

shakespeared theater



# IT'S THE MAGIC

that went into making it happen.

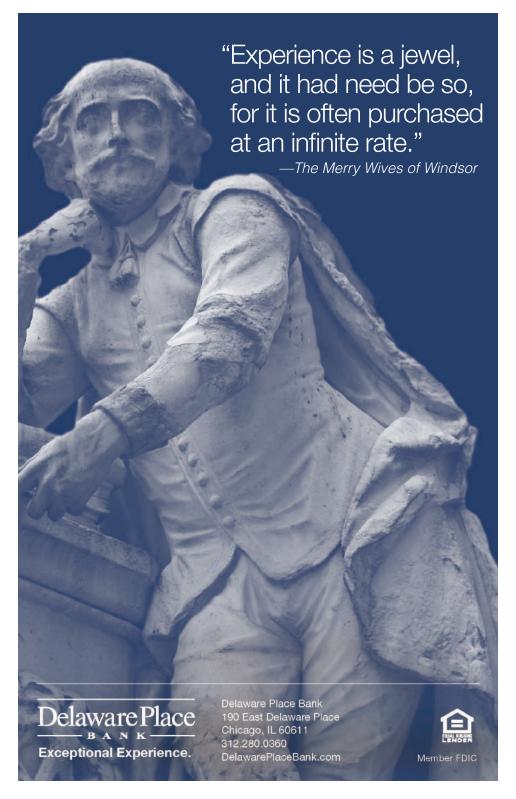


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## About CST

Chicago Shakespeare Theater (CST) believes that Shakespeare speaks to everyone. A global theatrical force, CST is known for vibrant productions that reflect Shakespeare's genius for storytelling, musicality of language, and empathy for the human condition. Under the leadership of Artistic Director Barbara Gaines and Executive Director Criss Henderson, Chicago Shakespeare has redefined what a great American Shakespeare theater can be—a company that, delighting in the unexpected, defies theatrical category. A Regional Tony Award-winning theater, CST produces acclaimed plays at its home on Navy Pier, throughout Chicago's schools and neighborhoods, and on stages around the world. In 2017, the Theater unveils The Yard at Chicago Shakespeare, with an innovative design that will change the shape of theater-making. Together with the Jentes Family Courtyard Theater and the Thoma Theater Upstairs at Chicago Shakespeare, The Yard positions CST as the city's largest and most versatile performing arts venue.

Chicago Shakespeare's year-round season features as many as twenty productions and 650 performances—including plays, musicals, world premieres, and visiting international presentations—to engage a broad, multigenerational audience of 225,000 community members. Recognized in 2014 in a White House ceremony hosted by First Lady Michelle Obama, CST's education programs support literacy and creativity for 40,000 students each year. Each summer, 30,000 family audiences welcome the free Chicago Shakespeare in the Parks tour into their neighborhoods across the far north, west, and south sides of the city. The Theater is the leading producer of international work in Chicago and, touring its own plays across North America and abroad to Africa, Asia, Australia, Europe, and the Middle East, CST has garnered multiple accolades, including the prestigious Laurence Olivier Award. Emblematic of its role as a global theater, CST spearheaded Shakespeare 400 Chicago, a yearlong international arts and culture festival, which engaged an estimated 1.1 million people through 863 events at 231 locations across the city in 2016—all in celebration of Shakespeare's 400-year legacy.

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

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PICTURED: Alexandra Henrikson COVER PHOTO BY: Jeff Sciortino ABOVE PHOTO BY: joe mazza On the Boards
A selection of notable CST

events, plays, and players

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A Scholar's Perspective

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



Whether you're in the Theater, on the El, or relaxing at home, share The Taming of the Shrew with friends!

## #cstSHREW



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## Welcome



#### DEAR FRIENDS.

Last year at this time, we were in the midst of Shakespeare 400 Chicago—an unrivaled international festival that led the world in marking the 400-year legacy of our eponymous playwright. It was a seminal moment in our organization's history, and one that defined Shakespeare as an artistic beacon and creative catalyst for our city. One year later, and we have again redefined what this extraordinary entrepreneur and playwright can inspire centuries after his own lifetime.

Today's reimagining of The Taming of the Shrew, with its all-woman cast and an original frame penned by the comedic writer Ron West, reinforces how important these plays remain. By shifting what has been viewed by some as a misogynistic tale into a love song to the suffragettes who paved the way forward for women's empowerment and equality in our country, the enduring relevance of Shakespeare's canon is once more revealed.

This spirit of innovation is emblematic of our company, amplified this year by the addition of our new state-of-the imagination theater, The Yard at Chicago Shakespeare. Creating a three-theater campus like no other in our city, our expanded home will allow us to program a vibrant season of plays across three distinct venues. Over the course of this historic season, our artistic collective will explore Shakespeare's work in bold imaginings like today's production; increase our service to students and educators by tens of thousands; and continue our service as a global ambassador by inviting work from France, Ireland, and México to our stages.

Our work continues to be surprising, audacious, and fueled by the spirit of Shakespeare. We look forward to exploring this extraordinary season with you!

**Barbara Gaines** Artistic Director Carl and Marilynn Thoma Endowed Chair



Criss Henderson **Executive Director** 

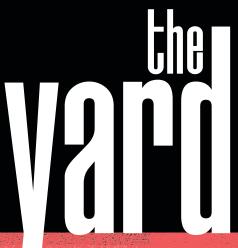
Steve Solomon Chair, Board of Directors

With the opening of the 2017/18 Season, Chicago is now home to one of the most flexible theater venues in the world.

The Yard at Chicago
Shakespeare introduces
a new trend in theater
architecture to our city—
a dynamic design featuring
nine mobile audience "towers"
that can be arranged in a
wide variety of ways.

With each visit, you will come to "expect the unexpected" as the relationship between audience and actor is redefined by the vision of each production's creative team.

We look forward to welcoming you to...







encompassing our Courtyard Theater, Upstairs at Chicago Shakespeare, and newly added The Yard—will enable us to offer more productions, extend runs of successful shows, and greatly increase our service to students.





This season's shows in The Yard highlight the versatility of this innovative new venue—from its largest proscenium configuration (above) to a unique cabaret-like environment and intimate thrust stage with runway aisles.

NOW OPEN! See what's on stage at www.chicagoshakes.com/yard chicago shakespeare on navypier theater



Join the generous community of civic and corporate leaders supporting this bold vision for Chicago Shakespeare. Your gift will provide capital funding for The Yard and safeguard the Theater's work on stage and in the community.

THE TAMING OF THE SHREW CHICAGO SHAKESPEARE THEATER

## On the Boards



Beginning December 1, Associate Artistic Director Gary Griffin stages a fascinating glimpse into theater history after his "must-see" look into the future with last season's King Charles III. Called "fiery and funny" by Time Out New York. Red Velvet is set in 1833 at the Theatre Royal in London's Covent Garden. Edmund Kean, the greatest actor of his age, collapses on stage while performing the lead in Othello. He is replaced by a young, black actor, Ira Aldridge—a first for the role on London's West End-stunning cast and theatergoers alike due not only to his race, but also his naturalistic approach to acting. This multi-awardwinning play features Stratford Festival favorite Dion Johnstone in the starring role of Aldridge, who previously appeared in CST's recent productions of Julius Caesar and Pericles.



This fall, a new education program launches: the Chicago Shakespeare Slam, giving students from fifty high schools across Chicagoland the opportunity to play with Shakespeare's words and create their own interpretation of his rich texts. Following Saturday workshops and weeks of in-school rehearsals, each team prepares two performance pieces to showcase to the Shakespeare Slam community: a scene, plus a creative exploration inspired by one play—this years A Midsummer Night's Dream, Shakespeare's comedy of teen angst and love madness—the same play that CST will be staging for students and families this winter. With a shared focus on a single play, teachers and students will dive deep into Shakespeare and build community amongst the participating schools-a "one play, one Chicago" experience leading up to the Finals Bout in CST's Courtyard Theater.



Continuing the Theater's longstanding commitment to global cultural exchange through our World's Stage Series, Chicago Shakespeare is a proud partner of the inaugural Chicago International Latino Theater Festival—Destinos. spearheaded by the Chicago Latino Theater Alliance (CLATA). Featured as the largest international production of the festival is Teatro Línea de Sombra's evocative Amarillo. October 17-29. in The Yard at Chicago Shakespeare. Devised by one of México's most celebrated ensembles and directed by Jorge A. Vargas, *Amarillo* combines stunning multimedia projections, visceral imagery, and poetic storytelling in a rich theatrical meditation on the harsh realities faced by immigrants and their families. The production will be performed in Spanish with projected English translation.



Chicago Shakespeare is proud to recognize Marilyn Halperin's twenty-five years at the helm of the Theater's extensive education and audience enrichment initiatives in her role as Director of Education and Communications, Ray and Judy McCaskey Endowed Chair. Joining our founding leadership team in the company's early days, Marilyn was tasked with launching an education program that would strive to make Shakespeare's work accessible to all. Under her guidance, the Theater's work with students and teachers has evolved into one of the most respected arts-ineducation programs in the country. Her work has inspired literacy and creativity in generations of students, totaling nearly two million since the program began. In August, Marilyn was honored at a celebration among CST colleagues, teachers, former students, scholars, and artists, who paid tribute to the impact she has made to the field.

From left: Dion Johnstone; Students from Islamic Foundation School; company of *Amarillo*; Marilyn J. Halperin. photos by Sophie García and Liz Lauren.

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## 2017/18 UP & COMING



## THE TAMING OF THE SHREW

by William Shakespeare • conceived & directed by Barbara Gaines Columbia Women's Club scenes by Ron West

Now through November 12, 2017 · CST's Courtvard Theater Artistic Director Barbara Gaines and an all-woman cast of suffragettes pull back the curtain on a story of power, politics, and love.



## JAMES THIERRÉE'S

A World's Stage production from France

September 19-23, 2017 • The Yard at Chicago Shakespeare

Teasing and twisting audiences' imaginations with astonishing theatrical creations for nearly two decades, cirque nouveau master James Thierrée's newest creation features dancers, high-wire artists, and musicians creating an intoxicating world evocative of Salvador Dalí and Tim Burton.



## TEATRO LÍNEA DE SOMBRA'S

A World's Stage production from México • directed by Jorge A. Vargas October 17-29, 2017 • The Yard at Chicago Shakespeare

One of México's most celebrated and forward-thinking ensembles visits as the largest international engagement of the inaugural Chicago International Latino Theater Festival—Destinos.



## **Q BROTHERS CHRISTMAS CAROL**

written by Q Brothers Collective (GQ. JQ. Jax. Pos) developed with Rick Boynton • directed by GQ and JQ November 21-December 31, 2017

The Yard at Chicago Shakespeare

The holiday treat set to a bangin' beat is back! The ghosts of Hip-hop Past, Present, and Future lead Scrooge on a journey of rhythm, rhyme, and redemption.



RED VELVET

by Lolita Chakrabarti • directed by Gary Griffin

December 1, 2017-January 21, 2018 · CST's Courtyard Theater

This multi-award-winning play transports audiences to the turbulent backstage world of London's Theatre Royal in the mid-1800s. In taking the stage as Othello, a black actor sends shock waves across the city challenging a society reluctant to change.



**SHORT SHAKESPEARE!** A MIDSUMMER NIGHT'S DREAM

adapted & directed by Jess McLeod

February 3-March 10, 2018 · Saturdays at 11:00 am & 2:00 pm The Yard at Chicago Shakespeare

This 75-minute abridgment introduces Shakespeare's magical comedy to family and student audiences. One night, four lovers find themselves lost in a forest. When the Fairy Court finds them. hijinks and hilarity ensue until dawn.



in a new version by Peter Oswald • directed by Jenn Thompson February 21-April 15, 2018 · CST's Courtyard Theater Replete with Tudor splendor, a power play for the throne finds Queen Elizabeth I confronting her rival in this "electrifying update of Schiller's royal drama" (The Guardian).



MACBETH

by William Shakespeare • adapted & directed by Aaron Posner and Teller

April 25-June 24, 2018

The Yard at Chicago Shakespeare Following their success with Chicago Shakespeare's sold-out production of *The Tempest*, the famed creative duo Aaron Posner and Teller

(of Penn & Teller) returns for a magical take on "the Scottish Play."





**WAITING FOR GODOT** 

A World's Stage production from Ireland by Samuel Beckett • directed by Garry Hynes

May 23-June 3, 2018 · CST's Courtvard Theater

One of the world's most prestigious theater ensemble returns with a universally acclaimed interpretation of Beckett's seminal work.





















## A Conversation with the Director



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

#### THE TAMING OF THE SHREW

- BY WILLIAM SHAKESPEARE
- CONCEIVED & DIRECTED BY BARBARA GAINES
- COLUMBIA WOMEN'S CLUB SCENES BY RON WEST
- COURTYARD THEATER
- SEPTEMBER 16-NOVEMBER 12, 2017
- **3**12.595.5600
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Artistic Director Carl and Marilynn Thoma Endowed Chair

## ↑ rtistic Director Barbara Gaines Amet with CST's staff to share her plans for the Theater's production of *The Taming of the Shrew*.

#### What made you decide to direct The Taming of the Shrew again-and now?

To be honest, the thought of doing it again surprised me. I directed this play in the early years of this company, and Shakespeare's script wasn't particularly intellectually challenging to me, frankly—though the actors were brilliant and hilarious. But when we were planning our current season, an entire concept came to me as one thought— "Shrew, all women, 1919, suffragettes." We're still fighting for women's rights all over the world, including here in the States. But my goal for this show is to make people laugh—and to see how the issues of a hundred years ago resonate still with Shakespeare, and in 2017 with us.

#### In directing it now, twenty years later, has your relationship to the story changed?

Yes. I never realized how much wisdom there is in this play until we started working on the suffragette framework, and I started trying to connect these characters with the ones they're playing in The Taming of the Shrew. When I first staged it as a young director, I honestly did not see its profundity. And so this time, when I began my moment-tomoment work in preparation for rehearsal, I was dazzled by some of the moments in this text. "It is the mind that makes the body rich," Petruchio says to Kate when she desperately wants a new dress to wear to her father's house, returning there for the first time as a married



woman. Speaking this simple, beautiful truth, his character is made more complex than the label "woman abuser" affords. There are many other equally profound lines that I hope our audience will hear, perhaps for the first time. I'm so grateful for this opportunity to direct it again.

the play. But in the framework we will *struggle* with it iust as every company has struggled with it for centuries.

#### We never mock Talk about your decision to replace Shakespeare's Christopher Sly Induction with the Columbia Women's Club scenes, written by Ron West.

Christopher Sly appears only in the first few pages you never see or hear from him again, and so the frame's relationship to the larger story can be easily overlooked in Shakespeare's text. In our frame story, each character's personality is specific.

We will play Shrew as a very funny—and enlightening piece of work. We never mock the play. But in the

framework we will struggle with it-just as every company has struggled with it for centuries. I hope the framework will enlighten Shrew, and that Shrew will enlighten the age that these suffragettes lived in—as well as the age we live in now. We've made enormous strides, but women are far from having equal rights.

#### Will we be conscious always that it is women playing men's roles in The Taming of the Shrew?

I would love for you to get so caught up in the characters that you forget. We've done cross-dressing before—so many of Shakespeare's plays demand it—so this is nothing new. Ultimately men have the same feelings that women have—though we express them differently...

#### Will we come to understand Shakespeare's characters as they live side-by-side with the characters in this new frame story?

Absolutely. Remember that Shakespeare worked with a team—he wrote for those specific actors whom he worked with, side by side. These were his

drinking buddies. He knew the souls of Burbage, Hemmings, and Condell, and he was able to infuse them into his Hamlet and Feste, among so many others. Ron West, who developed the frame story for our production, has the same gift of infusing comic characters with the breadth of humanity. When we watch comedy, the more we see ourselves in its characters, the more real, and touching—and hilarious-it all becomes.

#### What dictated what you have cut to accommodate the new frame?

As you know, cutting Shakespeare is second nature to me by now. But everything you cut has ramifications, so when you're cutting in Act 1, you better know what's going on in Act 5. I cut some minor characters—easy to do because you can always give those lines to other characters onstage. I cut plotlines that lead nowhere—and, as always, I cut repetition. Shakespeare, particularly as a young playwright, enjoyed creating lists of metaphors, one after another. Orson Welles (whose mother we commemorate as one of our suffragette characters) once said—and I'm paraphrasing here—that every time you direct Shakespeare, you betray him. When you're reading a play, all possibilities are available—and there are countless possibilities and choices. But when a director starts to shape their vision, they are necessarily ignoring so many other ways that one might interpret Shakespeare.

Each comes to a place of recognition that their past behavior might have been worth changing

#### Have you discovered something new in Shakespeare's characters as you've watched women portray them?

Yes, I absolutely have—in part, through the characters they are also playing in the frame story. The men they play in Shrew have become more three-dimensional to me. As they play them, we see how women view these men and their behavior. Male inspiration—and the complete lack of it sometimes—is so clear as I watch these women in these roles. I've seen great wisdom in Petruchio (Crystal

Lucas-Perry) and a different kind of vulnerability in Kate (Alexandra Henrikson). You often watch Kate, completely worn down, just learning the game to survive her ordeal. But this is different. Instead, I'm watching the meeting of two people who are equally intelligent, strong—and lonely. I've seen more learning in both of them—each one comes to a place of recognition that their past behavior might have been worth changing. Crystal and Alexandra aren't afraid to go to that place of vulnerability with one another, where there are cracks in the heart. It is in those cracks that daylight is let in. As always, the places that we learn the most about Shakespeare's characters are the intersections where our souls touch theirs. ■

Previous page: Alexandra Henrikson and Crystal Lucas-Perry in rehearsal; photo by joe mazza

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#### **BARBARA GAINES**

Artistic Director Carl and Marilynn Thoma

Endowed Chair RICK BOYNTON

**CRISS HENDERSON Executive Director** 

E. BROOKE FLANAGAN

Creative Producer Managing Director for Development and External Affairs

**GARY GRIFFIN** 

Associate Artistic Director

presents

## THE TAMING OF THE SHREW

#### by WILLIAM SHAKESPEARE

Columbia Women's Club Scenes by RON WEST

Scenic Design **KEVIN DEPINET** 

Costume Design SUSAN E. MICKEY

Lighting Design THOMAS C. HASE

Original Music & Sound Design DAVID VAN TIEGHEM

Wig & Make-up Design RICHARD JARVIE

Verse Coach **KEVIN GUDAHL** 

Music Direction ROBERTA DUCHAK Fight Choreography MATT HAWKINS

Casting **BOB MASON** 

New York Casting NANCY PICCIONE Production Stage Manager DEBORAH ACKER

conceived & directed by **BARBARA GAINES** 

LEAD PRODUCTION SPONSORS



In Memory of **Doris Conant** 

Burton X. and Sheli Z. Rosenberg

Production elements supported by the Anstiss and Ronald Krueck Stage Design Fund **ComEd** is the official lighting design sponsor of Chicago Shakespeare Theater.

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There will be one 15-minute intermission.







MCCORMICK FOUNDATION

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NORTHERN



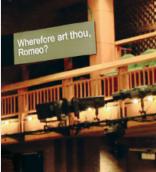
PRITZKER MILITARY



The Harold and Mimi Steinberg Charitable Trust

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Open-captioned performances



Audio-described performances with optional Touch Tours



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- · Braille programs



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## Cast (in alphabetical order)

Dr. Fannie Emmanuel as Baptista/Nathaniel

Mrs. Lucinda James as Biondello

Mrs. Beatrice Welles as Hortensio

Mrs. Sarah Willoughby as Vincentio/Joseph

Mrs. Louise Harrison as Katherine

Mrs. Elizabeth Nicewander as Pedant/Nicholas

Mrs. Dorothy Mercer as Tranio/Haberdasher

Mrs. Victoria Van Dyne as Petruchio

Mrs. Mildred Sherman as Grumio/Widow

Miss Judith Smith as Gremio/Peter

Mrs. Barbara Starkey as Curtis/Tailor/Officer

Miss Olivia Twist as Lucentio

Mrs. Emily Ingersoll as Bianca

E. FAYE BUTLER\* LILLIAN CASTILLO\* **TINA GLUSCHENKO\*** CINDY GOLD\* ALEXANDRA HENRIKSON\* **ANN JAMES HEIDI KETTENRING\* CRYSTAL LUCAS-PERRY\* RITA REHN\*** 

**FAITH SERVANT** KATE MARIE SMITH **OLIVIA WASHINGTON\*** 

**HOLLIS RESNIK\*** 

Understudies never substitute for listed players unless a specific announcement is made at the time of the performance: Lynn Baber\* for Mrs. Sarah Willoughby as Vincentio/ Joseph, Mrs. Mildred Sherman as Grumio/Widow; Sarah Dunnavant for Miss Olivia Twist as Lucentio, Mrs. Dorothy Mercer as Tranio/Haberdasher; Tina Gluschenko\* for Mrs. Louise Harrison as Katherine; Grayson Heyl for Mrs. Beatrice Welles as Hortensio, Mrs. Barbara Starkey as Curtis/Tailor/Officer; Ann James for Miss Judith Smith as Gremio/ Peter; Laurie Larson for Dr. Fannie Emmanuel as Baptista/Nathaniel, Mrs. Elizabeth Nicewander as Pedant/Nicholas; Patricia Lavery\* for Mrs. Victoria Van Dyne as Petruchio, Mrs. Beatrice Welles as Hortensio; and Faith Servant for Mrs. Emily Ingersoll as Bianca, Mrs. Lucinda James as Biondello.

**Production Stage Manager** Stage Manager (beginning October 17) Assistant Stage Manager

\*denotes member of Actors' Equity Association.

**DEBORAH ACKER\* DENNIS J. CONNERS\*** CASSIE CALDERONE\* THE TAMING OF THE SHREW

## Playgoer's Guide

#### THE STORY

In Padua, a wealthy merchant named Baptista is resolved: his lovely daughter Bianca will not be wed until her elder sister, Katharina "the curs'd," is married off. The field of frustrated suitors for Bianca's hand is crowded already with local gentlemen, including Hortensio and Gremio, when Lucentio arrives in town to pursue his studies. But after one look at the merchant's charming daughter, Lucentio, too, is compelled to leave all logic behind. In order to gain access to Baptista's barred treasure, Hortensio dons the robes of a music instructor; Lucentio, handing off his identity to his servant Tranio, disguises himself as another tutor for the younger daughter.

Just when it seems as though the lovely Bianca will never be free to wed, another suitor arrives in town. His name is Petruchio, an adventurer who seems quite undaunted by life's obstacles—and one determined to shore up his financial future with a wife. Baptista's eldest daughter will fit the bill.

After their sudden courtship, Petruchio manages to escort his "bride" down the aisle, then sets out to tame her. Bianca available at last, Tranio (disguised as his master) manages to convince her father that Lucentio is the man for her. When Baptista requires that the young man's father agree to the terms of the contract, another imposter is cast to play the part—just as Lucentio's real father arrives in town. In the end, true identities are revealed, three marriages are celebrated, and a wager is placed as the newlyweds roll the dice on married life.

#### SUFFRAGE, WOMEN'S CLUBS, AND SHAKESPEARE

The emergence of women's clubs in mid-nineteenth-century America began a social movement that sought to provide women an avenue for education, community, and civic service. An estimated two million American women were active in these clubs by the turn of the twentieth century. Promoting education for women, clubs frequently focused on literature and history. Many took on local and national reform issues—the need within their own communities for schools, libraries, and public parks, and, on a national level, the women's suffrage debate.

Shakespeare became a popular theme as club members studied, memorized, and performed his plays. During the heyday of the women's club movement, there were more than 500 Shakespeare clubs across the country, including three in Chicago: the Hull House Shakespeare Club, Argyle Park Portia Club, and Shakespeare Club of Chicago, which operated into the 1940s. While women's clubs routinely drew criticism for drawing their members away from

their domestic duties, clubs devoted to Shakespeare remained relatively unscathed. They offered a safe harbor for carrying out progressive agendas and social activism while providing places where women could freely discuss such topics as politics, suffrage, sexual relations, and domesticity.

#### AMERICAN SUFFRAGISTS

I desire you would Remember the Ladies, and be more generous and favorable to them than your ancestors. Do not put such unlimited power into the hands of the Husbands. Remember all Men would be tyrants if they could. If particular care and attention is not paid to the Ladies we are determined to foment a Rebellion, and will not hold ourselves bound by any Laws in which we have no voice, or Representation.

In a letter dated March 31, 1776, Abigail Adams wrote these words to her husband while he served as a delegate to the Continental Congress. Her words now ring prophetic—a call to women who rose up in the next century to fight for a voice and representation. But the Continental Congress had no such plan as it prepared to secede from England.

The women's rights movement began in earnest in 1848 with the first US women's rights convention in Seneca Falls, New York. Attendees signed the "Declaration of Sentiments and Grievances," a treatise (modeled after the Declaration of Independence) that documented the injustices faced by women in America, and calling for them to petition for equal rights. In 1869 Wyoming Territory became the first to grant women the right to vote.

The Nineteenth Amendment, prohibiting denial of suffrage based on sex, was first introduced to the US Senate in 1878. The proposed amendment remained a controversial issue for more than forty years. The efforts of the women's rights movement finally resulted in the passage of the amendment by Congress in June 1919. With the Nineteenth Amendment ratified by three-fourths of the States, it became part of the United States Constitution on August 18, 1920. ■

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## **Profiles**



#### E. FAYE BUTLER

(Dr. Fannie Emmanuel as Baptista/Nathaniel) returns to Chicago Shakespeare Theater, where she appeared in Seussical. Other Chicago credits include

productions with: Goodman Theatre, Court Theatre, Northlight Theatre, Steppenwolf Theatre Company, Marriott Theatre, Victory Gardens Theater, Drury Lane Theatre, Royal George Theatre. The Vic Theatre, and Broadway Playhouse. Regional credits include productions with: The Muny, Olney Theatre Center, Repertory Theatre of St. Louis, Arena Stage, Center Stage, Philadelphia Theatre Company, Signature Theatre, Arkansas Repertory Theatre, Yale Repertory Theatre, Dallas Theater Center, The Pasadena Playhouse, Asolo Repertory Theatre, Seattle Repertory Theatre, La Jolla Playhouse, and The Washington Ballet. National and regional tours include: Mamma Mia!. Dinah Was. Ain't Misbehavin. Nunsense, Nunsense II, and Don't Bother Me I Can't Cope. Awards include: Guy Adkins Award, Rosetta LeNoire Award, six Joseph Jefferson Awards, two Helen Hayes Awards, four Black Theater Alliance Awards, RAMI Award, The Barrymore Award, Excellence in the Arts Award, After Dark Award, Ovation Award, Kathryn V. Lampkey Award, Sarah Siddons Leading Lady Award, and Black Excellence Award. Ms. Butler is also a member of the Lunt-Fontanne Fellowship, and was inducted into the National Museum of Women in the Arts. www.e-fayebutler.com



#### **LILLIAN CASTILLO**

(Mrs. Lucinda James as Biondello) returns to Chicago Shakespeare Theater, where her credits include: Ride the Cyclone, the Chicago Shakespeare in the Parks production of

Shakespeare's Greatest Hits, and Seussical. Other Chicago credits include: In the Heights (Paramount Theatre); Hairspray, Sleeping Beauty, West Side Story (Drury Lane Theatre); Mamma Mia!, Sister Act, She Loves Me (Marriott Theatre); Wonderland, Alice's Rock and Roll Adventure (Chicago Children's Theatre); and Rudolph the Red-Nosed Reindeer (Emerald City Theatre). Off-Broadway she appeared in *Ride the Cyclone* 

(MCC). Ms. Castillo's regional credits include: Why Do Fools Fall in Love (Milwaukee Repertory Theater); Hairspray (Phoenix Theatre); Hairspray, Glorious! (Arkansas Repertory Theatre); Macbeth, Fiddler on the Roof, Lend Me a Tenor: The Musical, School for Wives. The Merchant of Venice. Private Lives, and The Taming of the Shrew (Utah Shakespeare Festival).



#### TINA GLUSCHENKO

(Mrs. Beatrice Welles as Hortensio) returns to Chicago Shakespeare Theater, where she appeared in Hamlet, the Musical!, a joint production with Second

City Theatricals, which later moved to Ars Nova for a New York run under the title Melancholy Baby. Other Chicago credits include: The House of Martin Guerre, Randy Newman's Faust (Goodman Theatre): A Christmas Carol (Drury Lane Theatre): The Bardy Bunch (Mercury Theatre); Away (Northlight Theatre): A Class Act (Porchlight Music Theatre); End Days (Windy City Playhouse); Songs of the Second City, and Sex and the Second City (Second City Theatricals). Ms. Gluschenko's national tour credits include Into the Woods and The Secret Garden. Her film credits include The Package. She received a BFA from The Theatre School at DePaul University.



#### CINDY GOLD

(Mrs. Sarah Willoughby as Vincentio/Joseph) makes her Chicago Shakespeare Theater debut. Other Chicago credits include: Showboat, My Fair Lady (Lyric Opera of Chicago):

In the Garden (Lookingglass Theatre Company): Measure for Measure (Goodman Theatre); Love, Loss and What I Wore (Broadway in Chicago); Awake and Sing (Jeff Award nomination). Pride and Prejudice, Mothers and Sons, Jekyll and Hyde (Northlight Theatre); Deathtrap (Drury Lane Theatre); Loving Repeating (Jeff Award), and A Kid Like Jake (About Face Theatre). Her regional credits include: Showboat, The Daughter of the Regiment (Washington National Opera, The Kennedy Center); and The Music Man (Glimmerglass Opera and Royal Opera, Muscat, Oman).

Television credits include: Empire, Chicago Fire, and Leverage, Ms. Gold received her BFA from Boston University and MFA from the Alabama Shakespeare Festival Professional Actor Training Program. She is a professor of theatre at Northwestern University.



#### ALEXANDRA HENRIKSON

(Mrs. Louise Harrison as Katherine) makes her Chicago debut at Chicago Shakespeare Theater. Broadway credits include Larry David's Fish in the Dark

and The Snow Geese (Manhattan Theatre Club). Off-Broadway and off-off-Broadway credits include: We Play for the Gods (Women's Project Theater); Bones in the Basket (The Araca Group); Hell House (St. Ann's Warehouse): Commedia dell'Artichoke (Gene Frankel Theatre); The Maids (Impure Artists); and Much Ado About Nothing (Smith Street Stage), Independent film works include: Towheads, Love Like Gold, and Here We Are in the Present...Again. Regional credits include: the world premiere of Steve Martin's Meteor Shower (The Old Globe); Ironbound (Helen Hayes nomination, Round House Theatre); Fairytale Lives of Russian Girls (Suzi Bass Award-Best Ensemble, Alliance Theatre); and productions with California Shakespeare Theater and the Eugene O'Neill Theater Center, Ms. Henrikson received a BFA in theatre from New York University and an MFA in acting from Yale University.



#### ANN JAMES

(Mrs. Elizabeth Nicewander as Pedant/ Nicholas) makes her Chicago Shakespeare Theater debut. She is an ensemble member of Sideshow Theatre

Company, and has appeared in its productions of: truth and reconciliation. Caught, Antigonick, Maria/Stuart, and Idomeneus. Other Chicago credits include: Rolling (Jackalope Theatre Company); King Lear (Goodman Theatre): Romeo & Juliet (Chicspeare Production Company); The Last Barbecue (16th Street Theater); House of Blue Leaves. Meet John Doe. Holv Ghosts (Shattered Globe Theatre); Escape

from Happiness, and Leander Stillwell (Stage Left Theatre). She cofounded Chicspeare Production Company, where she directed Julius Caesar and Hamlet, and created Bottome's Dreame, an adaptation of A Midsummer Night's Dream. Ms. James's television credits include Better Call Saul (AMC) and Unsolved Mysteries (NBC).



#### HEIDI KETTENRING

(Mrs. Dorothy Mercer as Tranio/Haberdasher) returns to Chicago Shakespeare Theater, where her credits include: Tug of War: Foreign Fire and Civil

Strife. The Merry Wives of Windsor. The School for Lies, and Sunday in the Park with George. Other Chicago credits include Nessa in Wicked (Broadway In Chicago) and productions with: Writers Theatre, Marriott Theatre, Drury Lane Theatre (Oakbrook and Evergreen Park). Chicago Commercial Collective, Court Theatre, Northlight Theatre, and American Theatre Company. Her national tour credits include Disney's Beauty and the Beast. Regional credits include productions with: Theatre at the Center, Fulton Theatre, Maine State Music Theatre. TheatreWorks. and Peninsula Players. Ms. Kettenring has sung concerts for Artists Lounge Live, Ravinia, Pensacola Symphony, and at Millennium Park, and is heard singing on two Disney books. Film and television credits include: Man of Steel, Chicago Fire (NBC), and Cupid (ABC). A graduate of Northwestern University, she is the recipient of a Joseph Jefferson Award. seven Jeff Award nominations, The Sarah Siddons Award, an After Dark Award, and the Richard M. Kneeland Award.



#### CRYSTAL LUCAS-PERRY

(Mrs. Victoria Van Dyne as Petruchio) makes her Chicago debut at Chicago Shakespeare Theater, Off-Broadway credits include: Bull in a China Shop (Lincoln

Center Theater): Little Children Dream of God (Roundabout Theatre): Bastard Jones (The Cell Theatre); The Convent of Pleasure (Cherry Lane Theatre); Storm Still: A King

Lear Adaptation (Brooklyn Yard Theatre); Devil Music (Ensemble Studio Theatre): and The Wedding Play (The Tank Theatre). Regional credits include: A Sign of the Times (Goodspeed Musicals); Far from Heaven, A Streetcar Named Desire, Finding Robert Hutchens, and When You're Here (Williamstown Theatre Festival). Film credits include: Mimesis 2. Frank and Azalee Austin. and Roulette. Ms. Lucas-Perry is also a solo artist and composes, produces, and performs her original music at venues across the country. She received her BA from Western Michigan University's College of Fine Arts and her MFA from New York University's Tisch Graduate Acting Program.



RITA REHN (Mrs. Mildred Sherman as Grumio/ Widow) makes her Chicago Shakespeare Theater debut. Broadway credits include: Nine, A Chorus Line. and The Royal Family.

Off-Broadway credits include: Last Dance, Defiance, and Our Leading Lady. Her national tour and regional credits include: The Tale of the Allergist's Wife, Clever Little Lies, The Roommate, Over the River, Sylvia, and Always...Patsy Cline (Florida Studio Theatre). Film credits include: The Producers, Pocket Pair, Extras, Show Me a Hero, and The Jinx. Ms. Rehn's television credits include: Law & Order, Miami Vice, Moon over Miami, B.L. Stryker, Tough Cookies, General Hospital, Superboy, and The 100 Lives of Black Jack Savage. She received the New Jersey Theatre Critics Award for Best Actress in a Comedy and Best Featured Actress in a Musical.



#### **HOLLIS RESNIK**

(Miss Judith Smith as Gremio/Peter) returns to Chicago Shakespeare Theater, where she appeared as Carlotta in Follies (Jeff Award). Other Chicago credits

include Candide, A Little Night Music (Goodman Theatre); and productions with Court Theatre, Northlight Theatre. Marriot Theatre, Apollo Theater, and the Ravinia Festival. Regional credits include: Amanda in The Glass Menagerie, Judy Garland in End of the Rainbow (Milwaukee Repertory Theater); The Light in the Piazza (Arena Stage); Grey Gardens (Philadelphia Theatre Company): and productions with: Shakespeare Theatre Company, Long Wharf Theatre, Alliance Theatre, Indiana Repertory Theatre, and Arizona Theatre Company. National tour credits include: Les Misérables, Dirty Rotten Scoundrels, Thoroughly Modern Millie, and Mother Superior in Sister Act. Ms. Resnik is the recipient of twelve Joseph Jefferson Awards, the Helen Hayes Award, two Sarah Siddons Awards, and the 2012 Lunt Fontaine Fellowship.



#### FAITH SERVANT

(Mrs. Barbara Starkey as Curtis/Tailor/Officer) makes her Chicago debut at Chicago Shakespeare Theater. Regional credits include: Love's Labour's Lost, Love's Labor's

Won, Richard II, Elizabeth Rex, Antony and Cleopatra (Illinois Shakespeare Festival): Hamlet, A Midsummer Night's Dream (Shakespeare Festival St. Louis Education Tour); and Hamlet (Montana Shakespeare in the Schools). Ms. Servant received a BA in Drama and History from Kenyon College, and her MFA in Classical Acting from Illinois State University.



#### KATE MARIE SMITH

(Miss Olivia Twist as Lucentio) returns to Chicago Shakespeare Theater, where her credits include King Charles III and Short Shakespeare! Twelfth

Night. Other Chicago credits include: An Almanac for Farmers and Lovers in Mexico (The Jades); Memory Tour (Pivot Arts); Top Girls. Twelfth Night (The Arc Theater): Bellboys, Bears and Baggage (Redmoon); and Orpheus and Eurydice (Chicago Opera Theater). She is also a member of One Year Chekhov. Television credits include Chicago Fire (Universal Television), Ms. Smith received her BA in theatre performance and minor in music from Huntington University.



#### OLIVIA WASHINGTON

(Mrs. Emily Ingersoll as Bianca) makes her Chicago debut at Chicago Shakespeare Theater. She has appeared off-Broadway as Laura in The Glass

Menagerie (Masterworks Theater Company) and in Caucasian Chalk Circle (Stella Adler Studio of Acting). Her regional credits include Clybourne Park (Hangar Theatre). Film and television credits include Lee Daniel's The Butler and Mr. Robot. Ms. Washington received her BFA in drama from the Tisch School of the Arts at NYU.



#### BARBARA GAINES

(Director/Artistic Director/Carl and Marilynn Thoma Endowed Chair) founded Chicago Shakespeare Theater, where she has directed nearly fifty

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.

RON WEST (Writer, Columbia Women's Club scenes) returns to Chicago Shakespeare, where his credits include the Shepperton Studios dialogue for Barbara Gaines' 2008 production of *The Comedy of Errors* (Jeff Award for Best Adaptation), and co-author (with Phil Swann) of The People Vs Friar Laurence, which premiered at CST. Also with Phil Swann, Mr. West has co-authored the musical *deLEARIous*, recently revived by the Open Fist Theater, and Musical Fools, based on the play by Neil Simon (published by Samuel French). Recent directing credits include: Twist Your Dickens (Goodman Theatre, where he also appeared as Scrooge): Twist Your Dickens (Portland Center Stage); Life Expectancy (Hollywood Fringe); The 39 Steps (Malibu Playhouse); and Welcome to Your Alternative Reality. which he co-wrote and co-directed with playwright Catherine Butterfield (Atwater Village Theater). Mr. West has directed "a jillion" shows for The Second City, including the Jeff Award-winning Curious George Goes to War and the international tour of Sex & The Second City. The Doctor bats right and throws right.

**KEVIN DEPINET** (Scenic Designer) returns to Chicago Shakespeare Theater, where his credits include: Love's Labor's Lost. 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 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, The Repertory Theatre of St. Louis, Arden Theatre, Milwaukee Repertory Theater, Yale Repertory Theatre, Indiana Repertory Theatre. Cincinnati Playhouse in the Park, Brooklyn Academy of Music and Glimmerglass Festival. International credits include National Theatre of Great Britain. Film credits include scenery for Michael Mann's Public Fnemies Mr. Depinet studied at the Yale School of Drama, and now serves as an adjunct professor of design at DePaul University.

**SUSAN E. MICKEY** (Costume Designer) returns to Chicago Shakespeare Theater for her thirteenth production, including Shakespeare in Love, Tug of War: Foreign Fire and Civil Strife, Sense and Sensibility, The Merry Wives of Windsor, Cyrano de Bergerac, The School for Lies (Jeff Award). Timon of Athens, The Madness of George III (Jeff Award), Richard III, Cymbeline, The Comedy of Errors and The Taming of the Shrew. Other Chicago credits include costume design for: The Marriage of Figaro (Lyric Opera); Jitney and Miss Evers' Boys (Goodman Theatre). Regional credits include designs for: The Guthrie Theater, Hartford Stage, Arena Stage, Huntington Theatre Company, Center Stage, Cleveland Play House, Cincinnati Playhouse in the Park, Goodspeed Musicals, Portland Center Stage, Pittsburgh Public Theater, Dallas Theater Center, Studio Arena Theatre. Geva Theatre, Milwaukee Repertory Theater, Alabama Shakespeare Festival, Oregon Shakespeare Festival, and over fifty productions with the Alliance Theatre Company in Atlanta. International Credits include Madama Butterfly (Opera Pa Skaret, Sweden) Television and film credits include costume design for Miss Evers' Boys (HBO) and Mama Flora's Family miniseries (CBS). Ms. Mickey serves as senior associate chair at University of Texas at Austin.

**THOMAS C. HASE** (Lighting Designer) makes his Chicago Shakespeare Theater debut. New York credits include: Company on Broadway, several off-Broadway productions, and productions with New York City Opera and BAM Next Wave Festival. Regional credits include productions with: Center Stage, Cincinnati Playhouse in the Park, Dallas Theater Center, Repertory Theatre of St. Louis, Milwaukee Repertory Theater. The Santa Fe Opera, Seattle Opera, Boston Lyric Opera, and Los Angeles Opera. International credits include productions with: Deutsche Oper am Rhein, Theater Erfurt, and Bayerische Staatsoper (Germany). Barbican Theatre and Sadler's Wells Theatre (London), Opera North (UK), the Abbey Theatre and Riverdreams (Dublin), Malmö Opera (Sweden), the Dutch. Finnish, and Columbian National Operas, Stage Entertainment (Holland), Opéra de Marseille(France), Canadian Opera Company, the Luminato Festival (Toronto),

Singapore Arts Festival, and Tokyo Metro Arts Center. Mr. Hase is the head of lighting for Cincinnati Opera Association. www.Haseltd.com.

DAVID VAN TIEGHEM (Original Music & Sound Design) returns to Chicago Shakespeare Theater, where his credits include King John (Jeff Award nomination) and Measure for Measure. Other Chicago credits include Hedda Gabler (Steppenwolf Theatre). Broadway credits include: Heisenberg, The Gin Game, Doubt, The Lyons, Romeo and Juliet, The Big Knife, Born Yesterday, The Normal Heart, A Man for All Seasons, Inherit the Wind, Frozen, Arcadia, The Crucible, Judgment at Nuremberg, Three Days of Rain. Off-Broadway credits include: Incognito, Plenty, Hold on to Me Darling, Wit, Posterity, How I Learned to Drive, The Grey Zone, and Jack Goes Boating. Film/TV credits include: Working Girls, Bondage, Buried Prayers, Penn & Teller, and Wooster Group. Dance credits: Twyla Tharp. Doug Varone. STREB, Pilobolus, Michael Moschen. Mr. Van Tieghem has performed as a percussionist for Laurie Anderson, Steve Reich, Brian Eno. and Talking Heads. He is the recipient of the Guggenheim Fellowship, two Obie Awards, a Bessie, and has multiple Drama Desk and Lucille Lortel Award nominations. Discography credits include: Thrown for a Loop, Strange Cargo, Safety in Numbers, and These Things Happen. www.vantieghem.com

RICHARD JARVIE (Wig & Make-up Designer) returns to Chicago Shakespeare Theater, where he has designed wigs and make-up for: Madagascar, Chicago Shakespeare in the Parks: Romeo and Juliet, Shakespeare in Love, Short Shakespeare! Romeo and Juliet, Love's Labor's Lost, King Charles III; the inaugural season of Chicago Shakespeare on Navy Pier; and many 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 in Stratford, 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 Theatre, Saint Louis Opera, and the Spoleto Festivals of Charleston, South Carolina, and Italy.

**KEVIN GUDAHL** (Verse Coach) returns to Chicago Shakespeare Theater, where he has served as verse coach for many CST productions, including: Tug of War: Civil Strife, Othello, The Tempest, Chicago Shakespeare in the Parks productions of Shakespeare's Greatest Hits and The Taming of the Shrew, Short Shakespeare! Macbeth, Henry IV Parts 1 & 2, Troilus and Cressida, Macbeth, As You Like It, Timon of Athens, A Midsummer Night's Dream, Henry VIII. The Comedy of Errors and King Lear. Mr. Gudahl has taught Shakespeare acting courses at Northwestern University. DePaul University, University of Illinois-Chicago, Columbia College Chicago, Act One Studios, Acting Studio Chicago and Victory Gardens Studio, and is a regular instructor in CST's Classical Training program. He has acted in over forty Chicago Shakespeare Theater productions, and has also performed in Chicago at: Goodman Theatre. Court Theatre. Writers Theatre, Marriott Theatre, Remy Bumppo Theatre Company, Northlight Theatre, Drury Lane Theatre, and Victory Gardens Theater, Mr. Gudahl has appeared internationally at the Stratford Festival, Donmar Warehouse, and Royal Shakespeare Company.

ROBERTA DUCHAK (Music Director) returns to Chicago Shakespeare Theater, where she appeared in The People Vs. Friar Laurence: The Man Who Killed Romeo and Juliet and was music director for Murder for Two and The Little Mermaid. Other Chicago music director credits include: Chicago, Saturday Night Fever, Smokey Joe's Cafe, Crazy for You, Hazel, Billy Elliot, Les Misérables (Jeff Award nomination), West Side Story, White Christmas, Young Frankenstein, Hello Dolly!, Oliver, The Sound of Music (Jeff Award nomination). Sweenev Todd (Jeff Award nomination), Ragtime (Jeff

Award nomination), Spamalot, (Jeff Award nomination), Gypsy, Seven Brides for Seven Brothers, Miss Saigon (Drury Lane Theatre); Brigadoon (Goodman Theatre); The Story of My Life (Victory Gardens Theater); The Original Grease (American Theater Company); and The Rocky Horror Show (Mercury Theater). Ms. Duchak was also the musical supervisor for A Little Night Music (Writers Theatre). Broadway acting credits include Mother in Ragtime. Ms. Duchak's national tour acting credits include: Ghost of Christmas Past in Scrooge, Magnolia and Ellie in Showboat, and Rona Lisa Peretti in Spelling Bee (Chicago and national tour companies). Ms. Duchak has two vocal studios in the Chicago area and was the vocal coach for Russell Crowe and Hugh Jackman for the film Les Misérables.

MATT HAWKINS (Fight Choreography) returns to Chicago Shakespeare Theater. where he has been fight choreographer, assistant director, director, and an actor in over twenty productions, including fight choreographer in the upcoming production of Macbeth. Other upcoming productions include: director of Hatfield & McCoy (The House Theatre of Chicago) and Spring Awakening (University of Notre Dame): and fight choreographer for Shakespeare in Love (Asolo Repertory Theater) and Newsies (Marriott Theatre). Mr. Hawkins has been nominated for thirteen Jeff Awards and has received five. Mr. Hawkins received a BFA in acting from Southern Methodist University and his MFA in directing from The University of Iowa. Mr. Hawkins is an assistant professor at the University of Notre Dame, where he serves as the head of Musical Theatre for the Department of Film, Television, and Theatre.

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

DENNIS J. CONNERS (Stage Manager, beginning October 17) is a resident production stage manager at Chicago Shakespeare Theater, where he has stage managed over a dozen productions. including: King Charles III, Othello, Ride the Cyclone, King Lear, The Little Mermaid, A Q Brothers' Christmas Carol, and Othello: The Remix. Other Chicago credits include: Appropriate, Disconnect (Victory Gardens Theater): Freud's Last Session (Mercury Theater, CRC Productions); Mr. Chickee's Funny Money, The Houdini Box, Goodnight Moon (Chicago Children's Theatre); Ethan Frome, Peter Pan: A Play, Lookingglass Alice, Fedra: Queen of Haiti, The Arabian Nights, Clay (Lookingglass Theatre Company); What Once We Felt (About Face Theatre); Dangerous Beauty, and In the Bubble (American Music Theatre Project). Off-Broadway credits include: Clay (Lincoln Center Theater) and Lookingglass Alice (New Victory Theater). Regional credits include: Clay (Kirk Douglas Theatre, Kansas City Rep) and Lookingglass Alice (Alliance Theatre). Mr. Conners is a graduate of Northwestern University, where he has served as an adjunct lecturer in stage management and currently serves as a stage management mentor.

CASSIE CALDERONE (Assistant Stage Manager) returns to Chicago Shakespeare Theater, where she was assistant stage manager for The Heir Apparent. Other Chicago credits include: Pass Over, Straight White Men, The Christians, Betrayal, Gary, Fair Use, The Glass Menagerie, To Kill a Mockingbird, Venus, Man in Love, fml: how Carson McCullers saved my life. Head of Passes, The Wheel, The Gospel of Franklin, Grand Concourse, Marie Antoinette, Animal Farm, Hushabve, Russian Transport, The Compass, Between Riverside and Crazy (Steppenwolf Theatre Company); Song for the Disappeared (Goodman Theatre); Grease, A Chorus Line (Paramount Theatre); The Homosexuals (About Face Theatre); Million Dollar Quartet, The

Sparrow (Broadway in Chicago); and The MLK Project (Writers Theatre). Regional credits include productions with: Catharsis Productions, Opera Illinois, and Portland Stage.

BOB MASON (Artistic Associate/Casting Director) is in his eighteenth 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. He recently directed and co-created Shakespeare Tonight! with Beckie Menzie, as part of CST's Shakespeare 400 Chicago festival. 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.

NANCY PICCIONE (New York Casting) is the director of casting at Manhattan Theatre Club. Broadway credits include: Jitney. Heisenberg, The Father, Venus in Fur. Wit. Time Stands Still, Top Girls, Shining City, The Assembled Parties, Outside Mullingar. Casa Valentina, and Constellations. She cast the original production of *Proof* and *The* Tale of the Allergist's Wife on Broadway and off-Broadway, as well as their national tours. Off-Broadway credits include: Linda, Incognito, The Explorers Club, Choir Boy, The Whipping Man. Ruined. Equivocation. The World of Extreme Happiness, and Of Good Stock. Prior to working at Manhattan Theatre Club, she was a member of the casting staff at the New York Shakespeare Festival for ten years, where she worked on Shakespeare in the Park and numerous productions at the Public Theatre. She cast the American actors for the first two seasons of the *Bridge Project*, produced by BAM and the Old Vic London. She is a graduate of the Yale School of Drama and a member of the Casting Society of America.

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.



#### **CRISS HENDERSON**

(Executive Director) has produced Chicago Shakespeare Theater's past twenty-eight 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.



Actors' Equity Association (AEA), founded in 1913, represents more than 45,000 actors and stage managers in the United States. Equity seeks to advance, promote and foster the art of live theatre as an essential component of our society. Equity negotiates wages and working conditions, providing a wide range of benefits, including health and pension plans. AEA is a member of the AFL-CIO, and is affiliated with FIA, an international organization of performing arts unions. The Equity emblem is our mark of excellence, www.actorsequity.org



The scenic, costume, lighting and sound 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

RICK BOYNTON Creative Producer

GARY GRIFFIN Associate Artistic Director

BOR MASON Artistic Associate/ Casting Director

HEATHER SCHMUCKER

Associate Producer

DOREEN SAYEGH Producing Associate / Manager of International and Special Projects

LAURA DURHAM Casting Associate

**ROSIE BROSS** Producing Office Assistant

RINSKA CARRASCO The Taming of the Shrew

Assistant Director NATE SCHWARTZ

The Taming of the Shrew

MIKEY GRAY Assistant to the Creative Producer

REBECCA MARSHALLA Casting Intern

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SAMANTHA BRAZILLER **Executive Assistant** 

HOLLY WILINSKI Assistant Company Manager

**KEVIN SPELLMAN** Manager, Special Projects: The Yard

JAVIER DUBON Arts Leadership Fellow **EDUCATION AND** COMMUNITY **ENGAGEMENT** 

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JASON HARRINGTON Education Outreach Manager

**MOLLY TRUGLIA** Learning Programs Manager

**ROXANNA CONNER** Education Associate

**ELIZABETH LYLE** Education Intern

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LAURA MIKULSKI Advancement Manager/ VIP Concierae

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JENNIFER JONES Marketing Assistant/Office Administrator

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JEFF WILLIAMS Associate Director of Production

JOHANNAH HAII Production Coordinator

**EMMALINE KEDDY-HECTOR** Production Office Manager

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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.

## Lost and Won

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

"When shall we three meet again?" asks the First Witch in the opening moment of *Macbeth*. The second witch's answer:

When the hurly-burly's done, When the battle's lost and won.

In *Macbeth*, losing and winning begin as a binary—an either-or—but quickly blur into something more complex. Macbeth decisively wins that battle of which the witches speak, and in the wake of that victory, "wins" the kingship too. And then proceeds to lose it all: self, wife, life. Tragedy, as Shakespeare often shows (and as we can recently attest) can readily begin with "winning," catastrophically misconstrued.

Comedy is more generous; it generally transmutes losing into winning. For many, though, *The Taming of the Shrew* looms as a troubling exception. The play draws on a queasy-making tradition of jokes and anecdotes about husbands browbeating their wives into submission, and it culminates (spoiler alert!) in a speech expressing what seems total surrender, delivered by a wife who for most of the play has furiously resisted the attempts of any man (father, husband, wide-eyed onlookers) to mock or thwart her fierce autonomy. *The Taming of the Shrew* can thereby seem to fulfill its title's prophecy all too easily. He wins, she loses, patriarchy prevails. In response, readers, playgoers, and show-shapers have for generations echoed the plaintive Peggy Lee: Is that all there is?

It's a genuine and unsettling question. For the play's many skeptics, the answer is an absolute yes: *Shrew* is too imbued with the benighted convictions of its own historical moment to do anything subtler than document and (worse yet) advocate them.



But for the *Shrew*'s admirers (I'm one), the answer can be more complicated, more hopeful, and more fun. Shakespeare does much in the play to mess with our very notions of winning and losing; he blurs the two into something new.

Shakespeare does much in the play to mess with our very notions of winning and losing; he blurs the two into something new. Great drama, we're taught in grammar school, depends on conflict. The core Greek word was agon, "struggle"—and the dramatic impact of the agon depends in large measure on the intense, matched powers of the agonists. In order to make the struggle work, Shakespeare had to make the strugglers worthy: passionate, witty, theatrically hypnotic.

He never, ever failed. From the first moments of their first confrontation, the mighty agonists

Katherine and Petruchio launch themselves far beyond the stereotypes—rabid Fury, bullet-headed misogynist—of then-standard taming tales into a new stratosphere of sexual combat. Exchanging verbal barbs, matching word against word with the speedy dexterity of mighty beboppers trading riffs on a magnificent night, they make their way into one of comedy's highest places of elation—where characters and audience discover in tandem a new modality of fun. By scene's end they're still ostensibly at fearsome odds with one another, and there is considerable cruelty to come. But their sparring has already made them impassioned partners, whether they as yet detect the shift or not.

But what then of Katherine's seeming submission to Petruchio in the end? Well, to echo Facebook, it's complicated. From their first encounter onward, we've detected in the pair an impulse toward collaboration that underlies the combat; over time they come to see it clearer too, and to bring it to the fore, in a giddy mix of theater and sport: they provide high-wattage performances for each other's delectation, for ours, and in this final scene for the friends and family who gape at what they take as proof of Petruchio's victory and Kate's defeat.

For us, though, who've accompanied the couple on their whole hard ride, this moment can read less as contest than as well-learned teamwork, a victory shared (rather than sundered) in the newfound depths of their own souls.

 $_{6}$  Fall 2017 | The Taming of the Shrew www.chicagoshakes.com  $_{37}$ 

"You complete me," says Jerry Maguire, in a clause that has become muchmocked shorthand for the way rom-coms generally work. Shakespeare, here near the origins of rom-com, spells out the process in glorious Elizabethan longhand. The object in love, as in any endeavor worth the undertaking, is nothing so simplistic as subordination; it's the much more complex process of completion.

Ron West, who has crafted a new frame for Chicago Shakespeare's all-women production, flips Shakespeare's premise from the ludicrous to the aspirational.

In the original version of the play, Shakespeare clinched this point with a little skit at the outset, in which a drunken beggar is tricked into believing that he is a wealthy nobleman with a submissive wife; the play of Petruchio and Kate is then performed for his befuddled entertainment. The skit exposes the masculine desire for absolute dominion as a ludicrously misguided self-delusion—a drunkard's dream if ever we've seen one.

Ron West, who has crafted a new frame for Chicago Shakespeare's all-women production,

flips Shakespeare's premise from the ludicrous to the aspirational. The women's suffragists, who in West's reworking both perform and watch the play, are (unlike Shakespeare's drunkard) possessed by a dream worth dreaming—one that we know they will soon attain, and that will ultimately confer grace and gain on the entire country, even on those who sought to thwart it.

The world is always awash (and perhaps never more so than now) in narrow, impoverished, zero-sum reckonings of winning and losing, whereby one group's gain must inevitably entail another's loss. So the play, done this way at this historical moment, may proffer a welcome respite: the opportunity to revel for a few hours of comedic comfort in other times, other paradigms, including our own possible future: a future like the one perhaps conjured by Shakespeare in his *Shrew*, and by the suffragists in this version of it, wherein what may seem momentarily a zero-sum matter of winners and losers turns out to entail something more tender: everybody wins, in the only ways that really count.

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