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

—The Merry Wives of Windsor

Contents

On the Boards 8
A selection of notable CST events, plays and players

Point of View 12
Director Marti Maraden discusses her vision for Love’s Labor’s Lost

Cast 19

Playgoer’s Guide 20

Profiles 22

From Another Perspective 32
Scholar Coppélia Kahn explores linguistic follies and verbal stilettos in Love’s Labor’s Lost, part of the John W. and Jeanne M. Rowe Inquiry and Exploration Series

Delaware Place Bank
190 East Delaware Place
Chicago, IL 60611
312.280.0360
DelawarePlaceBank.com

Artistic Director
CARL AND MARILYNN THOMA ENDOWED CHAIR: Barbara Gaines
EXECUTIVE DIRECTOR: Criss Henderson
cover: Jennie Greenberry,
Nate Burger, John Tufts,
Laura Rook
above: Nate Burger and
Laura Rook in rehearsal;
photos by Bill Burlingham
and Liz Lauren

“O earth, I will befriend thee.”
—W.S.
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!
**SALUTE TO SPONSORS**

Chicago Shakespeare Theater is proud to recognize the partnership of our leading contributors, whose visionary support ensures that Shakespeare lives in Chicago today and for generations to come.

**MAJOR SEASON SUPPORTERS**

- BlueCross BlueShield of Illinois
- Joyce Chelberg
- Exelon
- Food for Thought Catering
- ITW
- Jan and Bill Jentes
- JLL
- KPMG LLP
- Anna and Robert Livingston
- National Endowment for the Arts
- Sheila Penrose and Ernie Mahaffey
- Polk Bros. Foundation
- Peter and Alicia Pond
- Richard W. Porter and Lydia S. Marti
- John W. and Jeanne M. Rowe
- The Shubert Foundation
- Starwood Hotels and Resorts
- Strategic Hotel Capital, Inc.

**LEAD SPONSORS**

- Anne and Andrew Abel Charitable Fund
- Allscripts
- Allstate Insurance Company
- Paul M. Angell Family Foundation
- A. N. and Pearl G. Barnett Family Foundation
- BlueCross BlueShield of Illinois
- Joyce Chelberg
- Exelon
- Food for Thought Catering
- ITW
- Jan and Bill Jentes
- JLL
- KPMG LLP
- Anna and Robert Livingston
- National Endowment for the Arts
- Sheila Penrose and Ernie Mahaffey
- Polk Bros. Foundation
- Peter and Alicia Pond
- Richard W. Porter and Lydia S. Marti
- John W. and Jeanne M. Rowe
- The Shubert Foundation
- Starwood Hotels and Resorts
- Strategic Hotel Capital, Inc.

**ENDOWED FUNDS, CHAIRS AND PROGRAMS**

- Mary and Nick Babson Fund to Support Chicago Actors
- The Canon in Honor of Barbara Gaines
- Team Shakespeare Endowment
- The Chicago Music Theatre Endowment
- Chicago Shakespeare Theater Fund at The Chicago Community Trust
- The Davee Foundation World’s Stage Fund
- The Hurckes Fund for Arts
- Artisans and Technicians
- Kirkland & Ellis Audience Enrichment Fund
- Anstiss and Ronald Krueck Stage Design Fund
- The Malott Family Student Access Fund

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

---

**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.

---

**BOARD OF DIRECTORS**

- Steven J. Solomon*
  - Chair
- Eric Q. Strickland*
  - Treasurer
- Frank D. Ballantine
- Brit J. Bartter
- John Blazey
- Thomas L. Brown
- Allan E. Bulley III
- Patrick R. Daly
- Brian W. Duwe
- Philip L. Engel
- Jeanne B. Ettelson
- Kevin Evanich
- Harve A. Ferrill
- Sonja H. Fischer
- Richard J. Franke
- Barbara Gaines*
- C. Gary Gerst*
- M. Hill Hammock*
- Kathrynn J. Hayley
- Criss Henderson*
- Stewart S. Hudnut
- William R. Jentes*
- Jack L. Karp*
- John P. Keller
- Christie B. Kelly
- Richard A. Kent
- Barbara Malott Kizziah
- Ted Langan
- Chase Collins Levey
- Anna Livingston
- Renetta E. McCann
- Raymond F. McCaskey*
- Robert G. McLennan
- Jess E. Merten
- Robert Moore
- Madhavan Nayar
- Christopher O’Brien
- Dennis Olis*
- Mark S. Ouweleen*
- Judith Pierpont
- Paulita A. Pike
- Richard W. Porter*
- John Rau
- Nazneen Razi
- Ingrid Razny
- Lance Richards
- Glenn R. Richter*
- Sheli Z. Rosenberg*
- John W. Rowe*
- Robert Ryan
- Carole B. Segal
- Harvey J. Struthers, Jr.
- Sheila G. Talton
- Marilynn J. Thoma*
- Gayle R. Tilles
- William J. Tomazin
- Donna Van Ekeren
- Priscilla A. (Pam) Walter*
- Ray Whitacre
- Ava D. Youngblood

*denotes Executive Committee members

*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.

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

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

OPENS FALL 2017
Follow the build online at www.chicagoshakes.com/yard
A Conversation with the Director

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

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, 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
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.
We’re so glad you’re here— and we’d love to welcome you back again soon!

LOVE’S LABOR’S LOST
NOW THROUGH MARCH 26
by William Shakespeare
directed by Marti Maraden

Théâtre des Bouffes du Nord
BATTLEFIELD
APRIL 5–8
based on The Mahabharata & the play by Jean-Claude Carrière • adapted & directed by Peter Brook & Marie-Hélène Estienne
Presented with and at Museum of Contemporary Art • 220 E. Chicago Ave.

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.
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); A Christmas Carol (Drury Lane Theatre); Grizzly Mama (Rivendell Theatre Ensemble); Assassins: The Musical, Gruesse 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: Outnumbered/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 Theatre, 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 Theatre). 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.

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, Jetney, The Misanthrope, Sizwe Banzi Is Dead (Court Theatre); The Matchmaker, The Christmas Carol (Goodman Theatre); Argoanutika, Arabian Nights (Lookingglass Theatre Company); Rosencrantz and Guildenstern Are Dead (Writers Theatre); and John Ford’s ‘Tis Pity She’s a Whore (Promethean Theatre Ensemble). Fellow of the 2014 Illinois Arts Council Off-Broadway Development Program, Mr. Gilmore has also worked as an actor and director in New York, as well as on stage and screen in Chicago. He has appeared in various off-Broadway productions in New York. Mr. Gilmore attended Hofstra University. He is a member of Actors’ Equity Association.

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? (TimeLine Theatre); Miss Bennet: Christmas at Pemberley, Shining Lives, Civil War Christmas, She Steops 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 Harvard 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 Cocosanuts and The Wiz. Other regional credits include: Pericles (Guthrie Theatre, Folger Theatre), Into the Woods (Walt Disney Animation 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 Theatrical); Murder by the Book (American Heartland Theatre); Foolproof (Allenberg Playhouse); and O, What a 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 (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 Theater.

DREW JOHNSON (Forester) returns to Chicago Shakespeare Theater, where his credits include Shakespeare and the World (Next Theatre); The Gilded Age (City Lit Theatre); 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 Ensemble); and Kitchen (Knife & Fork). Regional credits include productions with Theater Wit, Monomoud, and Theatre Squared. 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 (Promethean); The Crib (Promethean); The Play About My Dad (Promethean); The Crib (Promethean); The Play About My Dad (Promethean); The Crib (Promethean).

JENNIFER LATHMORE (Maria) makes her Chicago Shakespeare Theater debut. Other Chicago credits include Miss Bennet: Christmas at Pemberley (Northlight Theatre). Regional credits include The African Company Theater and Raven Theater; and productions with Court Theatre, Victory Gardens Theatre, 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 Theatre). 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.
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. Regional 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 ‘n’ Theatre). Regional credits include productions with: Actors Theatre of Oklahoma, and is an alumnus of the Professional Training Program at 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 he is a graduate 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 Theater); Arms and the Man, Custer, The Farm (Actors Theatre of St. Paul, founding member); Mouseltrap, 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 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: I Am My Own Wife (Ensemble Studio 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 (Children’s Theatre) and Fashions for Men (Mint Theatre 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 Cocoanuts, 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 Cocoanuts (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 Bad Angel. 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 Theater’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 (Bloomfield 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,
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 Taming of the Shrew. In her eight 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, she directed A Midsummer Night’s Dream, Timon of Athens, Arden Theatre Company, Milwaukee Repertory Theatre, 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 PODBUIK (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. Podbubik is a graduate of McGill University and the National Theatre School of Canada.

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 Mother**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 Theatre, 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.

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 Miserables (Jeff Award); 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 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.
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 twenty-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 Jett 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 BOYTON (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, following 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 Marilynn 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.
STAFF

BARBARA GAINES
Artistic Director
Carl and Marylinn Thomas Endowed Chair

CRISS HENDERSON
Executive Director

ARTISTIC
RICK BOYNTON
Creative Producer
GARY GRIMM
Associate Artistic Director
BOB MASON
Artistic Associate/Casting Director
HEATHER SCHMUCKER
Associate Producer
DOREEN SAYEGH
Producing Associate
LAURA DURHAM
Casting Associate
JACK EIDSON
Assistant to the Creative Producer
ELIZABETH SWANSON
Love’s Labor’s Lost Assistant Director
CASSIDY MOREY
Casting Intern

MANAGEMENT
DEBORAH VANDERGRIFT
General Manager
DANIEL J. HESS
Company Manager
SALVADOR F. GARZA
Assistant Company Manager
ALANA DAVIS
Company Management Intern
JAVIER DUBON
Sarah LaCougli
KEVIN SPELLMAN
ANNA TRACHTMAN
Arts Leadership Fellow

EDUCATION
MARYLYN J. HALPERIN
Director of Education and Communications
RAY AND JUDY McCASKEY
Endowed Chair
JASON HARRINGTON
Education Outreach Manager
MOLLY TRUGLIA
Learning Programs Manager
ROXANNA CONNER
Education Associate
SARA THIEL
Interim Learning and Outreach Associate
KRYS TAL ROSE
BROOKS
TRACY KOENN
Education Interns

FINANCE
LINDA ORIELLA
Director of Finance
DAN GRYCZ
Human Resources Manager/Finance Associate
ALANA RYBAK
Assistant Director of Finance
ALYSSA HUNTER
Accounting Manager
MOLLY BRIGGS
Accounting Associate

ADVANCEMENT
E. BROOKE FLANAGAN
Director of Institutional Advancement
HILARY ODOM
Deputy Director, Advancement
DOTTIE BRIS-BOIS
Director, Campaign and Major Gifts
KRISTEN CARUSO
Senior Advancement Manager/Board Liaison

LAURA MIKULSKI
Advancement Manager/VP Concierge
SAMUEL OSTROWSKI
Advancement Manager
ERIN STRICK
Advancement Communications Manager
CAITLYN DE ROSA
Donor Relations and Research Coordinator
MAMET MILEN
KEDDY-HECTOR
Production Office Manager
LUCINDA ALLEN
Production Management Apprentice

STAGE MANAGEMENT
DEBORAH ACKER, AEA
Production Stage Manager/Associate Producer
DENNIS J. CONNERS
Production Stage Manager
VICKY NICOPHER, AEA
Love’s Labor’s Lost Assistant Stage Manager
ALI WAJCIEK
Stage Management Intern

MARKETING
ALIDA SZABO
Director of Audience Development
JULIE STANTON
Public Relations Consultant
HANNAH KENNEDY
Public Relations Manager
AMANDA CANTLIN
Senior Marketing Manager
JESSICA CONNER
Marketing Assistant—Advertising and Publications
JUDY MCCLOSKEY
Digital Communications Assistant
JENNIFER JONES
Marketing Assistant/Office Administrator
PETE KELLY
MIKAYLA SHAW
Marketing/PR Interns

PRODUCTION
CHRIS PLEVIN
Director of Production
JEFF WILLIAMS
Associate Director of Production
JOHANNA HAIL
Production Coordinator
EMMILINE

SOUND
PALMER JANKENS
Sound Supervisor
JOSEPH DISBROW
Sound Crew Head
PAUL PERRY
Sound Crew

WIGS AND MAKE-UP
RICHARD HARVEY
Wig and Makeup Supervisor
ELAINE RAKOWIECKI
Wig Intern

COSTUMES
RYAN MAGNUSON
Costume Shop Manager
CATHY TANTILLO
Costume Design Assistant
REBECCA DOROSHK
Wig and Makeup Assistant
LISE STEC
Head Draper
MAGGIE HOFMANN
Drapes
AMY PRINDLE RUTHANNE SWANSON
First Hands
YAS MAPLE
JENNIFER GIANGOLA
ELI HUNSTAD
Stickers
MELISSA BOCHAT
Crafts Supervisor
D.J. REED
Crafts Assistant
EMILY OWENS
Costume Shop Apprentice
ANITA PACKWORTH
BRADY IRWIN
Costumes Interns
JESS KENNY
MATTHEW POWELL
Dresses

ELECTRIC
JEFF GLASS
Lighting Supervisor
ALEC THORNE
Assistant Lighting Supervisor
VICTORIA BAIN
Assistant Lighting Designer
JOAN E. LAUSSON
Lighting Crew Head

STAFF

BILLY BORD
JACK HENNICK
BRIAN ELSTON
RACHEL LAGE
LUKE GERHAR
OWEN NICHOLS
NICOLE MALQUIST
ARIANNA BROWN
KENDALL COLE

OPERATIONS/FACILITIES
SUSAN KNIL
Facilities and Operations Director
JEANNE DEVORE
Technology Manager
DANIEL LOPES
Assistant Facilities Manager
RICHARD TENNY
Custodial Supervisor
MARIELE CUEVAS
SHENISI THOMAS
JESSIE GONZALEZ
RICHARD VALENZ
Custodial Assistant

TICKETING/GUEST SERVICES AND EVENTS
RAHEL SWANN
Box Office and Guest Services Manager
MOLLY COHRAN
Events Manager
SCOTT CLOOSTERMAN
Box Office Supervisor
PHIL BRANKIN
THADDEUS ANDREWS
MADELYN TOMKO
Front of House Supervisor
JOHN KINNIS
Concessions Supervisor
MEL GILL
CLAUDIA ROD
Guest Services Lead

CONSULTANTS AND SPECIAL SERVICES
BAKER TILLY VICKERS
KRAUSE, LLP
Consultant
CAMPBELL AND COMPANY
Funding Consultant
ARC WORLDWIDE,
A LEON BURNETT COMPANY
Marketing Partner
ANN M. CUNNIFF,
CHICAGO CREATIVE WORKS
Consulting Consultant
JASCULCA TERNAR
Public Relations Consultant
SMART MARKETING
Sales Consultant

MEDICAL PROGRAM
FOR PERFORMING ARTISTS/AARON R.
GILBERT, MD
Medical Services
AON PRIVATE RISK
MANAGEMENT,
STEVEN HEIN INSURANCE SERVICES
HUGHES SOCOL PIERS
RENSKIN & DYM, LTD.
Medical Services
ALAN LAW GROUP,
PLC
Legal Services
REGINA BUCCOLA,
PH.D.
Scholar-in-Residence
STEVEN
BRIGHT, PH.D.
Casey Caldwell,
MFA
Elizabeth
CHARLEBOIS,
PH.D.
Rebecca Fall,
Ph.D.
IRA MURFIN,
MFA
Guest Lecturers
MICHAEL BROSLOW
BILL BURLINGTON
PATRICK FAHRNER
LIZ LAUREN
MICHAEL LITCHFIELD
CHUCK OSGOOD
DANIEL RIBAR
JAMES STEINKAMP
Photographers

HMS MEDIA, INC.
POTLUCK CREATIVE
Video Production

30
www.chicagoshakes.com

31

Winter 2017 | Love’s Labor’s Lost
Four hundred years after his death, Shakespeare continues to raise questions, arguments, and point/counterpoints among—and sometimes between—scholars and theater practitioners. The same script through different lenses reveals itself in a myriad of ways—leaving us, the readers of text and performance, to think and rethink our own points of view. Such is the legacy that Shakespeare left us. We hope that our program notes enrich, deepen, and sometimes even challenge our audiences’ experience with the production they witness.

Words and Women

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

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. Seded by the charm of a play on words, we can forget that it’s a real person we would charm.

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 excise 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 stilettos. Eschewing ponderous rhetorical constructions and tided 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.
Chicago Shakespeare Theater is honored by the support of these leading business and civic partners, whose generosity demonstrates a commitment to enriching our vibrant Chicago community. We are pleased to recognize these organizations for their dedication to artistic excellence, innovative approaches to enhancing education and impactful community outreach initiatives.

Reflects gifts received between July 1, 2015–January 3, 2017

**GUARANTORS**

$100,000 & ABOVE

Arc Worldwide  
BMO Harris Bank  
Boeing  
ComEd  
The Davee Foundation  
Dover Foundation  
Julius Frankel Foundation  
Land O’ Frost  
Elizabeth Morse Genius Charitable Trust  
The John D. and Catherine T. MacArthur Foundation  
Robert R. McCormick Foundation  
Northern Trust  
Pritzker Military Museum and Library  
Harold and Mimi Steinberg Charitable Trust

**BENEFACTORS**

$50,000–$99,999

Allscripts  
Allstate Insurance Company  
Paul M. Angell Family Foundation  
A. N. and Pearl G. Barnett Family Foundation  
BlueCross BlueShield of Illinois  
Exelon  
Food For Thought Catering  
ITW  
JLL  
KPMG LLP  
National Endowment for the Arts  
Polk Bros. Foundation  
The Shubert Foundation  
Starwood Hotels and Resorts  
Strategic Hotel Capital, Inc.

**SUSTAINERS**

$25,000–$49,999

American Express  
Aon  
Bartlit Beck Herman Palenchar & Scott LLP  
Helen Brach Foundation  
Bulley & Andrews  
Elizabeth F. Cheney Foundation  
The Chicago Community Trust  
Chicago Shakespeare Theater Fund at  
The Chicago Community Trust  
Citadel  
The Crown Family  
Lloyd A. Fry Foundation  
GCM Grosvenor  
The Grover Hermann Foundation  
Illinois Arts Council Agency  
Kirkland & Ellis LLP

**YOUR GIFT...**

- Fuels extraordinary productions  
- Underwrites award-winning education programs  
- Tours Chicago Shakespeare in the Parks, free for all  
- Imports the leading international artists of our time

**THREE EASY WAYS TO MAKE YOUR GIFT**

- www.chicagoshakes.com/support  
- 312.667.4952  
- Chicago Shakespeare Theater  
  800 East Grand on Navy Pier  
  Chicago, IL 60611

**DONOR HONOR ROLL**
Members of the Shakespeare Society provide vital annual support to sustain Chicago Shakespeare Theater’s mission. The commitment of these steadfast individuals helped to build a home for Shakespeare in Chicago that has endured for the past quarter-century. We are deeply grateful for their extraordinary investment in the Theater’s guiding principles to serve as a cultural leader, citizen and ambassador for our city.

Reflects gifts received between July 1, 2016–January 11, 2017

### Shakespeare Society

- **$100,000 & ABOVE**
  - Eric’s Tazmanian Angel Fund
  - Raymond and Judy McCaskey
  - Pritzker Military Museum & Library
  - Timothy R. Schwertfeger and Gail Waller
  - Carl and Marilynn Thoma

- **$50,000-$99,999**
  - Anne and Andrew Abel Charitable Fund
  - Joyce Chelberg
  - Harve A. Ferrill
  - Virginia and Gary Gerst
  - Betsy and Jack Karp
  - Malott Family Foundation
  - Peter and Alicia Pond
  - Burton X. and Sheli Z. Rosenberg
  - John W. and Jeanne M. Rowe
  - Anonymous

- **$25,000-$49,999**
  - Ada and Whitney Addington
  - Julie and Roger Baskes
  - Duane and Susan Burnham
  - Conant Family Foundation
  - Mr. and Mrs. Lester Crown
  - Jeanne Ettelson
  - Sonja and Conrad Fischer
  - Barbara and Richard Franke
  - Jan and Bill Jentes
  - John and Judy Keller
  - Anstiss and Ronald Krueck
  - Anna and Robert Livingston
  - Lew and Susan Manilow
  - Barbara Molotsky
  - Robert and Annabel Moore
  - Madhavan and Teresa Nayar
  - Mark Ouweleen and Sarah Harding
  - Sheila Penrose and Ernie Mahaffey
  - Paulita Pike and Zulfiqar Bokhari
  - J.B. and M.K. Pritzker Family Foundation
  - Glenn and Danielle Richter
  - Mr. and Mrs. Patrick G. Ryan
  - Barbara and Barre Seid Foundation
  - The Segal Family Foundation
  - Gayle and Glenn R. Tilles
  - Pam and Doug Walter

### Individual Contributors

- **$25,000-$49,999**
  - Nuveen Investments
  - PNC
  - Prince Charitable Trusts
  - Razny Jewelers
  - S&C Electric Company
  - Shakespeare in American Communities
  - Skadden, Arps, Slate, Meagher & Flom LLP
  - The Sun-Times Foundation/
    - The Chicago Community Foundation
  - Anonymous

- **$10,000-$24,999**
  - Accenture
  - Aldridge
  - Baxter International Inc.
  - Butler Family Foundation, Hugh and Karen Butler Connell
  - Challenger, Gray & Christmas, Inc.
  - Chicago Title and Trust Company Foundation
  - Clark Hill PLC
  - CVS Health
  - Deloitte
  - Goldman, Sachs & Company
  - John R. Halligan Charitable Fund
  - Harris Family Foundation
  - The Irving Harris Foundation
  - HMS Media, Inc.
  - Intersection
  - INTREN
  - Legal & General Investment Management America
  - Mazza Foundation
  - McDonald’s Corporation
  - Motorola Solutions
  - Newcastle Limited
  - The Pauls Foundation
  - PwC
  - The Rhoades Foundation
  - Ropes & Gray LLP
  - Phil Stefani’s Children’s Foundation
  - Wintrust

- **$5,000-$9,999**
  - Beecken Petty O’Keefe & Company
  - CME Group
  - Chicago Public Media
  - Dr. Scholl Foundation
  - The James Huntington Foundation
  - The Libra Foundation
  - NIB Foundation
  - Charles and M. R. Shapiro Foundation, Inc.
  - Ventas
  - William Blair & Company
  - Anonymous

- **$1,000-$4,999**
  - Broco Partnership
  - Kovler Family Foundation
  - The Siragusa Foundation

- **$1,000-$4,999 (continued)**
  - Accenture
  - Aldridge
  - Baxter International Inc.
  - Butler Family Foundation, Hugh and Karen Butler Connell
  - Challenger, Gray & Christmas, Inc.
  - Chicago Title and Trust Company Foundation
  - Clark Hill PLC
  - CVS Health
  - Deloitte
  - Goldman, Sachs & Company
  - John R. Halligan Charitable Fund
  - Harris Family Foundation
  - The Irving Harris Foundation
  - HMS Media, Inc.
  - Intersection
  - INTREN
  - Legal & General Investment Management America
  - Mazza Foundation
  - McDonald’s Corporation
  - Motorola Solutions
  - Newcastle Limited
  - The Pauls Foundation
  - PwC
  - The Rhoades Foundation
  - Ropes & Gray LLP
  - Phil Stefani’s Children’s Foundation
  - Wintrust

- **$5,000-$9,999 (continued)**
  - Beecken Petty O’Keefe & Company
  - CME Group
  - Chicago Public Media
  - Dr. Scholl Foundation
  - The James Huntington Foundation
  - The Libra Foundation
  - NIB Foundation
  - Charles and M. R. Shapiro Foundation, Inc.
  - Ventas
  - William Blair & Company
  - Anonymous

- **$1,000-$4,999 (continued)**
  - Broco Partnership
  - Kovler Family Foundation
  - The Siragusa Foundation
INDIVIDUAL CONTRIBUTORS

Thanks to the contributions of CST's family of donors, we can continue to delight audiences in Chicago and around the world through our trademark approach to theater that is inspired by the spirit of Shakespeare. Annual donations offset the substantial expense of producing theater of uncompromising quality and ambition.

In recognition of the enhanced level of support provided by our Bard Circle donors of $1,000 or more, CST provides exclusive privileges and behind-the-scenes access.

Reflects gifts received between July 1, 2016–January 3, 2017

BARD CIRCLE AMBASSADORS $10,000–$24,999

Frank and Kathy Ballantine
Katie Blomgren
Mr. & Mrs. Norman Bobins, The Foundation
Mr. & Mrs. Philip J. Bronner
Thomas L. and Cairy S. Brown
Mr. and Mrs. Allan E. Bulley III
Patrick Richard Daley

Individual Contributors

Susanne Bush-Wilcox
Kevin McCullough
Sally Dunea
Sue L. Ellston
Michael Serritella
Sherry and Arnold Hirsch
Jen and Brad Keen
Mr. and Mrs. Bruce Rauner
Linda S. Toomey

BARD CIRCLE PARTNERS $1,000–$2,499

Lauren and David Abrahamson
Richard and Elaine Tinberg

John M. Savko and Deborah J. Hodges
The Schroeder Foundation
Patricia and David Schulte

Thomas Clancy and Dana Green
Rev. Dr. Jane A. Clark
Mr. and Mrs. Michael A. Clark
Barbara Gaines
Joan Godfrey

John M. Savko and Deborah J. Hodges
Bonnie and Roger Schmidt
The Schroeder Foundation
Patricia and David Schulte
Julia and Tomosora

Laurel and David Abrahamson
James and Sherry Kendall
Mr. and Mrs. John Anderson
Dalia and Jurgis Anyas
Mr. and Mrs. Gilberto Arias, Jr.
Jonathan and Katrina Arthur
Peter and Lucy Assoli
Pamela C. Atkinson
Caryn and Brent Austad
Mary and Nick Babos
Edgar H. Bachman
The Robert Borden Foundation
Mr. and Mrs. Stephen W. Baird
Pamela Baker
Katherine A. Bialek
Edward Baxa
Michael and Linda Simon
Gregory and Janice H. Fleming

Joanne and James J. Glasser
Helen and Richard Hamilton
Janice and Philip Beck
Annie and Gerald Jordan
Patrick Richard Daley
Mr. and Mrs. John Canning
Patrick Richard Daley

Paula and Michael Furst
Edith G. Gaines
J. Patrick and Anne M. Gallagher
Susan and Gail Mcinerny
James and Carolyn Kruse
Philip R. Lagges
Mr. and Mrs. Fred Lane
Mr. and Mrs. Eric Larsen
Sue Bala Foundation
Joanie and Richard Leopold
Barry Levenson
Elizabeth Landes
Laurie and Gerry Levin
Benita Levy
Callin and Andrew Levy
Mark Liberson
Valerie Kolls
Peter Livaditis
James and Nancy Loewenberg
John H. Long
Nona Harrison Long
Jim and Kay Mabee
Martha and John Mabie
Charlene and Gary MacDougall
Barry and Mary Ann McLean
Mary and Larry Maggie
Paula and Jeffrey Malak
Michael and Anne Malone
Naja Meltezos
Faye Marlowe
Doretta and Robert Marvin
John and Judy McCarver
Mr. John F. McCartney
Michael McCaig
Patrick Ashley
The Howard and Kennon
McKay Charitable Fund
Mr. and Mrs. Andrew J. Kain

Gretchen W. Vanocai
David and Linda Wesselnick
Jon and Jennifer Zimdell
Anonymous (3)

John and Maribeth Totten

Mr. and Mrs. Gabriel Kain
Hilary A. Merchant
Kathryn and Bill Kerr
The Koldicky Family Fund
James and Carolyn Krause
Mr. and Mrs. Alexis Cola
Michele Kurlander
Patrick R. Lagges
Mr. and Mrs. Fred Lane
Mr. and Mrs. Eric Larsen
Sue Bala Foundation
Joanie and Richard Leopold
Barry Levenson
Elizabeth Landes
Laurie and Gerry Levin
Benita Levy
Callin and Andrew Levy
Mark Liberson
Valerie Kolls
Peter Livaditis
James and Nancy Loewenberg
John H. Long
Nona Harrison Long
Jim and Kay Mabee
Martha and John Mabie
Charlene and Gary MacDougall
Barry and Mary Ann McLean
Mary and Larry Maggie
Paula and Jeffrey Malak
Michael and Anne Malone
Naja Meltezos
Faye Marlowe
Doretta and Robert Marvin
John and Judy McCarver
Mr. John F. McCartney
Michael McCaig
Patrick Ashley
The Howard and Kennon
McKay Charitable Fund
Mr. and Mrs. Andrew J. Kain

BARD CIRCLE PATRONS $2,500–$4,999

James L. Alexander and Curtis Drayer
Catherine Allegro
Doni Elisondo Alvarado
Trish and Bob LaBar
John W. Barriger
Drs. Gregory Boshart and Sadiya A. Khan
Stephen C. and Patricia B. Carlson
Richard and Ann Carr
Mark and Connie Crane
Carl Cucco and Blythe Lee Judy and Tapa K. Das
Gupta
Philip and Marsha Dowd
Bruce and Marnie Duff

John Edelman and Suzanne Krueger
Robert and Suzanne Ellis
George Engelin and Denise Stewart
Mary Evans
Nellie and Sheldon Fink
E. Brooks Flanagan
Ethel and Bogen Fink
Jennifer and Isaac Goldman
Susie and Melvin Gray
Gene and Nancy Haller
Dorothy and Richard Harza
Kimberly S. Herold
Jim and Mary Houston
Dick and Lou* Hurkes

Elizabeth Raymond and
Paul Heiby
Kirk and Cheryl Jaglinski
Greg and Carol Josewicz
Judith L. Kaufman
Jan and Brad Keck
Sanford and Nancy Koltun
McCabe Family Foundation
Diane and Bill Lloyd
Robert H. Malott
Harleen Mathur
Michael L. Pizzitola
Mr. and Mrs. Gregory Meltzer
David Maldini
Jerome Fitzgerald
Conor Morrisey

Catherine Moully and
Leifly T. Carlson, Jr.
Oscar and Linda Oreillia
Dr. John O’Toole and
Dr. Kristin Walter
Monica Penner
Joseph G. Phelps
Andra and Irwin Press
Ed Caveney and
Courtney Thomas
Alice Cerretti and V.
Cheree Stanley
Stanley Christian
Kris Chapman
Susan and Richard Zivny

Catherine Taylor Cappel
Mr. Gilbert Terlicher
Richard and Elaine Tinberg
Mr. and Mrs. William R. Tober, Jr.

Mr. and Mrs. Gabriel Kain
Hilary A. Merchant
Kathryn and Bill Kerr
The Koldicky Family Fund
James and Carolyn Krause
Mr. and Mrs. Alexis Cola
Michele Kurlander
Patrick R. Lagges
Mr. and Mrs. Fred Lane
Mr. and Mrs. Eric Larsen
Sue Bala Foundation
Joanie and Richard Leopold
Barry Levenson
Elizabeth Landes
Laurie and Gerry Levin
Benita Levy
Callin and Andrew Levy
Mark Liberson
Valerie Kolls
Peter Livaditis
James and Nancy Loewenberg
John H. Long
Nona Harrison Long
Jim and Kay Mabee
Martha and John Mabie
Charlene and Gary MacDougall
Barry and Mary Ann McLean
Mary and Larry Maggie
Paula and Jeffrey Malak
Michael and Anne Malone
Naja Meltezos
Faye Marlowe
Doretta and Robert Marvin
John and Judy McCarver
Mr. John F. McCartney
Michael McCaig
Patrick Ashley
The Howard and Kennon
McKay Charitable Fund
Mr. and Mrs. Andrew J. Kain

Mr. and Mrs. Gilberto Arias, Jr.
Jonathan and Katrina Arthur
Peter and Lucy Assoli
Pamela C. Atkinson
Caryn and Brent Austad
Mary and Nick Babos
Edgar H. Bachman
The Robert Borden Foundation
Mr. and Mrs. Stephen W. Baird
Pamela Baker
Katherine A. Bialek
Edward Baxa
Michael and Linda Simon
Gregory and Janice H. Fleming

John M. Savko and Deborah J. Hodges
Bonnie and Roger Schmidt
The Schroeder Foundation
Patricia and David Schulte

Julia and Tomosora

John M. Savko and Deborah J. Hodges
Bonnie and Roger Schmidt
The Schroeder Foundation
Patricia and David Schulte
Julia and Tomosora

INCREASE YOUR SUPPORT

INDIVIDUAL CONTRIBUTORS
Join Today for the ultimate Chicago Shakespeare experience!

Your Bard Circle membership provides you with VIP ticketing and intermission service, as well as intimate events with the world’s leading theater artists.

By making a leadership gift of $1,000 or more, you can directly support the extraordinary productions on our stage and our work throughout the community.

To learn more about the Bard Circle, please contact Dottie Brils-Bolis, Director of Campaign and Major Gifts dbbrisbois@chicagoshakes.com | 312.667.4965
INDIVIDUAL CONTRIBUTORS

Mark Brandfonbrener

White
Elizabeth and Ross White

Penny Wooton
Susan and Michael Woltz
Barbara Whitman

Mr. Chad Williams and Dr. Amy Williams

Jennifer Williams

Dennis and Margaret Brene

Alicia Blandino

Mark Blandino

Mr. Lin Breher

Margaret and Mike Brennan
Elizabeth Beck

Tom and Mary Beth Brown
Susan and George Bruce
Dr. Regina Bucolo

Mr. and Mrs. Buckley

John Buenz

Jack Buoscio

William and Helen Burns

William R. Bush

Cal Maxilahan

Merrill and Judy Blau

Dr. and Mrs. Heny

D. Dold M.D.

Ilda Dolinsky

Susan Donoghue

Mrs. Gwendolyn Williams

Doolin

Thomas Dow

Sean Dowling

Donald and Antje Draganski
Margaret Driscoll

Ms. Rosanne Druijn

Ronald Duke

Cynthia and Robert Drury

Wendy Eager

Scott and Deborah Early

Robert Ediger, M.D.

Mr. Carl Edstrom

Mr. Michael Ellow

Dean and Bridget Coffing

Mary Elson

Sarah and Joshua Elzinga

Gerry and Penelope Miller

William G. Averill

C. David Nelson

Max Horowitz

Dr. William H. Hasken

Susan Gene

Hotchkins

Barb Hufnus

Kate Clapp

Kevin Huigens and Anne Marie Crowe

Dr. Kate Ann Hyland

Brad and Jennifer Iko

Mr. Domine and Ram

Mr. Hal Horridge

Mark M. Horvath

Mark J. Hobbs

Mr. and Mrs. Samuel Horvat

Barbara A. Humes

Lee Armada

Josephine LaFerriere

Barbara L. Hurewitz

Drs. Stephen and Kathleen Halpern

David and Susan Hurewitz

Moira Halpern

Deborah Halpern

Sarah Hurewitz

Josephine and Kathleen Halpern

Michael and Jacqueline Halpern

Karen Halpern

Dr. and Mrs. Halpern

Mark Halpern

Rita Halpern

Brendan Halpern

Stephen Halpern

Cynthia Halpern

Susan Halpern

Alecia Halpern

Dr. Mark Halpern

Susan Halpern

Mark Halpern

Susan Halpern
Tribute Program

An honor or memorial gift is a distinctive way to honor the memory of friends and family or pay tribute to milestone celebrations. For more information regarding this program, please contact Brooke Flanagan in the Advancement Office at 312.595.5581 or bflanagan@chicagoshakes.com.

Reflects gifts received between January 4, 2016–January 4, 2017

MEMORIAL GIFTS

FOR SARAJANE AVIDON AND FELIX SHUMAN Richard and Betty Seid Sara Segal Loey and Steven R. Lovey Dick Simpson

FOR LOIS DUNN Kathy Dunn

FOR ARLENE FIELDSTEEL V.E. Hicks

FOR ANDREA GUINDESON Michelle Mace

FOR JULIE HALL William and Blair Lawlor Richard and Donna Rosenberg

FOR JACK KARP Mr. and Mrs. Norman Gold Dr. and Mrs. Ronald Perlman Teri and Steve Barnett Meredith and Roger Harris Kittle and Bill Devers Lorraine and Mickey Jaffe David and Marilyn Wittenberg Theodore and Harriette Perlman Sue and Melvin Gray Mr. and Mrs. Don Horwitz Timothy A. Gianos Judy Isenberg John and Judy Keller

HONORARY GIFTS

FOR CRIS HENDERSON Fayie Marlowe Anonymous

FOR MARK OUWELEEN AND SARAH HARDING Sean and Susan Gallagher Matthew Smart

FOR ROSENBERG -MY FAVORITE LIGHTING DESIGNER Emily Rosenberg Pollock
INDIVIDUAL CONTRIBUTORS

Members of the First Folio Society have generously included Chicago Shakespeare Theater in their estate plans. Chicago Shakespeare honors their thoughtful commitment to our future.

Mary and Nick Babson  
John W. Barriger  
Joan Israel Berger  
Kathy Dunn  
Mr. and Mrs. Philip L. Engel  
Michael Goldberger  
Linda D. and Craig C. Grannon  
Dr. Anne McCreary Juhasz  
Judy and John Keller  
Pat and Mike Koldyke  
Anstiss Hammond Krueck  
Anne E. Kutak  
Raymond and Judy McCaskey

Chicago Shakespeare gratefully acknowledges the following estates that have provided gifts of bequests.

Evelyn D. Barriger  
George W. Blossom III  
Nelson D. Cornelius  
S.M. Evans  
Edith B. Gaines  
Jonathan F. Orser  
Sheila Penrose and Ernie Mahaffey  
Barbara Petersen  
Chuck Simanek and Edna Burke  
Michael and Sharon Sloan  
Steve and Robin Solomon  
Helen and Richard Thomas  
Gayle and Glenn R. Tilles  
Linda Vertrees  
Dick Hurckes  
Wilmont “Vic” Vickrey, Founding Principal, VOA Architects

To include Chicago Shakespeare in your estate plans, please contact Brooke Flanagan at 312.595.5581 or bflanagan@chicagoshakes.com

Matching Gifts

By providing matching support, the following organizations are actively contributing to causes that improve the communities where their employees live and work. Chicago Shakespeare Theater salutes these employers for increasing the impact of donor support. Contact your employer today to find out more about their matching gift initiatives.

Reflects gifts received between July 1, 2015–January 3, 2017

Aetna Foundation, Inc.  
Arris Group Inc.  
AT&T Foundation  
Baird Foundation, Inc.  
Bank of America Illinois  
Blue Cross Blue Shield of Illinois  
Caterpillar Foundation  
Cisco Systems  
Empact Emergency Physicians LLC  
Exelon Corporation  
GE Foundation  
General Mills Foundation  
Goldman, Sachs & Co.  
Google  
IBM Corporation  
Illinois Tool Works Inc.  
John D. and Catherine T. MacArthur Foundation  
JPMorgan Chase  
Kirkland & Ellis LLP  
Lloyd A. Fry Foundation  
McDonald’s Corporation  
Morgan Stanley  
Nuveen Investments  
Ropes & Gray LLP  
Sony Pictures Entertainment  
Texas Instruments  
The Boeing Company  
The Northern Trust Company  
The Saints  
USG Corporation

Contributed Materials

Contributed materials and services are an essential component in sustaining Chicago Shakespeare’s role as a gathering place for audiences, artists and members of the community. We thank the following individuals and organizations for their valuable donations of goods and/or services.

Reflects contributions received between July 1, 2015–January 3, 2017

Acadia  
Amicale Catering  
Arc Worldwide  
BASE Entertainment  
BBJ Linen  
Norm and Virginia Bobins  
Bukiety Floral Design  
Carol’s Event Staffing  
CDW  
Chicago Public Media  
Mary T. Christel  
Communications Direct  
DMK Restaurants  
Dover Foundation  
Food For Thought Catering  
Exelon  
Hall’s Rental Service  
Rich Hein  
Heritage Wine Cellars, Ltd.  
HMS Media, Inc.  
Illinois Restaurant Association  
Inspired Catering and Events by Karen and Gina Stefani  
Kirkland & Ellis LLP  
Jam Productions  
Chef J. Joho  
KPMG Family for Literacy  
Make It Better Media  
MDR Creative  
Motorola Inc.  
Nixon Peabody LLP  
North Coast Brewing Co.  
Richard Porter  
Alpana Singh  
Shure Incorporated  
Chef Art Smith SPLASH  
Starwood Hotels and Resorts Strategic Hotels Capital, Inc  
Teller Theater Development Fund  
Titan Media  
Van Duzer Vineyards—Carl and Marilyn Thoma  
WTTW, WFMT
Blue Cross and Blue Shield of Illinois knows our communities perform at their best through the act of togetherness. By supporting the arts and education, and implementing outreach wellness programs, we’re proud to help our neighbors shine on any stage.

BlueCross BlueShield of Illinois