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SHAKESPEARE THEATRE
on navy pier

Contents

“Experience is a jewel,
and it had need be so,
for it is often purchased
at an infinite rate.”

—*The Merry Wives of Windsor*



Chicago Shakespeare Theater
800 E. Grand on Navy Pier
Chicago, Illinois 60611

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EXECUTIVE DIRECTOR:
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COVER: Jennie Greenberry,
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Laura Rook

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Laura Rook in rehearsal;
photos by Bill Burlingham
and Liz Lauren

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part of the John W. and Jeanne M. Rowe
Inquiry and Exploration Series*

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—W.S.

Welcome



DEAR FRIENDS,

On the heels of our citywide, international festival, Shakespeare 400 Chicago, Chicago Shakespeare Theater isn't settling down any time soon. This spring, we're bursting at the seams.

Shakespeare's charming comedy, *Love's Labor's Lost*, reunites Chicago audiences with the directorial wisdom of Marti Maraden—former artistic director of Canada's Stratford Festival. Throughout the spring, *Short Shakespeare! Romeo and Juliet*, Chicago Shakespeare's abridged production of the world's most famous tale of star-crossed lovers, will perform for 40,000 students both on Navy Pier and on tour across the Midwest. And, developed through the Theater's new play initiative, the world premiere production *The Book of Joseph* shares the Hollander family's story of love and redemption. This range of work is emblematic of our 30th Anniversary Season: a bold collection of inspiring productions, all driven by the ambitious spirit of Shakespeare.

Beyond our stages, we have a revolutionary expansion underway. You may have noticed construction next door as you entered the Theater today. In a matter of months, we will unveil our new performance space to Chicago and the world—The Yard at Chicago Shakespeare. A theater like no other, The Yard will house mobile seating "towers" that create dynamic theatrical configurations, ranging from 150 to 850 seats. As a complement to our existing two theaters, this new indoor performance venue will offer the leading theater artists of the world a state-of-the-imagination space that will inspire bold interpretations of classical texts, musicals and family programming. It will also bring our audiences a great array of international programs and even broader service to students each season.

We hope you enjoy the production today, and that we see you back soon for this special 30th Anniversary Season! ■

Barbara Gaines
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About CST

CST is a global theatrical force, known for vibrant productions that reflect Shakespeare's genius for storytelling, language and empathy for the human condition. Throughout 2016, CST spearheaded the international arts and culture festival, Shakespeare 400 Chicago, a yearlong, citywide celebration of the playwright's 400-year legacy. Under the leadership of Artistic Director Barbara Gaines and Executive Director Criss Henderson, CST is dedicated to creating extraordinary productions of classics, new works and family programming; to unlocking Shakespeare's work for educators and students; and to serving as Chicago's cultural ambassador through its World's Stage Series. 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. His words are brought to life on stage for 40,000 students from across the Midwest every year. 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 to Africa, Asia, Australia, Europe, Canada/North America and the Middle East.

CST is proud to take an active role in empowering the next generation of literate, engaged cultural champions and creative minds. 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-five 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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♦in memoriam

On the Boards



Beginning April 15, the Oscar-winning romantic comedy about the rough-and-tumble life of a young William Shakespeare and his Chamberlain's Men, *Shakespeare in Love*, returns to its rightful home—the stage. Based on the screenplay by the accomplished Tom Stoppard and Mark Norman, this adaptation immerses the audience in the playwright's everyday world—imagining the unexpected people and places that inspired one of the greatest love stories of all time. After a successful production on London's West End, this highly anticipated Chicago premiere will be staged by multiple Jeff Award-winner and Chicago Shakespeare favorite Rachel Rockwell, who most recently had a celebrated run of *Ride the Cyclone* at the MCC Theater in New York.



After its five-week run for student and family audiences at Chicago Shakespeare's home on Navy Pier this winter, *Short Shakespeare! Romeo and Juliet* will set out in April for another five weeks—this time on tour to urban, suburban and rural schools across the Midwest. The Short Shakespeare! tour, comprised of a cast of thirteen, a crew of seven and a tour manager, expands the impact of the Theater's education program by bringing professional productions directly into schools as a dynamic complement to classroom study. These tours extend the reach of the education program to students not able to take a field trip to Theater in Chicago. All told, the student abridgment of *Romeo and Juliet* will serve 40,000 students at the theater and at twenty-five area schools this spring.



Following a year of celebration citywide, Shakespeare 400 Chicago is now part of Chicago's cultural history. Over 1.1 million people participated in 863 events, presented by 60 partner organizations across 231 locations in the city. Performers from twelve countries visited Chicago to present Shakespeare's work in eleven languages, traveling 116,112 miles—almost six times the circumference of the globe—to get here. Shakespeare 400 Chicago shined a spotlight on how Chicago Shakespeare's "resident" playwright resonates with modern art-makers and audiences alike. While this landmark year has concluded, Chicago Shakespeare Theater's spirit of innovation and the community partnerships that fueled the festival will continue to grow for years to come.



In an effort to make its facility and performances accessible to all patrons, Chicago Shakespeare Theater developed its "Access Shakespeare" program. These Access performances offer open captioning, audio description, touch tours and American Sign Language interpretation. If you are interested in—or know someone whose experience would be enhanced by—these services, visit www.chicagoshakes.com/access to learn more. Under the leadership of Jason Harrington in the Education Department and Rachael Swann in Guest Services, Chicago Shakespeare now provides services to patrons with disabilities at more performances, including a wider variety of productions, than ever before.

From left: Courtyard Theater; Battle of the Bard competitors; Jason Harrington. photos by Daniel Ribar and James Steinkamp, Steinkamp Photography.

Chicago Shakespeare's home on Navy Pier is expanding in exciting ways. Just outside our doors, a crescent-shape structure is taking shape—*connecting our existing two theaters to a third, year-round performance venue, The Yard.*

With its *innovative, flexible seating configurations*, this new theatrical platform can adapt to a wide range of artistic visions, with the potential to surprise patrons on every visit.

Our *three-theater campus* will enable us to offer more productions, extend runs of successful shows and greatly increase our service to students.



▲ OUR CURRENT THEATERS ▼



Underneath the existing white canopy, one can see the structural steel frame and roof decking that will soon become *a fully enclosed indoor theater.*

The Yard



OPENS FALL 2017
Follow the build online at
www.chicagoshakes.com/yard



Meanwhile, a *six-inch layer of concrete* is poured on top of the steel deck to form The Yard's floor.

30TH Chicago
shakespeare theater
on navy pier

A Conversation with the Director

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

Marti Maraden met with Chicago Shakespeare's staff to talk about *Love's Labor's Lost* and her thoughts inspiring this production.

LOVE'S LABOR'S LOST

- BY WILLIAM SHAKESPEARE
- DIRECTED BY MARTI MARADEN
- COURTYARD THEATER
- FEBRUARY 7-MARCH 26, 2017
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Love's Labor's Lost
Director Marti Maraden

First, as an actor, and later as a director, what keeps bringing you back to this play, certainly one of the lesser known among Shakespeare comedies?

Yes, it got lost in history for a very long time and was essentially rediscovered in the twentieth century. As happens with some of Shakespeare's plays, they are forgotten for a while and then they get rediscovered as people realize how rich and full of heart, meaning and joy they are. It's that sense of joy that I love so much about *Love's Labor's Lost*. There is a glorious sense of playfulness and mischief throughout.

Can you tell us about the historical period that is shaping our production here at Chicago Shakespeare?

We're setting our production in the eighteenth century—"The Age of Reason" or "Enlightenment"—because it was a time of great intellectual and scientific pursuit. The movement away from superstition toward reason affected the arts as well as politics and social issues, and gives us a context both for the men's interest in study and for the wittiness and wisdom of the play's women. But in this story not all forms of study result in wisdom. Many of the characters are decidedly lacking in self-knowledge, and that deficiency results in no end of comic mayhem.

The eighteenth century is also a visually beautiful period. This story takes place not in a wilderness but in a lush park,



There is a glorious sense of playfulness and mischief throughout.

contained and tamed in the grounds around the palace. We're going towards something verging on autumnal. Leaves famously fall in this play. Our set designer, Kevin Depinet, has used the famous French artist, Jean-Honoré Fragonard, as his inspiration. The eighteenth-century artist Élisabeth Vigée-Lebrun inspired our costume designer, Christina Poddubiuk. She was an exquisite painter who drew portraits of real people, in real clothes. The costumes will

be clothes that you believe people could travel in and sit on the ground in, and yet are lush and absolutely spectacular. Keith Thomas, a Canadian composer who has worked extensively at The Guthrie, at Stratford and throughout Canada, will be creating original music inspired by this period for our production. His music is very rich and melodic and emotive.

What are the play's big ideas to you?

I think that this play is fundamentally about two things. Learning is expressed in so many different ways: knowledge, erudition, being smart, going to school. In setting up their academe, the four men are well-intentioned—and not entirely foolish. The idea of learning is certainly not a bad thing—it's just the way they intend to go about it that is so against the nature of their youth. The play asks us to think about what is real learning and real knowledge. In this single play, Shakespeare gives us many different examples of how knowledge can be either shallow and fruitless or can actually lead to something quite rich in human experience. If you don't understand your own heart, your own place and journey in life, then all the book learning in the world will mean nothing. Words in this play sometimes get used to excuse bad behavior. Words get used to hurt, to punish, to mock other people.

Another great theme in this wonderful, giddy play is about growing up, about maturity. Near the very end, the shadow of death passes over the world of the ►►

play, and at that point the men only just begin to understand that they must take that step toward real responsibility and maturity—and the women lead the way.

One of the most important things that this play makes clear is that words can hurt.

Talk some more about how you understand the women in this play.

These women are so bright and learned. Yes, they've been well educated, but they are also people who are rooted in good, practical common sense and an understanding of their own hearts, of the pragmatic aspects of the world, as well as the intellectual. They are as in love with language as the men are, but they use language both playfully and to good purpose. The women in this play understand where they are in life; the men do not.

So, you think the men's plan completely misguided right from the start?

A young king—perhaps his father died not too long ago—wants to do something serious with his life, something that will ensure that his name and the names of his friends will live on for all eternity. He is at war with Death. This might be a worthy goal and Navarre is undoubtedly sincere, but the manner in which he chooses to go about setting up his “little academe” is highly restrictive and goes against the very nature of youth. This involves an oath to live ascetic lives for three years, including not seeing women during that entire time. But the minute these four men see the four women, their solemnly sworn oaths are abandoned. The women, however, never forget that the men have treated their oaths frivolously, and by the end of the play they conclude that, despite their many good qualities, the men still have a lot of growing up to do. Shakespeare in his first several so-called “procreation” sonnets urges young men to seek immortality by marrying and fathering children. In Sonnet 3, Shakespeare asks:

Or who is he so fond will be the tomb
Of his self-love, to stop posterity?

In the end, what do you think of their chances of getting back together?

One of the most important things that this play makes clear is that words can hurt. And of course this is as true today as it was in Shakespeare's time. Where is humor appropriate and where is it not? When is it hurtful and when is it not? Grow up, grow up, grow up, the women say in the final moments. A song at the very end of the play about spring and winter is expressed in simple, evocative images, which leave behind the elaborate wordplay of the lords and ladies, and reminds us of the mixture of beauty and harshness touching all of our lives. Do we think they will get back together in the end? Yes, I believe that there's a fair reason for hope. ■

Previous page: Jennie Greenberry and Taylor Blim in rehearsal; photo by Liz Lauren

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—THE LOS ANGELES TIMES



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LOVE'S LABOR'S LOST

NOW THROUGH MARCH 26

by William Shakespeare
directed by Marti Maraden



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Artistic Director
Carl and Marilyn Thoma
Endowed Chair

CRISS HENDERSON
Executive Director

RICK BOYNTON, Creative Producer
GARY GRIFFIN, Associate Artistic Director

presents

LOVE'S LABOR'S LOST

written by **WILLIAM SHAKESPEARE**

Scenic Design
KEVIN DEPINET

Costume Design
CHRISTINA PODDUBIUK

Lighting Design
GREG HOFMANN

Wig and Make-up Design
RICHARD JARVIE

Composer & Music Director
KEITH THOMAS

Choreography
MATT RAFTERY

Verse Coach
LARRY YANDO

Casting
BOB MASON

Production Stage Manager
DEBORAH ACKER

directed by **MARTI MARADEN**

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Welcome. If we can help accommodate you during your visit, please speak with our House Manager. Please note that flashing lights and haze may be used during this performance. Also, actors will make entrances and exits throughout the theater. For your safety, we ask that you keep aisles and doorways clear. We request that you refrain from taking any photography and other video or audio recordings of the production.

There will be one 15-minute intermission.

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chicago
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CHICAGO SHAKESPEARE THEATER

Cast (in order of appearance)

Ferdinand, *King of Navarre*
Longaville, *lord in the King's court*
Dumaine, *lord in the King's court*
Berowne, *lord in the King's court*
Dull, *a constable*
Costard
Don Adriano de Armado
Moth, *page to Armado*
Jaquenetta
Princess of France
Boyet, *lord in the Princess's court*
Le Beau, *lord in the Princess's court*
Maria, *lady in the Princess's court*
Katherine, *lady in the Princess's court*
Rosaline, *lady in the Princess's court*
Forester
Sir Nathaniel, *a curate*
Holofernes, *a schoolmaster*
Marcadé, *lord in the Princess's court*

JOHN TUFTS*
MADISON NIEDERHAUSER
JULIAN HESTER
NATE BURGER*
STEVEN PRINGLE*
ALEX GOODRICH*
ALLEN GILMORE*
AARON LAMM
MAGGIE PORTMAN*
JENNIE GREENBERRY*
JAMES NEWCOMB*
MARIO GUZMAN†
JENNIFER LATIMORE
TAYLOR BLIM
LAURA ROOK*
DREW JOHNSON
GREG VINKLER*
DAVID LIVELY*
MANNY BUCKLEY*

Understudies never substitute for listed players unless a specific announcement is made at the time of the performance: Manny Buckley* for *Don Adriano de Armado*, *Boyet*; Patrick Budde for *Marcadé*, *Le Beau*, *Forester*; Drew Johnson for *Longaville*, *Ferdinand*; Nik Kmiecik for *Moth*, *Dumaine*; Jennifer Latimore for *Princess of France*; Sarah Loveland for *Rosaline*, *Maria*; Jim McCance* for *Holofernes*, *Sir Nathaniel*, *Dull*; Madison Niederhauser for *Berowne*; and Leryn Turlington for *Katherine*, *Jaquenetta*.

*denotes member of Actors' Equity Association.

†Chicago Shakespeare Theater gratefully acknowledges Sean Kelley along with the faculty and staff of Roosevelt University Chicago College of Performing Arts for their participation in this production's intern program.

Special thanks to GDA Sharpley of *The Latin Quarter* and Glenn Keene of *Stratford Lawn Bowling* (Stratford, Ontario).

Playgoer's Guide

THE STORY

King Ferdinand of Navarre convinces his closest friends, Berowne, Dumaine and Longaville, to commit themselves to study with him for three years, swearing off all worldly pleasures—like a good night's sleep, three meals a day and the mere sight of a woman. Setting an example for all to see, the King punishes a country swain named Costard for wooing Jaquenetta, a dairy maid. But after decreeing that no woman set foot within a mile of your Court and sentencing poor Costard for one simple transgression, how do you then receive the Princess of France with her three ladies-in-waiting when she arrives on affairs of state? One look at the French entourage ignites the men's romantic fervor—and sends their academic ardor up in flames. The four foresworn start setting their love to sonnets, each hoping to keep his rapture under wraps. But unfortunately Navarre's postal service (Costard again...) is not entirely foolproof, and letters are misdirected along the way, exposing each one in turn to his guilty cohorts. The men agree to abandon all scholarly aspirations, and band together in an all-out campaign to conquer the ladies' hearts. The success of their tactical maneuvers now hangs upon the strength of the French resistance that lies ahead.

BEGINNINGS

Love's Labor's Lost, alongside *A Midsummer Night's Dream* and *The Tempest*, are thought to be the only Shakespeare plays without clearly identifiable primary sources, although prolific scholarly writing has offered much speculation to the contrary. But scholars have come to view the story as a stewpot of sorts, composed of a number of contemporary personalities, combined with several commedia dell'arte stock characters, then seasoned with a generous portion of the Elizabethans' obsession with the English language and rhetoric. Believed by most scholars to have been written ca. 1594–95, *Love's Labor's Lost* first appeared in print (as far as we know) in a 1598 quarto, with a title page that boasted: "As it was presented before Her Highness this last Christmas"—thus intended to catch the eye of Elizabethan readers infatuated with all things royal.

IN PERFORMANCE

If indeed "this last Christmas"—i.e. 1597—served as the play's stage premiere, *Love's Labor's Lost* enjoyed a Christmastime revival for the Court of King James I in 1605 before disappearing from the stage for more than 200 years. In 1762 an anonymous playwright penned *The Students*, with a title page claiming it to be a "Comedy, Altered from Shakespeare's *Love's Labour's Lost*

and adapted to the stage." This, along with David Garrick's musical adaptation a decade later, never actually reached the stage. The first time in more than two centuries that *Love's Labor's Lost* was seen in a theater was in 1839 when Madame Eliza Vestris, actor, director and theater manager, staged the play at Covent Garden with only minor alterations to Shakespeare's original text. Madame Vestris's version brought Shakespeare's *Love's Labor's Lost* from the open-air Elizabethan theater into the "modern" theater, out of the library and back to the stage.

By the turn of the twentieth century, *Love's Labor's Lost* had become a respectable and relatively familiar piece. A changing perspective toward the play was indebted to the 1932 production staged by Tyrone Guthrie, one of the most influential directors of the twentieth century. By mid-century, a sea change had taken place from productions that avoided the script's melancholy ending to ones that now embraced it. This tonal shift from comic to dramatic became evident in director Peter Brook's 1946 production when the potential for tragedy closely resonated with society in post-WWII England. When the BBC undertook the six-year project of filming all of Shakespeare's plays for television, *Love's Labor's Lost* was one of the last to be recorded and aired.

The growing popularity of the play in the last forty years has transpired in part at the expense of its men, seen through the lens of feminism. In 1999 actor/director Kenneth Branagh revisited *Love's Labor's Lost* and with the help of Miramax began filming. Inspired by the play's musicality, Branagh set his adaptation as a cinematic musical from the 1930s. Branagh cut the text extensively (the entire film lasted just over ninety minutes), while adding a variety of dance routines and songs. The play's signature "hiding scene," staged as a song-and-dance number, sent scholars and critics alike into a frenzied flurry of commentary—especially after Branagh's four-hour *Hamlet* a few years earlier had omitted practically nothing from Shakespeare's original text.

Marti Maraden's 2017 production is the second time that *Love's Labor's Lost* has been staged at Chicago Shakespeare. In 2002, Artistic Director Barbara Gaines staged the Theater's first production of the play. Gaines spoke about the timeliness of *Love's Labor's Lost*, "The anniversary of September 11 is near at hand. All of us feel the sweetness of life much more acutely now than a year ago...We have to celebrate what we have." ■

Profiles



TAYLOR BLIM (*Katherine*) makes her Chicago Shakespeare Theater debut. Other Chicago credits include: *Mary Page Marlowe* (Steppenwolf Theatre Company); *Sucker Punch* (Victory Gardens Theater); *A Christmas Carol* (Drury Lane Theatre); *Grizzly Mama* (Rivendell Theatre Ensemble); *The Musical*, *Gruesome Playground Injuries* and *Anna Bella Eema* (The Theatre School at DePaul University). Television credits include *Chicago Med: Inheritance* (NBC). Ms. Blim received a BFA in acting from The Theatre School at DePaul University.



MANNY BUCKLEY (*Marcadé*) makes his Chicago Shakespeare Theater debut. Other Chicago credits include: *Dutchman/TRANSit*, *Looking Over the President's Shoulder* (Jeff Award nomination, American Blues Theater); *George Orwell's 1984*, *Of Mice and Men* (Steppenwolf Theatre Company); *In the Heat of the Night* (Shattered Globe Theatre); *Hit the Wall* (The Inconvenience); *Dorian* (House Theatre of Chicago); and productions with Court Theatre, Victory Gardens Theater, Chicago Dramatists, The Gift Theatre, Profiles Theatre, Pavement Group, Mary Arrchie Theater, Stage Left Theater and Raven Theater. Regional credits include *The Satchel Paige Story* (Cincinnati Children's Theater) and *Picasso at the Lapin Agile* (Warehouse Theater). Film credits include *Mrs. Stevens Hears the Mermaids Singing* and *Pilgrim*. Television credits include *Chicago Fire* (NBC) and *Sirens* (USA). Mr. Buckley is the recipient of the 2016 Special Recognition Award from the African American Arts Alliance, and is a member of the American Blues Theater ensemble.



NATE BURGER (*Berowne*) returns to Chicago Shakespeare Theater, where his credits include *The Heir Apparent* and *Short Shakespeare! A Midsummer Night's Dream*. Other Chicago

credits include: *The Liar* (Writers Theatre); *Butler* (Northlight Theatre); *Wasteland*, *'Master Harold'...and the Boys* (TimeLine Theatre); *A Christmas Carol* (Goodman Theatre); and *The Man Who Was Thursday* (New Leaf Theatre). He is a core company actor at American Players Theatre in Spring Green, WI, where favorite roles over six seasons include: Septimus Hodge, Orpheus, Cassio, Mercutio, Claudio and Troilus, amongst others. Television credits include *Chicago Med* and *Chicago Fire*. Mr. Burger is a graduate of Loyola University Chicago.



ALLEN GILMORE (*Don Adriano de Armado*) returns to Chicago Shakespeare Theater, where his credits include *Short Shakespeare!* productions of *Macbeth* and *The Taming of the Shrew*, directed by David Bell. Other Chicago credits include: *Man in the Ring*, *Waiting for Godot*, *Seven Guitars*, *Jitney*, *The Misanthrope*, *Sizwe Bansi Is Dead* (Court Theatre); *The Matchmaker*, *A Christmas Carol* (Goodman Theatre); *Argonautika*, *Arabian Nights* (Lookingglass Theatre Company); *Rosencrantz and Guildenstern Are Dead* (Writers Theatre); *The African Company Presents Richard III* and *Joe Turner's Come and Gone* (Congo Square Theatre, where he is a company member). Off-Broadway credits include *The Servant of Two Masters* (Theatre for a New Audience). Mr. Gilmore is a 2015 3Arts Prize awardee, a 2015 Lunt-Fontanne Fellow and a US Army veteran, originally from Houston, TX.



ALEX GOODRICH (*Costard*) returns to Chicago Shakespeare Theater, where his credits include: *The Emperor's New Clothes*, *A Midsummer Night's Dream*, *Seussical*, *The Taming of the Shrew*, *Aladdin* and *How Can You Run With a Shell on Your Back?* Other Chicago credits include: *Miss Bennet: Christmas at Pemberley*, *Shining Lives*, *Civil War Christmas*, *She Stoops to Conquer* (Northlight Theatre); *Hero: The Musical* (Jeff Award, Best Supporting Actor - Musical), *How to Succeed in Business Without Really Trying*, *ELF the Musical*, *On the Town*, *I Love*

You, You're Perfect, Now Change, *For the Boys*, *How Can You Run with a Shell on Your Back?* (Marriott Theatre); *Old Jews Telling Jokes* (Royal George Theatre); *The Comedy of Errors*, *One Man Two Guvnors* (Court Theatre); *Everything Is Illuminated* (Next Theatre); *A Midsummer Night's Dream* (Indiana Repertory Theatre); *Goodnight Moon* and *Harold and the Purple Crayon* (Chicago Children's Theatre).



JENNIE GREENBERRY (*Princess of France*) makes her Chicago debut at Chicago Shakespeare Theater. Ms. Greenberry's off-Broadway credits include *Lucky Duck* (New Victory Theater). As a company member of the Oregon Shakespeare Festival, credits include: *Ophelia in Hamlet*, *Marina in Pericles*, *Octavia in Antony and Cleopatra*, *Into the Woods*, *The Cocomnuts* and *The Wiz*. Other regional credits include: *Pericles* (Guthrie Theater, Folger Theatre); *Into the Woods* (Wallis Annenberg Center for the Performing Arts); *Pippin*, *Little Shop of Horrors*, the world premiere of *A Christmas Story*, *The Musical* (Kansas City Repertory Theatre); *Shipwrecked!*, *Ain't Misbehavin'* (Spinning Tree Theatre); *Spamalot* (Music Theatre Wichita); *Once on this Island*, *Seussical the Musical* (Coterie Theatre); *Murder by the Book* (American Heartland Theatre); *Footloose* (Allenberry Playhouse); and *O, What Love!* (Burney/Wilson Collective). Ms. Greenberry received her BFA in theatre arts from Stephens College.



JULIAN HESTER (*Dumaine*) returns to Chicago Shakespeare Theater, where his credits include *The Heir Apparent* and the Duke in the World's Stage production, *Since I Suppose* (one step at a time like this). Other Chicago credits include: *The Seagull*, *The Late Henry Moss* (Jeff Award nominee for Supporting Actor), *Macbeth*, *Les Parents Terribles*, *The Time of Your Life* (The Artistic Home); *Romeo and Juliet* (Arc Theatre); and *Homecoming 1972* (Chicago Dramatists). Television and film credits include *Chicago Med* and *King Rat* (2017).

Mr. Hester received a BFA in acting from The Theatre School at DePaul University and is a company member at The Artistic Home Theatre.



DREW JOHNSON (*Forester*) returns to Chicago Shakespeare Theater, where his credits include *Shakespeare's Greatest Hits*. Other Chicago credits include: *Turtle* (Redtwist Theatre); *The Gilded Age* (City Lit Theater Company); *Crimes of the Heart* (Step Up Productions); *25 Saints* (Pine Box Theatre Company); *The Revenants* (WildClaw Theatre); *Spark* (Adventure Stage Chicago); *Richard III* (Oak Park Festival Theatre); *Henry V* (Promethean Theatre Ensemble); and *Kitchen* (Knife & Fork). Regional credits include productions with Theater at Monmouth and TheatreSquared. Television credits include *Chicago Fire* (NBC). Mr. Johnson earned his MFA in acting from the University of Arkansas.



AARON LAMM (*Moth*) makes his Chicago Shakespeare Theater debut. Other Chicago credits include: *A Christmas Carol* (Goodman Theatre 2016 and 2015); *The Wayward Bunny* (Victory Gardens 2016 Ignition Festival); *To Kill a Mockingbird* (Oak Park Festival Theatre); *The Play about My Dad*, *Beast on the Moon* (Raven Theatre); *The Cryptogram* (Profiles Theatre); and *Medea* (Theatre Y). Television credits include *Chicago Fire* (NBC). Film credits include *The Oliver Duffy Show* (Columbia College). He has trained at The Actors Training Center in Wilmette, The Performer's School in Highland Park and The Second City Training Center. He is a freshman at New Trier High School.

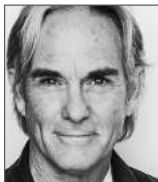


JENNIFER LATIMORE (*Maria*) makes her Chicago Shakespeare Theater debut. Other Chicago credits include *Miss Bennet: Christmas at Pemberley* (Northlight Theatre). Regional credits include *The African Company*

Presents Richard III, Arcadia (American Players Theatre); *Good People, A Christmas Carol, Dreamgirls and The Color Purple* (Milwaukee Repertory Theater). Ms. Latimore received a BA in theatre and an ABJ in mass media arts from the University of Georgia and was an Emerging Professional Resident in Milwaukee Rep's 2014-15 Acting Residency.



DAVID LIVELY (*Holofernes*) returns to Chicago Shakespeare Theater, where his credits include: *King Charles III, Othello, King Lear, Henry VIII, Henry V, Julius Caesar, Timon of Athens, The Madness of George III, Romeo and Juliet* (2005, 2010) *Macbeth, Amadeus, Henry IV in Henry IV Parts 1 and 2* (at CST and at the Royal Shakespeare Company, Stratford-upon-Avon), *Much Ado About Nothing* and *A Midsummer Night's Dream*, among others. Other Chicago credits include: *Carousel* (Lyric Opera of Chicago); *October Sky, White Christmas, My Fair Lady, Beauty and the Beast, 1776* (Marriott Theatre); *Cabaret, 1776, Camelot, Anything Goes, My Fair Lady, The Foreigner* (Drury Lane Theatre); and *Hay Fever* (Court Theatre). Mr. Lively's regional credits include the national tour of *Twelve Angry Men* (Roundabout Theatre Company), and productions with: Asolo Repertory Theatre, Milwaukee Repertory Theater, Indiana Repertory Theatre, Virginia Stage Company, Geva Theatre and The Kennedy Center. Television credits include: *Empire, The Chicago Code, Prison Break* (FOX); *What About Joan, Cupid* (ABC); and *George Washington* (CBS). Film credits include *The Opera Lover* and *Contagion*.



JAMES NEWCOMB (*Boyet*) returns to Chicago Shakespeare Theater, where his credits include: *Tug of War: Foreign Fire and Civil Strife, Henry V, Timon of Athens, The Madness of George III and Macbeth*. Other Chicago credits include the Duke in *Measure for Measure* (Goodman Theatre). Regional credits include: fourteen seasons with Oregon Shakespeare Festival, Denver Center Theatre, The Old Globe, Berkeley Repertory Theatre, South Coast Repertory, Utah Shakespeare Festival, New York Shakespeare Theatre, Brooklyn

Academy of Music, Geva Theatre Center, San Diego Repertory Theatre and Shakespeare & Company (founding company member). Representative roles include: *Richard III, Coriolanus, Iago, Touchstone, Feste, Benedick, Oberon, Apemantus, Gloucester, Thersites, Bullingbrook and Bottom*. Awards include: Denver Critics Award, Drama Logue Award and Oxford Society Award for Artistic Excellence. As a fight director, Mr. Newcomb's credits include productions with: Chicago Shakespeare Theater, The Old Globe, La Jolla Playhouse, Portland Stage Company, South Coast Repertory and Oregon Shakespeare Festival, where he serves as resident fight director. Television credits include *Honky* (PBS). Mr. Newcomb teaches at the University of California, San Diego.



MADISON NIEDERHAUSER (*Longaville*) returns to Chicago Shakespeare Theater, where his credits include *The Tempest*. Other Chicago credits include: *Love's Labor's Lost* (The Commission Theatre); *All's Well That Ends Well* (Stage Left Theatre); and *Trainspotting: USA* (Book and Lyrics Theatricals). Regional credits include productions with: Actors Theatre of Louisville, Kentucky Shakespeare in the Parks and Oklahoma Shakespeare in the Park. Mr. Niederhauser received his BFA in acting from The University of Oklahoma and is an alumnus of the Professional Training Program at Actors Theatre of Louisville.



MAGGIE PORTMAN (*Jaquenetta*) returns to Chicago Shakespeare Theater, where she appeared as a Silly Girl in *Beauty and the Beast*. Other Chicago credits include: *Brigadoon* (Goodman Theatre - Jeff Award nomination); Minnie Faye in *Hello Dolly* (Drury Lane Theatre); Eva Peron in *Evita* (Jeff Award, Theo Ubique Cabaret Theatre); *Ragtime, Assassins* (Porchlight Music Theatre); Lily St. Regis in *Annie* and Chrissie in *Hair* (Paramount Theatre). Ms. Portman received her BFA in music theatre from Shenandoah University in Winchester, VA.



STEVEN PRINGLE (*Dull*) returns to Chicago Shakespeare Theater, where his credits include: *Richard III, The Taming of the Shrew and The Madness of King George* (Jeff Award, best production). Other Chicago credits include: *A Christmas Carol* (Goodman Theatre); *First Look* (Steppenwolf Theatre Company); *Pitmen Painters* (TimeLine Theatre Company - Jeff Award, best production); *Annie* (Paramount Theatre); *Pal Joey* (Porchlight Musical Theatre); *Faith Healer* (Buffalo Theatre Ensemble); and *Passion of Dracula* (First Folio Theatre). Regional credits include: *Without a Parachute* (direction, Pasta Fazool Players); *The Rainmaker* (Guthrie Theatre); *Arms and the Man, Custer, The Farm* (Actors Theatre of St. Paul, founding member); *Mousetrap, Pajama Tops* (Old Log Theatre); *Guys and Dolls, Robber Bridegroom* and *On Golden Pond* (Chanhassen Dinner Theatre). Film credits include *That Was Then This Is Now* and *Roundabout American*. Television credits include: *Low Winter Sun* (AMC), *Quincy* (CBS) and *The Police* (PBS). Mr. Pringle was a recipient of the Edwin Booth Award from the American College Theater Festival by The Player's Club of New York, 1970.



LAURA ROOK (*Rosaline*) returns to Chicago Shakespeare Theater, where her credits include: *Othello, Henry V and Short Shakespeare! Romeo and Juliet*. Other Chicago credits include: *Skylight* (Court Theatre); *The Liar* (Writers Theatre); and productions with: Bohemian Theatre, Muse of Fire Theatre Company, Silk Road Rising and XIII Pocket. Regional credits include: *Othello, Pride and Prejudice, The Seagull, Les Liaisons Dangereuses, Troilus and Cressida* (in four seasons with American Players Theatre); *Romeo and Juliet, The Winter's Tale* (Illinois Shakespeare Festival); and three seasons with Montana Shakespeare in the Parks. Ms. Rook received her BFA from the Chicago College of Performing Arts at Roosevelt University.



JOHN TUFTS (*Ferdinand*) returns to Chicago Shakespeare Theater, where he appeared in *Tug of War: Foreign Fire and Civil Strife*. Off-Broadway credits include *Virtual Meditation* (Ensemble Studio Theatre) and *Fashions for Men* (Mint Theater Company). During twelve seasons with the Oregon Shakespeare Festival, his credits include: *Romeo in Romeo and Juliet, Puck in A Midsummer Night's Dream, Hal/Henry V in Henry IV Parts 1 and 2 and Henry V, The Cooanuts, Animal Crackers, The Cherry Orchard, Into the Woods, Equivocation* (Arena Stage and Seattle Repertory Theatre world premiere), *The Belle's Stratagem* and many more. Other regional credits include: *The Cooanuts* (Guthrie Theater); *Seagull* (Marin Theatre Company); *The Glass Menagerie* (PlayMakers Repertory Company); and *I Am My Own Wife* (Ensemble Theatre Company). Film and television credits include: *Bad Teacher, Fashions for Men* (PBS), *Dangers of a Broken Car and BAQ-132, Mr. Tufts* received his BFA from Carnegie Mellon University and is a recipient of an Arthur Kennedy Award for Acting.



GREG VINKLER (*Sir Nathaniel*) returns for his thirty-eighth production at Chicago Shakespeare Theater, where his most recent credits include: *Henry V, The Merry Wives of Windsor and The School for Lies*. He has received Joseph Jefferson Awards for his work on Chicago Shakespeare's stage in *King Lear, Hamlet and Twelfth Night*, and nominations for his favorite role of Falstaff in *Henry IV, Parts 1 and 2*. Other Chicago credits include: *Butler* (Northlight Theatre); *Oliver!* (Marriott Theatre); *The Uneasy Chair* (Writers Theatre); *The Beard of Avon* (Goodman Theatre); *Pantomime* (Court Theatre); *The Woman in Black* (Blood Curdling Productions); and *One Flew Over the Cuckoo's Nest* (Steppenwolf Theatre Company). Mr. Vinkler appeared on Broadway in the recent revival of *West Side Story*. Regional credits include productions with: Milwaukee Repertory Theater,

BoarsHead Theater, Paper Mill Playhouse, Fulton Theatre and Pittsburgh Public Theater. International credits include productions with: Singapore Repertory Theatre, London's Barbican Theatre, Vienna's English Theatre and the Royal Shakespeare Company in Stratford-upon-Avon. He also serves as the artistic director of Peninsula Players Theatre in Door County, WI.



MARTI MARADEN

(Director) returns to Chicago Shakespeare Theater, where her credits include *Much Ado About Nothing* (After Dark Award for Outstanding Direction) and *Othello*. As

artistic director of English Theatre at the National Arts Centre in Canada (1997–2005), directing credits include: *An Enemy of the People*, *The Coronation Voyage*, *Hamlet*, *All's Well That Ends Well* and *Trying*. In her eighteen seasons with the Stratford Festival, as actor, director and in 2008 as co-artistic director, her directing credits include: *Home, Les Belles Soeurs*, *Alice Through the Looking Glass*, *The Merchant of Venice*, *The Trojan Women* and *The Winter's Tale*. During her seven seasons with the Shaw Festival, as actor and director, her directing credits include: *He Who Gets Slapped*, *Breaking the Silence* and *Getting Married*. Directing credits with Children's Theatre Company, Minneapolis, include *Little Women* and *The Prince and the Pauper*. Ms. Maraden helped to found Canada's Magnetic North Theatre Festival.

KEVIN DEPINET

(Scenic Designer) returns to Chicago Shakespeare Theater, where his credits include: *The Heir Apparent*, *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 Oakbrook 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, Repertory Theatre of St. Louis, Arden Theatre Company, Milwaukee Repertory Theater, Yale Repertory Theatre, Indiana Repertory Theatre, Cincinnati Playhouse in the Park, Brooklyn Academy of Music and Glimmerglass Festival. International credits include 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.

CHRISTINA PODDUBIUK

(Costume Designer) returns to Chicago Shakespeare Theater, where she designed *Much Ado About Nothing* and *Othello*. She designs this season's production of *Romeo and Juliet* at Canada's Stratford Festival, where she has designed many productions, including: *John Gabriel Borkman*, *Phèdre*, *All's Well That Ends Well* and *Hamlet*. Designs for the Shaw Festival include: *Pygmalion*, *Faith Healer*, *Come Back Little Sheba*, *On the Rocks* and *A Moon for the Misbegotten*. Other recent designs include: *The Audience* (Royal Manitoba Theatre Centre and Mirvish Productions, Toronto); *The Light in the Piazza* (Theatre Calgary); *Don Quichotte* (Canadian Opera Company); *Lucia di Lammermoor*, *Tosca*, *Capriccio* (Pacific Opera Victoria); *Romeo and Juliet* (Denver Center Theatre); *Venus in Fur*, *A Tender Thing* (Belfry Theatre); *Romeo and Juliet* (NAC); as well as many productions for Soulpepper Theatre in Toronto, including *Don Carlos* and *The Misanthrope*. Ms. Poddubiuk is a graduate of McGill University and the National Theatre School of Canada.

GREG HOFMANN

(Lighting Designer) returns to Chicago Shakespeare Theater, where his credits include: *Ride the Cyclone*, *Road Show* and *Short Shakespeare!* productions of *Twelfth Night* and *Romeo and Juliet*. Other Chicago credits include: *Mamma Mia!*, *Hairspray*, *OklaHoma*, *Tommy* (Jeff Award), *Mary Poppins*, *Annie*, *42nd Street* (Paramount Theatre); *The Game's Afoot*, *Les Misérables* (Jeff Award nominee), *Oliver!* (Drury Lane Theatre); *A Loss of Roses*, *Vieux Carre*, *Brighton Beach Memoirs* (Raven Theatre); *Sweeney Todd*, *Pal Joey*, *Tick Tick Boom!* (Porchlight Music Theatre); *Wonderland* (Chicago Children's Theatre); and *Passing Strange* (Bailiwick Chicago). Off-Broadway

credits include *Ride the Cyclone* (MCC Theatre). Regional credits include: *Outside Mullingar*, *Mr. Burns*, *Silent Sky*, *Sons of the Prophet*, *44 Plays for 44 Presidents* (Forward Theater Company); *American Girls Revue*, *To Kill a Mockingbird*, *The Music Lesson*, *Anne of Green Gables* (Children's Theater of Madison); and *Permanent Collection* (Madison Repertory Theatre). Mr. Hofmann has also designed over forty-five productions for Cedar Fair amusement parks across the country including Cedar Point's Luminosity. He received his MFA from University of Wisconsin-Madison.

RICHARD JARVIE

(Wig and Make-up Designer) returns to Chicago Shakespeare Theater, where he designed wigs and make-up for *King Charles III*, for the inaugural season and many of the company's productions at the Ruth Page Theatre. Mr. Jarvie spent twenty-eight years with the Lyric Opera of Chicago, eleven of them as the wig master and make-up designer. Other Chicago credits include productions with: Goodman Theatre, Court Theatre, Steppenwolf Theatre Company and Drury Lane Theatre Oakbrook. Regional and international credits include productions with: the Tom Patterson Theatre, Stratford Festival, Ontario (supervisor of wigs and make-up); Guthrie Theater (wig master); Alliance Theatre and McCarter Theatre. Opera credits include productions with: Atlanta Opera, San Francisco Opera, Hawaii Opera, Chicago Opera Theater, Opera Theatre of Saint Louis and the Spoleto Festivals of Charleston, South Carolina, Italy. Television credits include the History Channel and wigs for Bozo the Clown.

KEITH THOMAS

(Composer/Music Director) returns to Chicago Shakespeare Theater, where he previously composed for *A Midsummer Night's Dream*. Other credits include: *Julius Caesar* (Shakespeare Theatre Company - Helen Hayes Award); *A Christmas Carol* (2010–2016), *The Merchant of Venice*, *Three Sisters*, *A Midsummer Night's Dream* (1997, 2000, 2008, 2015), *Julius Caesar*, *Much Ado About Nothing*, *The Cherry Orchard* (Guthrie Theater); *A Midsummer Night's Dream* (Gate Theatre, Dublin); *King Lear*, *Mother Courage*, *The Merchant of Venice*, *All's Well That Ends Well*, *The Comedy of Errors*, *Henry IV Part 1*, *Cymbeline*, *Truillius and Cressida*, *Quiet in the Land*, *The Two Noble Kinsmen*, *Alice Through the Looking Glass*, *As You*

Like It, *The Miracle Worker*, *Little Women*, *Macbeth*, *The Alchemist*, *The Illusion*, *The Two Gentlemen of Verona* (Stratford Festival); *Born Yesterday* (Shaw Festival); and *The Donnelly's*, *Innocence Lost* (National Arts Centre of Canada). Film and television credits include *King Lear*, *Mordecai Richler - Last of the Wild Jews* (Bravo, CBC). Mr. Thomas attended the National Theatre School of Canada.

MATT RAFTERY

(Choreographer) returns to Chicago Shakespeare Theater, where he choreographed *A Midsummer Night's Dream*, *As You Like It*, *Sense and Sensibility* (Old Globe production), and *The Book of Joseph*. Other Chicago credits as director/choreographer include: *Godspell*, *I Love You*, *You're Perfect*, *Now Change*, *Alice in Wonderland*, *Cinderella*, *Joseph and the Amazing Technicolor Dreamcoat*, *Guys and Dolls*, *Aladdin*, *Sleeping Beauty* (Marriott Theatre); and *All Shook Up* (Northwestern University). His credits as a choreographer include: *Cabaret*, *9 to 5*, *Andrew Lloyd Webber's Now and Forever*, *Pirates of Penzance*, *The Music Man*, *My Fair Lady*, *The Bowery Boys*, *Les Misérables* (Marriott Theatre); *Stage Kiss* (Goodman Theatre); *Funny Girl* (Drury Lane Theatre Oakbrook); *The Christmas Schooner* (Theatre at the Center); *The Bowery Boys and Godspell* (Northwestern University). As an actor, he has appeared on Broadway, national tours and in numerous regional productions. Mr. Raftery received his BFA in music theatre from Illinois Wesleyan University.

LARRY YANDO

(Verse Coach) returns to Chicago Shakespeare Theater, where his verse coach credits include: *Tug of War*; *Foreign Fire*, *Julius Caesar*, *Edward II*, *Romeo y Julieta*, *Othello* and *Short Shakespeare!* productions of *The Comedy of Errors*, *A Midsummer Night's Dream* and *Romeo and Juliet*. He will also appear in *Shakespeare in Love* this season. In addition to countless acting credits, Mr. Yando has taught acting at DePaul University, Northwestern University and CST, and is a freelance acting coach. His acknowledgments include: the 2014 Sarah Siddons Society Award, *Chicago Magazine's* Best Chicago Actor, DePaul University's Excellence in the Arts Award, one of nine national recipients of the prestigious Lunt-Fontanne Fellowship in 2010 and four Joseph Jefferson Awards.

DEBORAH ACKER (*Production Stage Manager*) has stage managed the past twenty-six 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.

VICTORIA WHOOPER (*Assistant Stage Manager*) returns to Chicago Shakespeare Theater, where her credits include *Seussical*. Regional credits include: *Macbeth* (Northern Stage); *Peter and the Starcatcher* (Connecticut Repertory Theatre); *Amy and the Orphans* (Yale School of Drama); and *Peerless* (Yale Repertory Theater). Ms. Whooper recently received her MFA in stage management from the Yale School of Drama.

BOB MASON (*Artistic Associate/Casting Director*) is in his seventeenth season as CST's casting director, where his credits include over one hundred 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.

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: *The Book of Joseph*, *Ride the Cyclone* (CST, MCC), *Sense and Sensibility* (CST, Old Globe), *Cadre* (co-director) (CST, Johannesburg, Grahamstown, Edinburgh, Vancouver); *Othello: The Remix* (Chicago, London, Germany, Edinburgh, South Korea, Sydney, Poland, Melbourne, Dubai, Abu Dhabi, Auckland, National Alliance for Musical Theatre's Festival of New Musicals 2015, off Broadway); *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 the past president of the board of the National Alliance for Musical Theatre.



BARBARA GAINES (*Artistic Director/Carl and Marilyn Thoma Endowed Chair*) founded Chicago Shakespeare Theater, where she has directed nearly 50 productions 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*). Ms. Gaines has directed at the Royal Shakespeare Company in Stratford-on-Avon, Lyric Opera of Chicago and The Old Globe in San Diego. As the cornerstone production of Shakespeare 400 Chicago, the 2016 international celebration of Shakespeare's legacy, she created a world premiere Shakespeare history cycle, *Tug of War*, including the rarely staged *Edward III*. Ms. Gaines 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 Globe Council (Shakespeare's Globe, London).



CRISS HENDERSON (*Executive Director*) Chicago Shakespeare Theater's executive director, has produced CST's past twenty-seven seasons, and developed the citywide, yearlong celebration through 2016 of Shakespeare's legacy, Shakespeare 400 Chicago. 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 multiple honors, including: the 2013 Cultural Innovation Award from the Chicago Innovation Awards; the 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 Theaters and is director of the 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 at DePaul University.



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The Director is a member of the **STAGE DIRECTORS AND CHOREOGRAPHERS SOCIETY**, a national theatrical labor union.

The scenic, costume, and lighting designers of this production are represented by United Scenic Artists, Local USA-829 of the IATSE.

Staff

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Artistic Director

Carl and Marilynn Thoma Endowed Chair

CRISS HENDERSON
Executive Director

ARTISTIC

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Creative Producer

GARY GRIFFIN
Associate Artistic Director

BOB MASON
Artistic Associate/
Casting Director

HEATHER SCHMUCKER
Associate Producer

DOREEN SAYEGH
Producing Associate

LAURA DURHAM
Education Associate

JACK EIDSON
Assistant to the
Creative Producer

ELIZABETH SWANSON
Love's Labor's Lost
Assistant Director

CASSIDY MOREY
Casting Intern

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Company Manager

SALVADOR F. GARZA
Assistant Company Manager

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Company Management
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Words and Women

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LOVE'S LABOR'S LOST

- BY WILLIAM SHAKESPEARE
- DIRECTED BY MARTI MARADEN
- COURTYARD THEATER
- FEBRUARY 7–MARCH 26, 2017
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Coppélia Kahn, Professor Emerita of English at Brown University, is the author of *Man's Estate: Masculine Identity in Shakespeare and Roman Shakespeare: Warriors, Wounds, and Women*. She also co-edited the recently published *Celebrating Shakespeare: Commemoration and Cultural Memory*.

Love's Labor's Lost begins by dividing men from women: four lords vow to renounce the opposite sex in order to pursue an ascetic regimen of study that, they think, will bring them everlasting renown. No sooner does an embassy of four ladies arrive on matters of state than the lords fall in love, go back on their word, and turn to words of love. Then, exposed, berated and ridiculed by the ladies both for their inconstancy and for the stilted language of their courtship, the lords proclaim their initial vows "flat treason 'gainst the kingly state of youth." The women they shunned they now embrace as "the books, the arts, the academes"—the supreme source of knowledge. Renouncing "taffeta phrases," they pledge to speak in "honest plain words."

Love's Labor's Lost stands out from Shakespeare's other romantic comedies in its intense focus on language as an indispensable but perfidious medium of communication, especially in relations between the sexes. Not only the octet of aristocrats but also the humbler characters who populate the King of Navarre's court are drunk with rhetoric, the patterned arrangement of words to persuade, woo, command, and impress anyone who will listen to them. They all inhale "the sweet smoke of rhetoric," as the braggart Don Adriano de Armado calls it: a desire to dress up the plainest urges and feelings in the fanciest language. Don Adriano no sooner admits in humble terms, "Boy, I do love that country girl," than he proclaims, "I am sure I shall turn sonnet." Just like his superiors, he proceeds to falsify his desires by piling up hyperboles, synonyms, Latinate diction, and arcane references that are lost upon the simple country wench, Jaquenetta.



Though Shakespeare is surely having fun with the linguistic fads of his day (he wrote the play during the "sonnet craze" of the 1590s), characteristically, he also has a serious point to make. Words are an infinitely fascinating medium, but they can alienate us from reality, and betray us. Instead of expressing our feelings, they can falsify them. Seduced by the charm of a play on words, we can forget that it's a real person we would charm.

Words are an infinitely fascinating medium, but they can alienate us from reality, and betray us.

Love Labor's Lost is a play of letters—letters sent, and mis-sent, by these lovers to their ladies. First off, the country bumpkin Costard mixes up the two love letters with which he is entrusted: to Rosaline, the lady whom Berowne would court, he carries the letter Don Adriano addressed to Jaquenetta—and takes Berowne's letter to the illiterate Jaquenetta. Don Adriano's casts its writer as Julius Caesar by using the conqueror's famous *veni, vidi, vici* to display his erudition as he insinuates his intentions toward the country maid. Berowne artfully sends a sonnet to excuse his turnabout from repudiating to embracing romantic love. In the play's best-known scene, Berowne overhears his three companions, each unaware of the other, successively bemoaning their loves in poems intended for their respective ladies. He, of course, has already done the same in his poem to Rosaline, but doesn't hesitate to mock his fellow sufferers for their clichéd poetic sighs and groans. In the scene's comic climax, the mocker is unmasked when his own letter is produced, and he admits himself a fool like the others. As a group, not only have they capitulated to Cupid, the boy-god whom they sought to resist, they've also expressed their love in hackneyed conceits.

These verbal follies are owned by the male characters exclusively. Though the ladies readily admit their attraction to the lords, they ruthlessly skewer every verbal sally—with their own verbal stiletts. Eschewing ponderous rhetorical constructions and tired diction, they speak in short put-downs tailored directly to the lords' pretensions. Even more, they trick the lords into re-enacting the



follies already exposed. Upending a courtly entertainment that the lords devise for them, each lady wears the favor that another lady's lover gave her, thus deceiving the men as to her identity, forcing their lovers to "Woo contrary, deceived by these removes." Indeed, that's what the men have done all along, wooing at the remove afforded by affected language, caught up in their own wit rather than seeking to know the women for who they are.

He wants us to see through the 'sweet smoke' of words to the substance of their meaning.

As usual, Berowne speaks for his comrades: "We, following the signs, wooed but the sign of she." Words are signs: the lords pursued words, in their bewitching permutations, as signs appealing to a generic "she." Of course, his admission is itself an artful rhetorical construction, repeating the same word in different senses, using a pronoun in an unusual way. Old habits are not easily relinquished, nor does Shakespeare want to banish the artful use of language altogether: after all, he's a poet, and words—to adopt a homely metaphor—are his bread and butter. Rather, he wants us to see through the "sweet smoke" of words to the substance of their meaning.

The play ends with the intrusion of a reality that no words can change: death. A messenger brings news that the Princess's father has died, and the repartée abruptly ends. In defiance of the conventional comic conclusion, "Jack hath not Jill." The women depart for a year of mourning, imposing on the men arduous tasks—real work, not words—to prove their love. ■

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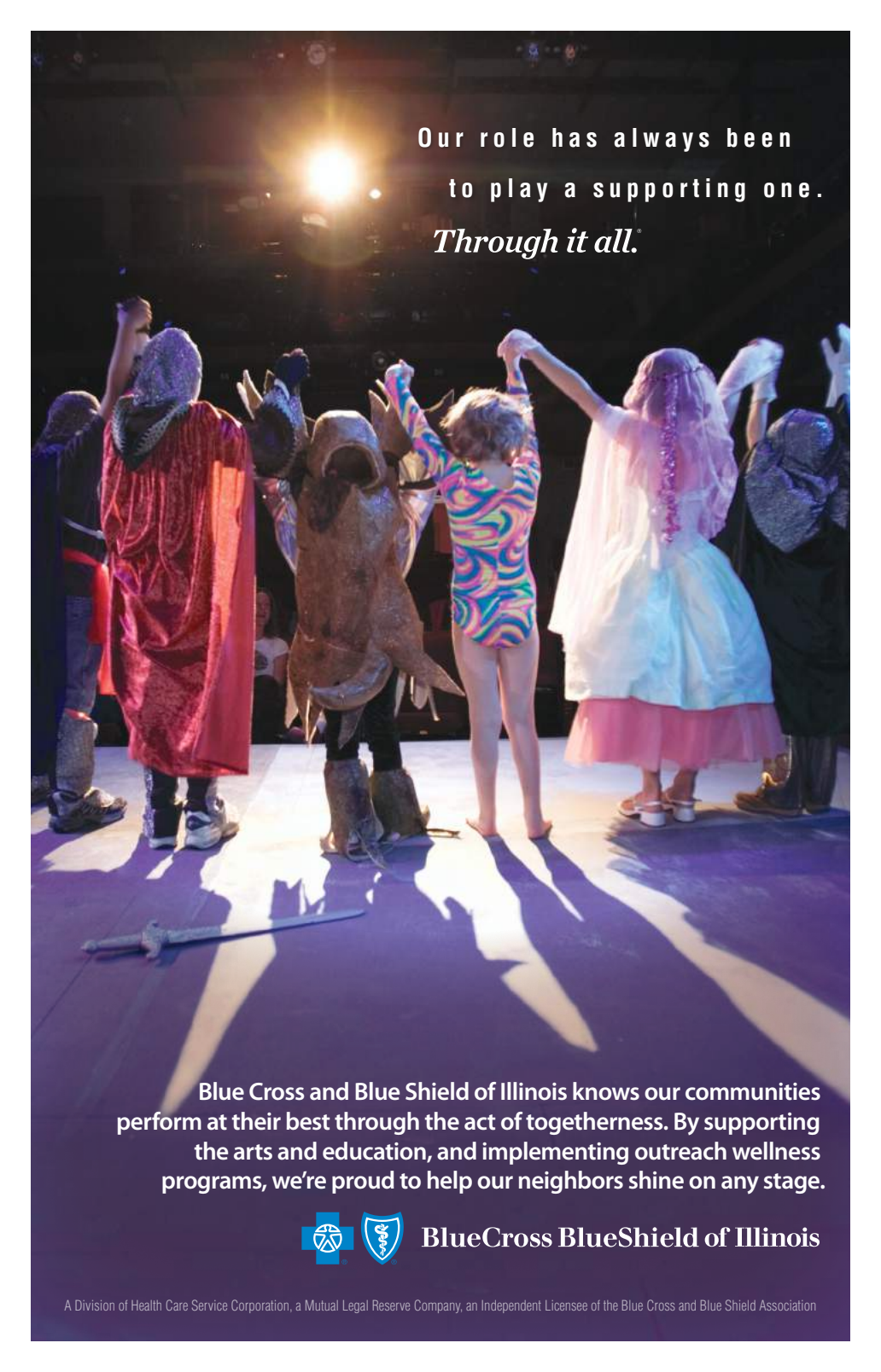
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