; The Liar (adapted from Corneille); The Metromaniacs (adapted from Alexis Piron): Is He Dead? (adapted from Mark Twain); Ancient History, and Polish Joke. A Chicago native, Mr. Ives lives in New York City.

KEVIN DEPINET (Scenic Designer) returns to Chicago Shakespeare Theater, where his credits include: Sense and Sensibility, Henry V, Gypsy, Cyrano de Bergerac, Sunday in the Park with George, Timon of Athens. Follies and As You Like It. Other Chicago credits include productions with: Steppenwolf Theatre Company, Goodman Theatre, Court Theatre, Writers Theatre, Drury Lane Theatre and Chicago Children's Theatre. Broadway credits include his work as associate designer for Of Mice and Men, August: Osage County and The Motherf**ker with the Hat. Regional credits include productions with: American Players Theatre, McCarter Theatre, Denver Center Theatre, Mark Taper Forum, The Repertory Theatre of St. Louis, Arden Theatre, Milwaukee Repertory Theater, Yale Repertory Theatre, Indiana Repertory Theatre, Cincinnati Playhouse in the Park, Brooklyn Academy of Music and Glimmerglass Festival. International credits include The National Theatre of Great Britain. Film credits include scenery for Michael Mann's Public Enemies, Mr. Depinet studied at the Yale School of Drama, and now serves as an adjunct professor of design at DePaul University.

DAVID WOOLARD (Costume Designer) returns to Chicago Shakespeare Theater, where he previously designed The Bomb-itty of Errors. Regional credits include: The Toxic Avenger, Bare, The Orphans' Cycle (Hewes Award) and The Donkey Show (American Repertory Theatre). Broadway credits include: Dames at Sea, Bronx Bombers, First Date, Lysistrata Jones, West Side Story, Jane Fonda's clothing for 33 Variations, Dividing the Estate, The Farnsworth Invention, All Shook

Up. The Rocky Horror Show (Tony Award nomination), The Who's Tommy (Tony Award and Olivier Award nominations), Marlene, Wait Until Dark. Horton Foote's The Young Man from Atlanta. Damn Yankees and A Few Good Men. Opera credits include the world premiere of Cold Mountain (Santa Fe Opera). www.davidcwoolard.com

CHRISTINE BINDER (Lighting Designer) returns to Chicago Shakespeare Theater, where her credits include Follies. Hecuba and The Herbal Bed. Other Chicago credits include productions with: Steppenwolf Theatre Company, Lookingglass Theatre Company, Writers Theatre, Court Theatre, Victory Gardens Theatre. Northlight Theatre. About Face Theatre and Timeline Theatre. Regional credits include productions with: Oregon Shakespeare Festival, Indiana Repertory Theatre, Geva Theatre, McCarter Theatre and Hartford Stage, Opera credits include productions with: Lyric Opera of Chicago, Pittsburgh Opera, New York City Opera, Houston Grand Opera, San Diego Opera, San Francisco Opera, Grand Theatre de Geneve in Geneva, Switzerland and Theater an der Wien in Vienna. Austria. Awards include Jeff Award nominations for designs with Court Theatre, Northlight Theatre and Lookingglass Theatre. Ms. Binder is head of lighting for The Theatre School at DePaul University.

RICHARD WOODBURY (Sound Designer) returns to Chicago Shakespeare Theater after designing Barbara Gaines' Antony and Cleopatra, the company's first production at the Ruth Page Theatre. Other Chicago credits include: original music and/or sound design for Vanya and Sonia and Masha and Spike, The Little Foxes, stop.rest, Rapture Blister Burn, Luna Gale (Goodman Theatre. where he serves as resident sound designer); The Night Alive, Slow Girl and Belleville (Steppenwolf Theatre Company), Mr. Woodbury's Broadway credits include: Desire Under the Elms, August: Osage County, Talk Radio. Long Dav's Journey into Night. among others. Regional and international credits include productions with: The Geffen Playhouse. The Guthrie Theater, the Stratford Festival and the Lyric and National Theatres in London, England. He has received Joseph Jefferson, Helen Hayes, Ovation, and IRNE awards for Outstanding Sound Design and the Ruth Page Award for Outstanding Collaborative Artist.

MELISSA VEAL (Wig and Make-up Designer) has designed wigs and make-up for over ninety productions at CST, which have

included: Ride the Cyclone. The Tempest. Sense and Sensibility, Pericles, A Q Brothers' Christmas Carol, King Lear, Henry V, Road Show, Gypsy, The Merry Wives of Windsor, Cyrano de Bergerac, The School for Lies (Jeff Award), Sunday in the Park with George, Othello: The Remix (CST. London, Germany, Edinburgh, South Korea, Sydney, Poland, Melbourne, Dubai, Abu Dhabi, Auckland), Elizabeth Rex (Jeff Award nomination). Follies, The Madness of George III (Jeff Award), Twelfth Night, The Comedy of Errors. Henry IV Parts 1 and 2 (at CST and Royal Shakespeare Company, Stratfordupon-Avon) and Rose Rage: Henry VI Parts 1. 2 and 3 (at CST and The Duke on 42nd Street). She worked for ten seasons with the Stratford Festival, where she received four Tyrone Guthrie Awards. Other Canadian credits include work with: Shaw Festival and The Grand Theatre in London, Ontario, Ms. Veal received the 2007 Hurckes Award for Artisans and Technicians.

DEBORAH ACKER (Production Stage Manager) has stage managed the past twenty-five seasons at Chicago Shakespeare Theater. Other stage management credits include: 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); and A... My Name Is Alice (Ivanhoe Theatre). She has production managed extensively throughout Chicago, and has also provided lighting designs for: the Apollo Theatre, Candlelight Dinner Playhouse, Chicago Shakespeare Theater's Team Shakespeare, the Museum of Science and Industry, Some Like It Cole (tour), and Pump Boys and Dinettes in Branson, Missouri.

CASSIE CALDERONE (Assistant Stage Manager) makes her Chicago Shakespeare Theater debut. Other Chicago credits include: Grand Concourse. Marie Antoinette. Animal Farm, Hushabye, Russian Transport, The Gospel of Franklin, The Wheel, Head of Passes, fml. Man in Love, Venus, To Kill a Mockingbird, The Glass Menagerie, Fair Use, Gary, Betrayal (Steppenwolf Theatre Company); Song for the Disappeared (Goodman Theatre); Grease, A Chorus Line (Paramount Theatre); The Homosexuals (About Face Theatre): The MLK Project (Writers Theatre); and the Gay Games Opening Ceremony at Soldier Field. Broadway in Chicago credits include Million Dollar Quartet (Apollo Theater) and *The Sparrow* (The House Theatre of Chicago). Regional credits include work with: ArtsPower National Touring Theatre,

Catharsis Productions, Opera Illinois, Portland Stage, and the Colorado, Illinois and Virginia Shakespeare Festivals.

BOB MASON (Artistic Associate/Casting Director) is in his sixteenth season as CST's casting director, where his credits include over eighty 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: Rose Rage: Henry VI, Parts 1, 2 and 3, directed by Edward Hall; and The Molière Comedies, directed by Brian Bedford. Additional Chicago credits include the precursor to Road Show, entitled Bounce (Goodman Theatre and the Kennedy Center for the Performing Arts), as well as productions for Asolo Repertory Theatre, Northlight Theatre and Northwestern University's American Music Theatre Project. 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.

CALLERI CASTING (James Calleri, Paul Davis, Erica Jensen) Broadway credits include: Fool for Love, The Elephant Man (also West End), Hedwig and The Angry Inch, The Visit, Of Mice and Men, Venus in Fur, Living on Love, 33 Variations, A Raisin in the Sun, Chicago, James Jovce's The Dead and the upcoming Hughie with Forest Whitaker. Off-Broadway credits include: Buyer & Cellar, Murder for Two. The Revisionist. All in the Timing. Passion, Mv Name Is Asher Lev. Fuerza Bruta and Silence! The Musical. Additional credits include casting for: Classic Stage Company, Rattlestick Playwrights Theater, Long Wharf Theatre, Keen Company, Williamstown Theatre Festival. The Flea. McCarter Theater. Berkeley Repertory Theatre, City Theater, Oregon Shakespeare Festival and ten seasons with Playwrights Horizons. Film credits include Mike Cahill's Another Earth and I Origins (both Sundance Award Winners), among others. TV credits include: *Upcoming the Path* (Hulu), Army Wives, Lipstick Jungle, Monk, Hope & Faith and Ed. Awards include twelve Artios Awards for Outstanding Casting Achievement. Member CSA, www.callericasting.com.

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 CST. Projects include: Ride the Cyclone, Sense and Sensibility (upcoming, The Old Globe),

Cadre (co-director at CST, Johannesburg, Grahamstown, Edinburgh, Vancouver); Othello: The Remix (CST, London, Germany, Edinburgh, South Korea, Sydney, Poland, Melbourne, Dubai, Abu Dhabi, Auckland); 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 (now licensed by Rodgers and Hammerstein Theatricals); Murder for Two (at CST, followed by New York and national tour) 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 a past president of the board of the National Alliance for Musical Theatre.



BARBARA GAINES

(Artistic Director) is the founder and artistic director of Chicago Shakespeare Theater, where she has directed more than 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; and Joseph Jefferson Awards for Best Production (Hamlet, Cymbeline, King

Lear and The Comedy of Errors), and for Best Director (Cymbeline, King Lear and The Comedy of Errors). At Lyric Opera of Chicago, Ms. Gaines directed *Macbeth* and this season's The Marriage of Figaro. She received an Honorary Doctorate of Letters from the University of Birmingham (UK), the University Club of Chicago's Cultural Award, the Public Humanities Award from the Illinois Humanities Council and the Spirit of Loyola Award. Ms. Gaines serves on the Shakespearean Council of Shakespeare's Globe Theatre in London.



CRISS HENDERSON

(Executive Director) has produced CST's past twenty-six seasons. Under his leadership, CST has become one of the nation's leading regional theaters and one of

Chicago's most celebrated cultural organizations, honored with the 2008 Tony Award for Outstanding Regional Theatre, as well as multiple Laurence Olivier and Joseph Jefferson Awards. Mr. Henderson has garnered numerous honors, including: the 2013 Cultural Innovation Award from Chicago Innovation Awards; Arts Administrator of the Year by Arts Management Magazine at the Kennedy Center, and the Chevalier de L'Ordre des Arts et des Lettres by the Minister of Culture of France. He was named among the top 40 business people under the age of 40 in Crain's Chicago Business. He serves as president of the Producers' Association of Chicago-area Theatres and on the Board of Directors of the League of Chicago Theatres. Mr. Henderson is director of the MFA/Arts Leadership Program, a two-year graduatelevel curriculum in arts management training, created through a joint partnership between Chicago Shakespeare Theater and The Theatre School at DePaul University.



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Stuart Sherman, who contributes this essay, is a specialist in eighteenthcentury literature. He is a Professor of English at Fordham University and is the author of Telling Time: Clocks, Diaries, and English Diurnal Form. 1660-1785.

or lovers of comedy now, much about the frantically scheming characters in Jean-François Regnard's **The Heir Apparent** will feel familiar. One thing may not: they speak in rapid, funny rhyme.

Regnard (1655-1709), like his immediate predecessor Molière, drew heavily on the small but phenomenally fecund stockpile of character types with which the centuries-old Italian tradition of commedia dell'arte has imbued comedy ever since: two young lovers intent on marriage are thwarted by hidebound blocking agents (here a rich miser and a fuming gorgon) who withhold assent and cash, but are abetted by a clever servant or two (often themselves in love) who devise intricate capers to fulfill both their masters' desires and their own.

Mozart's The Marriage of Figaro is built like this. So is Sondheim's A Funny Thing Happened on the Way to the Forum, itself a resurrection of the Roman-comedy prototypes that had fed into commedia dell'arte. So, in its way, is Seinfeld and many of its sitcom successors, where the appetites, inept but infinite, for cash and coupling remain the plots' prime motivators. For us as for the commedia's audience, the ease and abundance of available laughter depends on the familiarity of the character types, and the novelty of their predicaments and ingenuities.

The rhyme, though, is another story. We're used to rhyme in musicals, where the surge into song warrants the liftoff in the language toward another passionate planet, livelier and more luminous than ours, where syllable echoes



syllable with preternatural precision, but without any apparent effort on the part of the singers.

In spoken dialogue, by contrast, pervasive rhyming now runs the risk of overkill. But Regnard, and his dazzling twenty-first-century adapter David Ives, make a giddy case for it. What's striking in The Heir Apparent is how deftly the rhyming dovetails with all that's going on with both the plot and the characters. In The Heir Apparent, most of the good guys' scams depend on quick, convincing disguises. And successful disguise is itself a kind of visual rhyme, with clothes and props in place of syllables.

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Regnard enjoys this parallel so much that at one point he farcically compounds it: three of the schemers, oblivious to each other's identical tactics, enter in swift succession, each disguised (with varying degrees of persuasiveness) as the same fourth character (whom in fact we'll never see). While our ears absorb their frenzied improvisations in the face of this foul-up, our eyes take in the triple rhyme: clowning by way of cloning.

But amid all this chiming of plots and protagonists, why the need for actual rhyme at all? For Regnard as for Ives, the verbal music is indispensable: not excess but infrastructure. The rhyme not only reproduces the patterns of the plot in fastmoving miniature; it also makes subliminal, suasive arguments of its own.

Regnard's first audiences would have found in his deft couplets a pleasing take on their specific cultural moment and shifting tastes. Commedia dell'arte, in its original form, had worked from loose scenarios sans dialogue; the performers improvised their speeches and almost everything else. French comedy, enthralled by the formula, also tweaked it, meshing the feverishly improvised ingenuities of the characters with the pyrotechnic verbal control on display in the impeccable rhymes and rhythms of the playwright.

This mix may have come naturally to Regnard. His name means fox, and he displayed throughout his career an extraordinary combination of control and improvisation. (As a devout gambler for example, he consistently made fortunes at



the tables where others lost them.) And as a playwright, he began by sketching open scenarios for the commedia's improvisers, before modulating to the clockwork comic dexterities of his virtuosic couplets.

Regnard's rhymes remain delightful in part because he, and Ives in his metric footsteps, make them a kind of microcosm for the quasi-providential patterns endemic to most comedy. At one point in The Heir Apparent, the comedy's crustiest blocking agent, in an epiphanic pivot toward magnanimity, discovers that he wants to marry a woman he's long known. After all, he pleads to this sudden inamorata. "We're soulmates ... we rhyme."

The onstage improvisers pursue their wildest, most harebrained schemes in clicking rhymes precisely timed.

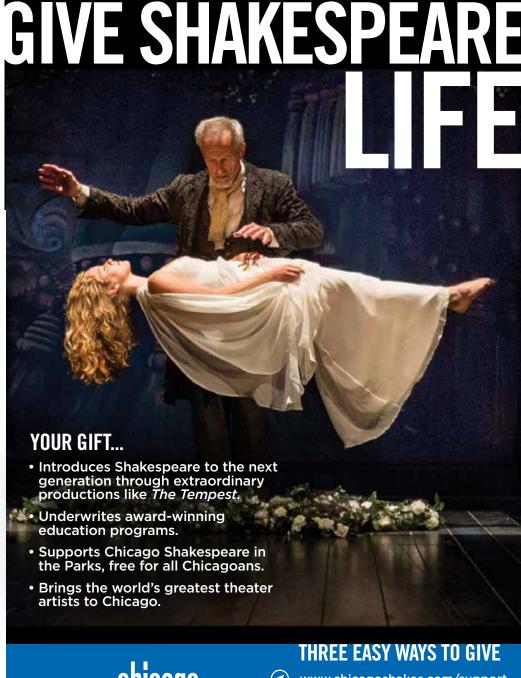
And so, Regnard suggests, do we-in our aspirations (where cash and ardor still loom large), in our passionate, precarious pursuit of them, in our unions with each other. Listening to the rhymes, we live them too.

Comedy comes from komos, the ancient Greek term for the dances of communal harmony that concluded all such shows. The sweetest

subliminal message in Regnard's rhymed schemes accomplishes something similar. We see and hear the onstage improvisers pursue their wildest, most harebrained schemes in clicking rhymes precisely timed, and absorb as if by osmosis an expanded sense of human possibility: the richness of our own language (so copious in its array of meshed and dancing syllables), and the potential in ourselves: the abundant gifts for thinking, acting, speakingfrantically, wittily, hopelessly, happily-bestowed on mortal minds. As the play's febrile plotters voice their cunning and their panic in quick rhyme, we know of course that what we're listening to, and laughing at, is in one way superhuman: no one on earth can be this smart, and this much fun.

But then, some are: Regnard the fox, for example, and his heir apparent, David Ives.

> Previous page: Zuber wallpaper with a scene from L'ecole des Maris by Molière. French, c. 1800. Above: Teatre-Italien, Paris, French, c. 1840. Drawing by Egène Lami.





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