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# Contents



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

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About Chicago Shakespeare 5

A Conversation with  
the Director 6

Cast 12

Playgoer's Guide 13

Profiles 14

The First Folio at 400 24

*Part of the John W. and Jeanne M. Rowe  
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"O earth, I will  
befriend thee."

—W.S.





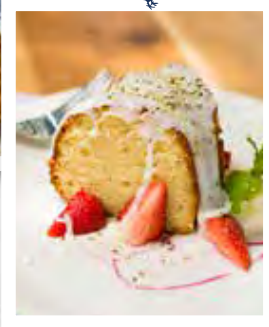
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# About CST

A Regional Tony Award recipient, Chicago Shakespeare Theater produces a bold and innovative year-round season—plays, musicals, world premieres, family productions, and theatrical presentations from around the globe—alongside education programming for students, teachers, and lifelong learners, and engagement with communities across the city.

Founded in 1986, the Theater has evolved to present as many as twenty productions and 650 performances annually and has been honored with numerous awards. Chicago Shakespeare is the city's leading presenter of international work and has toured its own productions to five continents. The Theater is also dedicated to welcoming the next generation of theatergoers.

A national leader in the field, the Theater's arts-in-literacy programs support the work in classrooms across the region for tens of thousands of students each year by bringing complex texts to life onstage and through professional learning opportunities for teachers. Now in its twelfth year, Chicago Shakespeare in the Parks remains a key component of CoLab, the Theater's year-round program rooted in engagement with neighborhoods and collaborations with local artists.

As a nonprofit organization, Chicago Shakespeare is, at its core, about people: connecting audiences and artists, partnering with teachers and students, and sharing with friends and neighbors. It is in this spirit that the Theater upholds its commitment to be an increasingly diverse, equitable, inclusive, and accessible organization. The Theater strives to engage today's artists and audiences in active and critical conversations with the work of its namesake, William Shakespeare.

Located on Chicago's iconic Navy Pier, Chicago Shakespeare's campus features the Jentes Family Courtyard Theater, The Yard at Chicago Shakespeare, and the Thoma Theater Upstairs. Onstage, in classrooms and neighborhoods across the city, and in venues around the world, Chicago Shakespeare is a multifaceted cultural hub—inviting audiences, artists, and community members to share powerful stories that connect and inspire.

## BOARD OF DIRECTORS

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### *In Memoriam*

Richard J. Franke

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# A Conversation with the Director

**Director Tyrone Phillips talked about his vision for *Twelfth Night* with the staff of Chicago Shakespeare.**

**Why are you excited to direct *Twelfth Night*? What about this play speaks to you?**

**Tyrone Phillips:** What's not to be excited about: it's a comedy and it's all about love. This play asks the question, how do you show love and receive love—from yourself and from your community? Are you free enough to express who you are every day? Because if you are, that's when you can love someone else.

When I think about love, I think about my parents. I'm a first-generation Jamaican American, so we're setting Illyria in the Caribbean, though not Jamaica specifically. It's about different cultures coming together—celebrating and becoming a community. You're going to feel like you're on vacation when you experience the music and colors and energy in the world of this play.

**In addition to love, what other themes are you exploring?**

Isolation, believe it or not, and grief. What does it mean to go through a period of grief... and when are you ready to move on? At the beginning of this play, Olivia is considering what it means to grieve her brother's death. When we meet Viola, she's lost her brother...or so she thinks. When you lose a part of yourself, how do you continue? That is embedded in this piece.

**Can you talk about the role of gender in *Twelfth Night*?**

I feel like Shakespeare was ahead of his time when he explored gender and gender roles in this play. I'm always about breaking those rules imposed on us by society, about looking at each other as humans first. It's fun for Viola to be able to try on a different gender, and I hope to tease out the differences between genders and ultimately what it means not to conform. People can seek love as whoever they authentically are: "this is what I'm

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## TWELFTH NIGHT

- BY WILLIAM SHAKESPEARE
- DIRECTED BY TYRONE PHILLIPS
- COURTYARD THEATER
- OCTOBER 25–  
NOVEMBER 26, 2023
- 312.595.5600
- [WWW.CHICAGOSHAKES.COM](https://WWW.CHICAGOSHAKES.COM)



bringing to the table, and this is how I want to communicate.”  
I think our audience is ready for this conversation.

### **Tell us about your journey with Shakespeare and Chicago Shakespeare Theater.**

I remember being in high school and coming to see a Shakespeare play on a field trip right here at Chicago Shakespeare. I had this realization, “Oh, I think I can do that.” It’s a full-circle moment to be directing a production where I first thought about myself being on stage. I feel like people of color sometimes perceive that there’s a barrier to Shakespeare, and luckily I had this experience early on that made me feel like I could be a part of it. Since then, I’ve performed here in *A Midsummer Night’s Dream* and Chicago Shakespeare in the Parks. I have been able to assistant direct and dramaturg on several projects, as well as direct the filmed *I, Cinna* during the pandemic... and now this!

**People can seek  
love as whoever  
they authentically  
are... I think our  
audience is  
ready for this  
conversation.**

I love the Courtyard Theater, there’s nothing quite like it. Most of the audience can see one another. I think magic happens when you’re able to watch the work of art but also see yourself reflected in another person. What is moving them? What makes them laugh? There’s something so communal about that, which I love. The audience completes the storytelling.

### **Why do you love making theater in Chicago—with Chicago artists and for Chicago audiences?**


There is no place like Chicago to be an artist. As a theater lover, this has always been home for me. A lot of my work is in diversity and inclusion, so I felt like I couldn’t go to another city, another place, if that sense of home wasn’t right.

To me, Chicago is all about the people, the grind... the diversity of race, gender, class. I feel like Chicago understands what it means to be a human, what it means to be a neighbor. I love creating here, it’s my home. I’ll be in Chicago for a very long time. ■

*pictured: Tyrone Phillips, photo by joe mazza*

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# WELCOME

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As you get settled into your seats today, we want to extend our sincere gratitude to you for supporting the Theater's work and being an essential part of this remarkable company.

You play a critical role in making the work on the stage, in classrooms and the community possible. It is your partnership that empowers artists to do their very best work, and we are committed to engaging the highest caliber of artists to create the riveting, world-class productions that are at the heart of our mission. We're excited to hear what you love most about Chicago Shakespeare and your hopes for our shared future.

It is our greatest honor to build upon the remarkable foundation our predecessors Barbara Gaines and Criss Henderson, the Theater staff, board of directors, and you—our audiences—have built. We know we will continue to build that legacy together.

We're dedicated to giving this great city a thriving and ambitious theater and look forward to going on this journey with you.

Our most sincere thanks,

**Edward Hall**

Artistic Director

*Carl and Marilynn Thoma Chair*

**Kimberly Motes**

Executive Director

presents

# TWELFTH NIGHT

by **WILLIAM SHAKESPEARE**

Scenic Design  
**SYDNEY LYNNE**

Costume Design  
**CHRISTINE PASCUAL**

Lighting Design  
**XAVIER PIERCE**

Projection Design  
**MIKE TUTAJ**

Sound Design  
**WILLOW JAMES**

Music Direction  
**ROBERT REDDRICK**

Movement Direction  
**SADIRA MUHAMMAD**

Verse Coach  
**KEVIN GUDAHL**

Casting  
**BOB MASON**

Production Stage Manager  
**JESSICA FORELLA**

directed by **TYRONE PHILLIPS**

---

Welcome. If we can help accommodate you during your visit, please speak with our House Manager. Please note that haze, strobe lights, and prop weaponry will be used in this performance. 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.

**The performance will run 1 hour 40 minutes with no intermission.**

# Cast

(order of appearance)

Viola, *later disguised as Cesario*  
Captain, *of the wrecked ship, befriendng Viola*  
Orsino, *Duke of Illyria*  
Curio, *gentleman attending on the Duke*  
Valentine, *gentleman attending on the Duke*  
Sir Toby Belch, *Olivia’s uncle*  
Maria, *Olivia’s waiting gentlewoman*  
Sir Andrew Aguecheek, *Sir Toby’s companion*  
Feste, *jester to Olivia*  
Olivia, *a countess*  
Malvolio, *Olivia’s Steward*  
Gentlewoman, *in Olivia’s court*  
Antonio, *another sea-captain, befriendng Sebastian*  
Sebastian, *Viola’s twin brother*  
Fabian, *a member of Olivia’s household*  
Second Officer, *in the service of the Duke*  
First Officer, *in the service of the Duke*  
Priest

JAEDA LAVONNE  
ADAM POSS\*  
YAO DOGBE\*  
ROBERTO MÁNTICA  
NAPHTALI CURRY  
RONALD L. CONNER\*  
DANIELLE DAVIS\*  
ALEX GOODRICH\*  
ISRAEL ERRON FORD\*  
CHRISTIANA CLARK\*  
PAUL OAKLEY STOVALL\*  
ARIELLE LEVERETT\*  
ADAM POSS\*  
JUSTEN ROSS\*  
SHELBY LYNN BIAS  
NAPHTALI CURRY  
ROBERTO MÁNTICA  
NAPHTALI CURRY

Understudies never substitute for listed players unless a specific announcement is made at the time of the performance: **Christian Andrews** for *Sir Andrew Aguecheek*; **Ernest Bentley\*** for *Malvolio, Orsino*; **Shelby Lynn Bias** for *Maria*; **Cereyna J. Bougouneau** for *Gentlewoman, Viola*; **Blake Hamilton Currie** for *Curio, Fabian, Valentine*; **Naphtali Curry** for *Sebastian*; **Donterrio\*** for *Feste*; **Dylan J. Fleming** for *Sir Toby Belch, Valentine*; **Arielle Leverett\*** for *Viola, Olivia*; **Roberto Mántica** for *Antonio, Captain*

Production Stage Manager **JESSICA FORELLA\***  
Assistant Stage Manager **MICHAEL GEORGE\***

*\*denotes member of Actors’ Equity Association.*

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# Playgoer's Guide

## THE STORY

Duke Orsino is pining for the love of the Countess Olivia, who has declared seven years of mourning for her dead brother and will see no one. And so, matters of love in Illyria are at a stalemate—for the time being.

Then a violent storm at sea deposits young Viola upon Illyria's shore. She fears her twin brother Sebastian has died. Assuming the disguise of a young male page for safety, Viola as "Cesario" seeks employment in Duke Orsino's household. Orsino takes Cesario into his confidence and sends the page as his ambassador of love to Olivia. Viola dutifully undertakes her new responsibility, though she herself has fallen in love with Orsino. Face to face with Olivia, Cesario urges the Countess to drop her veil of mourning. As she does, Olivia falls in love with the young stranger.

The Countess' household is in an uproar. Her uncle Sir Toby Belch and his sidekick Sir Andrew Aguecheek, who also hopes to win Olivia, drink late into the nights. Her clown, Feste, brings both laughter and sometimes melancholy to the court through his music and musings. Olivia attempts to maintain order through her steward Malvolio, hated by all as a self-righteous puritan. With the assistance of Toby and Andrew, Olivia's gentlewoman Maria plots their revenge: a forged letter of love to Malvolio, ostensibly from Olivia. Malvolio's adversaries gather to observe the scene with delight as he presents himself to his mistress, precisely as instructed by the letter—cross-gartered, yellow-stockinged, and smiling. Dismayed by her steward's odd behavior, Olivia entrusts him to the care of her uncle, who proceeds to lock Malvolio up to cure him of his "madness."

Viola does not know that her lost brother and look-alike, Sebastian, is alive and newly arrived in Illyria, guided by his newfound friend, the sailor Antonio. Urged on by Toby Belch, the reluctant Aguecheek challenges Cesario to a duel and ends up roundly defeated by Viola's male doppelganger. Olivia makes the same mistake: begging once more for Cesario's love, she is stunned when he readily agrees to marry her. No one is more shocked, of course, than Viola when she hears report of Cesario's marriage to the Countess. The appearance of the real Sebastian and the reunion of brother and sister set almost all right in Illyria. ■

# Profiles



## SHELBY LYNN BIAS

(Fabian/Ensemble)

**CHICAGO SHAKESPEARE:** understudy in Chicago Shakespeare in the Parks *DREAM*. **CHICAGO:** Jo March in *Little Women* (First Folio Theatre);

Mona/Ensemble in *Cat's Cradle*, Isadora in *Middle Passage*, Eleanor Tilney in *Northanger Abbey* (Lifeline Theatre); Rosetta understudy in *Marie & Rosetta* (Northlight Theatre). **INTERNATIONAL:** Janine in *Scorched*, Elizabeth Sawyer in *The Witch of Edmonton* (The Royal Conservatoire of Scotland); Phoebe in *As You Like It* (Bard in the Botanics). **EDUCATION:** MA in classical and contemporary text acting, The Royal Conservatoire of Scotland.



## CHRISTIANA CLARK

(Olivia) **CHICAGO**

**SHAKESPEARE:** *All's Well That Ends Well*, Short Shakespeare! *A Midsummer Night's Dream*. **CHICAGO:** *the ripple, the wave*

*that carried me home*, *The Notebooks of Leonardo Da Vinci*, *The Winter's Tale*, *The Trinity River Plays* (Goodman Theatre). **OFF BROADWAY:** *Flex* (Lincoln Center Theater); 59E59 Theatre. **REGIONAL:** Oregon Shakespeare Festival, Guthrie Theater, Shakespeare Theatre Company, Dallas Theatre Center, Baltimore Center Stage, Wallis Annenberg Center for the Performing Arts, Penumbra Theatre, Pillsbury House and Theatre, Mixed Blood Theatre, Jungle Theater, Ten Thousand Things Theater, South Coast Repertory. **FILM:** *Stuck Between Stations*, *Candyman*. **TELEVISION:** *Law & Order: Organized Crime*, *Chicago Fire* (NBC); *FBI Most Wanted* (CBS); *The Choo Choo Bob Show* (Qubo). **EDUCATION:** American Academy of Dramatic Arts, L.A.



## RONALD L. CONNER

(Sir Toby Belch)

**CHICAGO SHAKESPEARE:** Sir Toby Belch in Chicago Shakespeare in the Parks and Short Shakespeare! productions of *Twelfth Night*, Chicago

Shakespeare in the Parks: *Shakespeare's Greatest Hits*, Short Shakespeare! productions of *Romeo and Juliet*, *The Taming of the Shrew*. **CHICAGO:** Congo Square Theatre, Goodman Theatre, Court Theatre, TimeLine Theatre Company, Pegasus Players, Urban Theatre Company. **REGIONAL:** St. Louis Black Repertory Company, Berkeley Repertory Theatre, Geva Theatre, Olney Theatre, Ensemble Theatre of Cincinnati, Portland Stage. **FILM:** *Chasing the Blues* (STARZ/Amazon Prime); *The Secret Santa* (TLC); *Christmas Again* (Disney Channel). **TELEVISION:** *Southside* (Comedy Central/HBO MAX); *The Chi* (Showtime); *Justified*, *City Primeval* (FX); *Chicago PD*, *Chicago Med* (NBC); *Empire* (FOX); *Sirens* (USA). Conner is an ensemble member at Congo Square Theatre.



## NAPHTALI CURRY

(Valentine/Second Officer/Priest/Dance Captain) **CHICAGO**

**SHAKESPEARE:** Debut. **CHICAGO:** *The Real Housewives of Motown* (Black Ensemble

Theatre); *Rent* (Porchlight Music Theatre). **EDUCATION:** BFA in musical theatre, University of Arizona.



## DANIELLE DAVIS

(Maria) **CHICAGO SHAKESPEARE:**

*Romeo and Juliet*, Chicago Shakespeare in the Parks productions of *DREAM* and *A Midsummer Night's Dream*. **CHICAGO:** *Clyde's*,

*The Music Man* (Goodman Theatre); *Holiday Inn* (Joseph Jefferson Award Nomination-Performer in a Supporting Role); *A Christmas Carol* (Drury Lane Theatre); *BLKS* (Steppenwolf Theatre Company);

*Fun Home* (Victory Gardens Theater); *An Octoroon* (Definition Theatre, Ensemble Member); Theo Ubique Cabaret Theatre, Rivendell Theatre Ensemble. **REGIONAL:** *How to Catch Creation* (Geva Theatre). **TELEVISION:** *The Chi*, *Shameless* (Showtime); *Chicago PD* (NBC); *Empire* (FOX); *Sense8*, *Easy* (Netflix).



## YAO DOGBE (*Orsino*)

**CHICAGO SHAKESPEARE:** Short Shakespeare! *Macbeth*, *Measure for Measure*. **CHICAGO:** *Intimate Apparel* (Northlight Theatre); *Routes* (Remy Bumpo

Theatre Company). **OFF BROADWAY:** *The Doctor* (Park Avenue Armory); *Nollywood Dreams* (MCC Theater). **REGIONAL:** *Nollywood Dreams*, *Ohio State Murders* (Round House Theatre); *Fly* (Capital Repertory Theatre); *King Lear* (Shakespeare Theatre Company); *Cymbeline* (Utah Shakespeare Festival). **TOURS:** *Othello*, *Love's Labour's Lost* (Montana Shakespeare in the Parks); *Prince Caspian: The Chronicles of Narnia*, *Christmas Carol* (Hampstead Stage Company). **TELEVISION:** Everett D. Mitchell Documentary, *Homebound* (web series). **EDUCATION:** MFA in acting, University of Houston; BFA in fine arts and graphic design, Norfolk State University.



## ISRAEL ERRON FORD

(*Feste*) **CHICAGO SHAKESPEARE:** Debut. **OFF BROADWAY:** *Twelfth Night* (Classical Theatre of Harlem). **REGIONAL:** *The Inheritance* (Geffen Playhouse); *Father Comes*

*Home From The Wars: Parts 1, 2 & 3*, *Twelfth Night*, *Pharus Young in Choir Boy* (Yale Repertory Theatre); *Antony and Cleopatra* (Yale Cabaret); *La Cage aux Folles* (Cape Repertory Theatre); *Black Nativity* (Kenny Leon's True Colors Theatre Company). **TELEVISION:** *Rap Sh!t* (HBO MAX). **STREAMING:** *Cruel Intentions:*

*The Musical Live* (STELLAR). **EDUCATION:** BFA in musical theater, Carnegie Mellon University; MFA in acting, Yale School of Drama. **AWARDS:** 2016 Ovation Award.



## ALEX GOODRICH

(*Sir Andrew Aguecheek*) **CHICAGO SHAKESPEARE:** *It Came From Outer Space*, *Hamlet*, *Love's Labor's Lost*, *The Emperor's New Clothes*, *A Midsummer*

*Night's Dream*, *Seussical*, *The Taming of the Shrew*, *Disney's Aladdin*, *How Can You Run with a Shell on Your Back?*. **CHICAGO:** *The Mousetrap*, *Photograph 51*, *The Comedy of Errors*, *One Man Two Guvnors* (Court Theatre); *Miss Bennet: Christmas at Pemberley*, *Shining Lives*, *Civil War Christmas*, *She Stoops to Conquer* (Northlight Theatre); *Hero: the Musical* (Joseph Jefferson Award-Best Supporting Actor in a Musical), *Something Rotten!*, *She Loves Me*, *How to Succeed in Business Without Really Trying*, *Elf: the Musical*, *On the Town*, *For the Boys* (Marriott Theatre); *Old Jews Telling Jokes* (Royal George Theatre); *Everything Is Illuminated* (Next Theatre); *A Midsummer Night's Dream* (Indiana Repertory Theatre). **TELEVISION:** *Chicago Fire* (NBC); *Shining Girls* (Apple TV+).



## JAEDA LAVONNE (*Viola*)

**CHICAGO SHAKESPEARE:** Debut. **CHICAGO:** *The October Storm* (Raven Theatre); understudy in *Chlorine Sky* (Steppenwolf Theatre Company). **REGIONAL:**

*Toni Stone*, *Dance Nation* (Unicorn Theatre); *The Tempest* (Heart of America Shakespeare Festival/University of Missouri-Kansas City). **EDUCATION:** MFA in acting, University of Missouri-Kansas City. LaVonne is an adjunct professor at Morton College.



## ARIELLE LEVERETT

(Gentlewoman)

**CHICAGO SHAKESPEARE:**

Debut. **CHICAGO:**

*The Spectacularly Lamentable Trial of Miz Martha Washington* (Steppenwolf Theatre Company); *From the Mississippi Delta*

(Lifeline Theatre); *After the Blast* (Broken Nose Theatre); *Henry V* (First Folio Theatre); *Southern Gothic* (Windy City Playhouse); *WHITE* (Definition Theatre); *Ragtime* (Griffin Theatre); *The Good Fight* (Babes with Blades Theatre); *Richard III* (Muse of Fire Theatre Company). **REGIONAL:** *Dreamgirls*, *A Christmas Carol* (Milwaukee Repertory Theatre); *Romeo and Juliet*, *The Winter's Tale*, *Two Gentlemen of Verona* (Kentucky Shakespeare Festival); *The Sound of Music* (Parallel 45). **EDUCATION:** MFA in acting, Western Illinois University; BA in theatre, Grand Valley State University.



## ROBERTO MÁNTICA

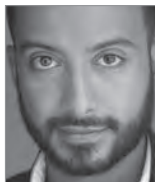
(Curio/First Officer)

**CHICAGO SHAKESPEARE:**

Debut. **CHICAGO:**

*Landladies* (Northlight Theater); *When Harry Met Rehab* (Greenhouse Theater Center); *Anna in*

*the Tropics* (Theater Wit). **REGIONAL:** *ReEntry* (Montana Repertory Theatre). **FILM:** *Lapse, Beyond, Continuance*. **TELEVISION:** *Chicago PD*, *Chicago Fire* (NBC); *The Red Line* (CBS); *Phillip K Dick's Electric Dreams* (Amazon Prime). **EDUCATION:** Associates in theater and film, Purdue University **AWARDS:** Best Short Film, Raw Science Film Festival for *Continuance* and *Beyond*.



## ADAM POSS

(Antonio/Captain/Fight Captain)

**CHICAGO SHAKESPEARE:**

Angelo in *Measure for Measure*. **CHICAGO:** Oedipus in *Oedipus el Rey*, *Queen* (Victory Gardens Theater); *A*

*Doll's House* (Writers Theatre); 2666, *Teddy Ferrara*, *The Magic Play*, *The Solid Sand Below*, *A Christmas Carol* (Goodman

Theatre); 1984, *Animals Out of Paper* (Steppenwolf Theatre Company); *The Lake Effect*, *Scorched* (Silk Road Rising); *Passage* (Remy Bumppo Theatre Company); *The Beats* (16th Street Theater). **REGIONAL:** Lady Macbeth in Robert O'Hara's *Macbeth* (Denver Center Theatre); Actors Theatre of Louisville, Studio Theatre, Milwaukee Repertory Theater, Indiana Repertory Theatre, Kansas City Repertory Theatre, Ensemble Theatre Company, TheatreWorks, St. Louis Shakespeare. **FILM:** *The Middle Distance*, *Bar Fight!*, *Another Happy Day*, *All Happy Families*, *The Drunk*, *The King of U.R.L.'s*, *Speed Dating*. **TELEVISION:** *Paper Girls* (Amazon); *Chicago Med*, *Chicago Fire*, *Chicago PD* (NBC); *The Big Leap*, *Empire*, *Controversy*, *No Apologies*, *The Chicago Code*, *The Mob Doctor*, *Crisis* (FOX); *Shameless* (Showtime). **EDUCATION:** BFA, The Theatre School, DePaul University. [www.adamposs.com](http://www.adamposs.com)



## JUSTEN ROSS

(Sebastian)

**CHICAGO SHAKESPEARE:**

Debut. **REGIONAL:**

*Choir Boy* (Philadelphia Theatre Company); *Start Down* (The Alliance Theatre). **FILM:** *Home*.

**TELEVISION:** *Somebody*

*Somewhere* (HBO). **EDUCATION:** BFA in acting, The Theatre School, DePaul University. **AWARDS:** 2023 Alliance Theatre Round 9 Atlanta Reiser Lab Artist, 2021 Princess Grace Scholar: Grace Le Vine Theater Honor, 2021 Top 10 Warner Bros Actors in Training Virtual Casting Initiative.



## PAUL OAKLEY STOVALL

(Malvolio) **CHICAGO**

**SHAKESPEARE:** Debut.

**CHICAGO:** *PLAY ON!*

(Goodman Theatre, Joseph Jefferson Award Nomination-Actor in a Leading Role, Musical);

Court Theatre, Steppenwolf Theatre Company, Northlight Theatre. **BROADWAY:** *A Strange Loop* (co-Producer; Tony Award). **TOURS:** *Hamilton*, *Rent*, *Once on This Island*. **REGIONAL:** La Jolla Playhouse, Seattle Repertory Theatre, Berkeley Repertory Theatre, Huntington Theatre Company,



Penumbra Theater, Repertory Theatre of St. Louis, Kansas City Repertory Theatre, Hartford Stage, McCarter Theatre, Oregon Shakespeare Festival. **FILM:** Robert Altman's *The Company*, John Cameron Mitchell's *Shortbus*; *Buffalo* (Lead Actor/Producer/Writer); *Charlotte* (Lead Actor/Producer/Writer); *Wolfe in Waiting* (Lead Actor/Producer); *Columbus* (Writer/Producer). **TELEVISION:** *Shameless*, *The Chi* (Showtime); *Chicago Fire* (NBC). **PLAYWRITING:** *Immediate Family* directed by Phylicia Rashad (Mark Taper Forum/Goodman Theatre, Joseph Jefferson Award Nomination/Celebration Theatre/Dog and Pony); *APE* (Dog and Pony); *Written by Phillis* with Marilyn Campbell (Quintessence, Barrymore Recommended); *ALKEBULAN: A New Musical Experience* (book, music and lyrics—O'Neill National Music Theatre Conference selection). @tallpowerpaul KernoFortoProductions.com



### CHRISTIAN ANDREWS

(Understudy) **CHICAGO SHAKESPEARE:** Debut. **EDUCATIONAL:** Flick in *Violet*, *Usher/God/Understanding* in *Everybody*, Narrator/Mysterious Man in *Into*

*the Woods*, Man 1 in *Songs for a New World* (Millikin University). **FILM:** *The Golden Sarcophaga*. **EDUCATION:** BFA in acting, Millikin University.



### ERNEST BENTLEY

(Understudy) **CHICAGO SHAKESPEARE:** Debut. **CHICAGO:** *Titanic* (Court Theatre); *Ohio State Murders* (Goodman Theatre). **REGIONAL:** Guthrie Theater, Asolo

Repertory Theater, The Acting Company, Crossroads Theater. **TELEVISION:** *Chicago Fire* (NBC). **EDUCATION:** BFA in theater, University of Minnesota; MFA in theater, Wayne State University.



### CEREYNA J. BOUGOUNEAU

(Understudy) **CHICAGO SHAKESPEARE:** Debut. **REGIONAL:** *Peter Pan* and *Wendy* (Kansas City Repertory Theatre); *Sense and Sensibility* (Indiana Repertory

Theatre); *Romeo and Juliet* (Lower Depths Theatre); *The House That Will Not Stand* (Marquette Theatre). **TELEVISION:** *Bruh* (BET+); *Chicago Med* (NBC).



### BLAKE HAMILTON CURRIE

(Understudy) **CHICAGO SHAKESPEARE:** Debut. **REGIONAL:** Shakespeare and Company, Endstation Theatre, Tennessee Shakespeare Company, Hattiloo Theatre, Bright

Star Touring Theatre. **EDUCATION:** BFA in theater, University of Memphis; MFA in acting, DePaul University. **AWARDS:** 2017 Ostrander Award.



### DONTERRIO (Understudy)

**CHICAGO SHAKESPEARE:** Debut. **CHICAGO:** *Personality: The Lloyd Price Musical* (Studebaker Theatre); *Leopoldstadt* (Court Theatre); *Spamilton*

(Royal George Theatre); *Sophisticated Ladies* (Porchlight Music Theatre); *Avenue Q* (Mercury Theatre Chicago) *Next to Normal* (Boho Theatre). **TOUR:** *Waitress* (1st National Tour); *Lookingglass Alice* (Lookingglass Theatre Company). **REGIONAL:** *Pounding Nails in the Floor with my Forehead* (Hundo4U Productions); *Sweeney Todd* (Denver Center for the Performing Arts); *Murder Ballad* (Cardinal Stage Company). **FILM:** *TwiceBorn*, *The Hive*. **TELEVISION:** *The 4400* (The CW); *Sirens* (USA); CashApp Commercial, McPick Two Commercial. **AWARD:** 2015 Joseph Jefferson. Donterrio was a professor of musical theatre at Roosevelt University and Columbia College Chicago and created "Six Lectures on Acting for the Musical Stage."



## DYLAN J. FLEMING

(Understudy) **CHICAGO SHAKESPEARE**: Debut. **REGIONAL**: *A Raisin in the Sun*, *A Midsummer Night's Dream* (Utah Shakespeare Festival); *Kill Move Paradise* (Rep

Stage); *Squeakers and Mr. Gumdrop* (Arts on the Horizon); *Day of Absence, The Raid* (Theater Alliance); *The Member of the Wedding* (1st Stage); *Macbeth* (We Happy Few Productions); *The Crucible* (Olney Theatre Center); *A Midsummer Night's Dream*, *As You Like It*, *Much Ado About Nothing* (Prince George's Shakespeare in the Park). **EDUCATION**: BA, Jackson State University; MFA, Catholic University.



## TYRONE PHILLIPS

(Director) **CHICAGO SHAKESPEARE**: *I, Cinna*; dramaturg for *Romeo and Juliet*; associate director for *Hamlet*, *Red Velvet*; actor in *A Midsummer Night's Dream*, *King*

*Charles III*, Chicago Shakespeare in the Parks *A Midsummer Night's Dream*. **CHICAGO**: *An Octoroon*, *A Doll's House*, *Genesis*, *The Brothers Size* (Definition Theatre); *George Orwell's 1984* (Steppenwolf Theatre Company); *Father Comes Home from the Wars* (Goodman Theatre). **REGIONAL**: *Assassins*, *A Christmas Carol*, *A Raisin in the Sun*, understudy in *The Mountaintop*, *Clybourne Park* (Milwaukee Repertory Theater). **FILM**: *Gimmick*, *Boss*, *Divergent*, *Fare Thee Well*. **TELEVISION**: *The Red Line* (CBS); *Chicago Justice* (NBC); McDonald's Mario-Kart Happy Meal commercial; DiGiorno's Don't Settle commercial.

**EDUCATION**: BFA in acting, University of Illinois Urbana Champaign; Shakespeare's Globe. Phillips is the founding artistic director of Chicago's Definition Theatre. He was selected as one of *Newcity* "Stage's Players 2019: The Fifty People Who Really Perform for Chicago."

## SYDNEY LYNNE (Scenic Designer) CHICAGO

**SHAKESPEARE**: Debut. **CHICAGO**: *What To Send Up When it Goes Down* (Lookingglass Theater/Congo Square Theater); *Campaigns, Inc.* (Timeline Theater); *cullud watah* (Victory Gardens Theater); *Is God Is* (A Red Orchid Theater); *Hoodoo Love* (Raven Theater). **REGIONAL**: Longwharf Theater, Barrington Stage Company, Baltimore Center Stage, Milwaukee Repertory Theater, Pyramid Theater, Phoenix Theater Company, Malz Jupiter Theater, Geva Theater. **EDUCATION**: Northwestern University. **AWARDS**: 2020 3Arts Award in Theatre.

## CHRISTINE PASCUAL (Costume Designer)

**CHICAGO SHAKESPEARE**: *I, Cinna*. **CHICAGO**: *Dance Nation*, *La Ruta* (Steppenwolf Theatre Company); *cullud watah*, *How to Defend Yourself*, *The First Deep Breath*, *Fade*, *We are Proud to Present, Disconnect*, *The Elaborate Entrance of Chad Deity* (Victory Gardens Theater); *Boulevard of Bold Dreams*, *Trouble in Mind*, *Oslo*, *Paradise Blue* (TimeLine Theatre Company); *Tiger Style!*, *East Texas Hot Links* (Writers Theatre); *Dutch Masters*, *The Light Fantastic* (Jackalope Theatre Company); *Two Trains Running*, *Seven Guitars* (Court Theatre). **OFF BROADWAY**: *The Elaborate Entrance of Chad Deity* (Second Stage Theater). **REGIONAL**: *The Niceties* (Milwaukee Repertory Theater); *Simpatico* (McCarter Theatre). **EDUCATION**: MFA in costume design, University of Illinois at Urbana-Champaign. **AWARDS**: 3Arts Awardee 2018, Henry Hewes nomination for *The Elaborate Entrance of Chad Deity* at Second Stage Theater.

## XAVIER PIERCE (Lighting Designer)

**CHICAGO SHAKESPEARE**: Debut. **CHICAGO**: Steppenwolf Theatre Company. **OFF BROADWAY**: Public Theater. **REGIONAL**: Oregon Shakespeare Festival, Guthrie Theater, McCarter Theatre Center, Alliance Theatre, Long Wharf Theatre, Repertory Theatre of St. Louis, Seattle Repertory Theatre, Arena Stage, California Shakespeare Theater, Cincinnati Playhouse in the Park, Indiana Repertory Theatre, Arden Theatre Company, PlayMakers

Repertory Company, Westport Country Playhouse, George Street Playhouse, Syracuse Stage, Two River Theatre Company, Olney Theatre Center, Intiman Theatre, Arizona Theatre Company, Florida Studio Theatre, Arkansas Shakespeare Theatre, Triad Stage, Charlotte Childrens Theatre, Crossroads Theatre. **EDUCATION:** MFA in design for stage and film, New York University Tisch School of the Arts.

**MIKE TUTAJ** (*Projection Designer*) **CHICAGO SHAKESPEARE:** over a dozen productions, including *Hamlet*, *Tug of War: Civil Strife*, *Ride the Cyclone*, *Sunday in the Park with George*. Tutaj has designed countless shows in Chicago, regionally and internationally. Tutaj is the Head of the Projection Design Program at the Theatre School, DePaul University. [www.miketutaj.com](http://www.miketutaj.com)

**WILLOW JAMES** (*Sound Designer*) **CHICAGO SHAKESPEARE:** Chicago Shakespeare in the Parks *The Hero Within*. **CHICAGO:** *The Nacirema Society* (Goodman Theatre); *Chlorine Sky* (Steppenwolf Theatre Company); *Alaiyo* (Definition Theatre); *Welcome to Matteson!* (Congo Square Theatre Company); *Blues for an Alabama Sky* (UIC Theatre). **REGIONAL:** American Players Theatre, Phoenix Theatre Indianapolis, Alleyway Theatre. **EDUCATION:** BA in theatre, Connecticut College. **AWARDS:** Joseph Jefferson nomination for Sound Design, 2022 & 2023; Black Theater Alliance Award for Best teaching artist with Court Theatre.

**ROBERT REDDRICK** (*Music Director*) **CHICAGO SHAKESPEARE:** Chicago Shakespeare in the Parks *The Hero Within*. **CHICAGO:** *Pump Boys and Dinettes* (Porchlight Music Theatre); *Women of Soul* (The Mercury Theater); *Will the Circle Be Unbroken* (Steppenwolf Traffic Series); *Project!* (Free Street Theatre). **DRUMMER:** *Guys and Dolls*, *Raisin!*, *Caroline or Change* (Court Theatre). **AWARDS:** seven-time recipient of Black Theater Alliance's Best Music Director, Joseph Jefferson Production-Revue for *You Can't Fake the Funk* (Black Ensemble Theater), Joseph Jefferson Production Musical-Large for *Caroline or Change* (Court Theatre). Reddrick has been the resident Music Director at the Black Ensemble Theater since 2009.

**SADIRA MUHAMMAD** (*Movement Director*) **CHICAGO SHAKESPEARE:** Debut. **CHICAGO:** *The Tragedy of King Christophe* (House Theater of Chicago); *Passport of Movement Across the African Diaspora* (Chicago Public Schools); *Rooted Reflections - Haiti* (Chicago Park District); dance artist in residence (Rootwork Gallery); After-School Matters showcase (South Region); *Rooted Reflections - Orisha* (Westside Congregation); *Rooted Reflections - West Indian Ritual* (Segundo Ruiz Belvis Cultural Center); Black Women's Choreographic Showcase (Beverly Arts Center).

**INTERNATIONAL:** Haiti, Jamaica, Barbados. **EDUCATION:** ten seasons Dance Africa Chicago training workshops with twenty companies of artists across the diaspora. Muhammad is interim Artistic Director of West Indian Dance Theater, serves as Adjunct Faculty of Dance at Governors State University, and has been a guest lecturer at Columbia College Chicago and DePaul University. Her work is Afro-Cultural dance as story and replication of historical, traditional, and customary lifestyles. Muhammad's trajectory in the dance studio and on stage is to project history through dance and claim the power of healing. Her solo body of work, *The Things We Carried/ Carry*, is a movement monologue on narratives across the Diaspora.

**KEVIN GUDAH** (*Verse Coach*) **CHICAGO SHAKESPEARE:** *Twelfth Night*, *Romeo and Juliet*, *A Midsummer Night's Dream*, *The Taming of the Shrew*, *The Tempest*, *Tug of War: Civil Strife*, *Julius Caesar*, *As You Like It*, *Timon of Athens*, *Macbeth*, *King Lear*, *Henry VIII*, *Henry IV Parts 1 and 2*, *Troilus and Cressida*, *The Comedy of Errors*. **CHICAGO ACTING:** Chicago Shakespeare Theater, Court Theatre, Goodman Theatre, Writers Theatre, Marriott Theatre, Northlight Theatre, Remy Bumppo Theatre Company, Drury Lane Theatre, Victory Gardens Theater. **INTERNATIONAL ACTING:** five seasons with Stratford Shakespeare Festival, Canadian Stage, Donmar Warehouse, Royal Shakespeare Company (Chicago Shakespeare tour). **FILM ACTING:** *While You Were Sleeping*, *Home Alone III*, *The Poker House*. **TELEVISION ACTING:** *Shining Girls* (Apple TV); *Chicago Fire*, *Crisis* (NBC); *Boss* (Starz); *Empire*, *The Chicago Code* (FOX); *Early Edition* (CBS). Gudahl is a multiple Joseph Jefferson Award recipient.

**JESSICA FORELLA** (*Production Stage Manager*) **CHICAGO SHAKESPEARE:** Debut. **CHICAGO:** *Dreamgirls* (Paramount Theatre); *Fun Home*, *Mies Julie*, *A Little Bit not Normal* (Victory Gardens Theater); *A Small Oak Tree Runs Red* (Congo Square Theatre Company); *The Scottsboro Boys*, *Sondheim on Sondheim*, *In the Heights*, *Side Show* (Porchlight Music Theatre); *The Hound of the Baskervilles*, *The Passion of Dracula* (Theatre-Hikes); *Melancholy Play: a chamber musical*, *The Language Archive*, *Tusk, Tusk* (Piven Theatre Workshop). **OFF BROADWAY:** *Twelfth Night*, *Malvolio* (Classical Theatre of Harlem); *Numbers Nerds* (CPA Theatricals). **REGIONAL/TOUR:** *The Polar Express* (Rail Events Productions); *Million Dollar Quartet* (Oregon Cabaret Theatre). **INTERNATIONAL:** *Thriller! Live* (The Flying Music Company); *Kiss Me, Kate* (The Watermill Theatre); *Burn the Floor*, *Million Dollar Quartet* (Norwegian Cruise Lines); *The Hunchback of Notre Dame* (The Richard Burton Company).

**MICHAEL GEORGE** (*Assistant Stage Manager*) **CHICAGO SHAKESPEARE:** Debut. **CHICAGO:** *Sweeney Todd* (Porchlight Music Theatre); *Million Dollar Quartet* (Apollo Theatre). **OFF BROADWAY:** *Twelfth Night* (Classical Theatre of Harlem); *The Light Princess* (New Victory Theater). **REGIONAL:** *The Light Princess* (American Repertory Theater I.A.T.T.); *The Wizard of Oz*, *9 to 5*, *Guadalupe in the Guestroom* (Creede Repertory Theatre). **TOUR:** *Blippi: The Musical* (RoundRoom Live); *The Cat in the Hat*, *Rock the Presidents* (Childsplay Theatre Company); *Encore!* (Chamber Theatre). Michael was the PSM for *The Polar Express Train Ride* (Rail Events Productions) for four seasons.

**BOB MASON** (*Artistic Associate/Casting Director*) recently celebrated his twenty-third anniversary as CST's casting director, where his credits include over 150 productions and programs and thirty-five plays in Shakespeare's canon. In addition to numerous productions with Chicago Shakespeare founder Barbara Gaines, other productions of note include: a host of Sondheim musicals (*Follies*, *Sunday in the Park with George*, *A Little Night Music*, *Passion*, *Road Show*, *Gypsy*, directed by Gary Griffin); *SIX* (CST, Broadway, A.R.T., Ordway Center, the Citadel); *Ride the Cyclone* directed by Rachel Rockwell

(CST, off Broadway at MCC Theater, Fifth Avenue Theatre/American Conservatory Theater, Alliance Theatre); *Rose Rage: Henry VI, Parts 1, 2 and 3*, directed by Edward Hall (CST, The Duke on 42nd Street); and *The Molière Comedies*, directed by and starring Brian Bedford. He also directed and co-created *Shakespeare Tonight* with Beckie Menzie, as part of CST's Shakespeare 400 Festival. Prior to casting, Mason enjoyed a career as a Joseph Jefferson Award-winning actor and singer and has been a visiting educator for Northwestern University, the School at Steppenwolf, the Guthrie Theater BFA program, Acting Studio Chicago, DePaul, Columbia, and Roosevelt University, among others.

**RICK BOYNTON** (*Creative Producer*) focuses on current and future artistic planning and production, as well as the development of all new plays, musicals, and adaptations for Chicago Shakespeare Theater (CST). Projects include: *SIX* (CST, American Repertory Theater, Citadel Theatre, Ordway Center for the Performing Arts, Broadway), *The Book of Joseph*, *Ride the Cyclone* (CST, MCC Theater, 5th Avenue Theatre / American Conservatory Theater, Alliance Theatre), *Sense and Sensibility* (CST, Old Globe), *Cadre* (co-director) (CST, Johannesburg, Grahamstown, Edinburgh, Vancouver), *Othello: The Remix* (CST, London, Germany, Edinburgh, South Korea, New York), *Funk It Up About Nothin'* (CST, Edinburgh, Australian tour, London), *A Flea in Her Ear* (CST, Williamstown Theatre Festival), *The Three Musketeers* (CST, Boston, London), *The Emperor's New Clothes*, *The Adventures of Pinocchio*, *Murder for Two* (CST, New York), and *The Feast: an intimate Tempest* (in collaboration with Redmoon Theater). Former artistic director of The Marriott Theatre and multiple Joseph Jefferson Award-winning actor, he has starred in productions nationally, including CST's production of *A Flea in Her Ear* as Camille (Joseph Jefferson 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. Boynton is a member of the Tony Awards Nominating



Committee. He has lectured at his alma mater Northwestern University and is the former president of the board of the National Alliance for Musical Theatre.



## EDWARD HALL

(Artistic Director, *Carl and Marilyn* Thoma Chair).

This marks a homecoming for Edward Hall, who directed the Jeff Award-winning *Rose Rage* trilogy at the

Theater in 2003 and will be directing the highly anticipated *Richard III* later this season. Edward has built his love of Shakespeare around original interpretations of the Bard's plays, staging acclaimed productions in London's West End and on tour around the globe. He led the UK's Hampstead Theatre for nearly a decade, transforming it into one of the nation's most successful theaters for new work development, with over 100 world premieres. He was the founder and Artistic Director of Propeller Shakespeare for twenty years touring across the US, Europe, Asia, and beyond. He has served as an Associate Director at the National Theatre and Old Vic in London. His extensive film and television credits include *Joy To The World* starring Timothy Spall, *Blithe Spirit* starring Dame Judi Dench, multiple HBO and BBC series, and the season 4 finale for *Downton Abbey*.



## KIMBERLY MOTES

(Executive Director)

Kimberly Motes joins CST this season after serving for over seven years as Managing Director for the Tony Award winning Children's Theatre

Company (CTC), the nation's largest and most acclaimed theater dedicated to multi-generational audiences. During her tenure, CTC produced 46 plays/musicals including 15 commissioned new works and six co-productions/transfers, increased contributed income, completed a \$25 million capital campaign, and achieved the highest ticket sales in its history. Kimberly has held leadership roles in the arts and higher education in Minnesota including Senior Vice President of Institutional Advancement at the University of St. Thomas, Vice President of Institutional Advancement for the College of Saint Benedict, Managing Director at Theater Latté Da, and Executive Director at the Cowles Center for Dance and the Performing Arts. Kimberly spent 13 years in Washington, DC where she was the Director of Development at Arena Stage and led adult arts education programming and a ballet training program with legendary ballerina Suzanne Farrell at the John F. Kennedy Center for the Performing Arts. Her career began at The Washington Ballet. She has also served on grant panels for the National Endowment for the Arts and the Minnesota State Arts Board.

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*Chicago Shakespeare productions are made possible in part by the Illinois Arts Council Agency and a CityArts Grant from the City of Chicago Department of Cultural Affairs and Special Events.*

*Chicago Shakespeare is a constituent of the Theatre Communications Group, Inc., the national service organization of non-profit theaters; National Alliance for Musical Theatre; Shakespeare Theatre Association; Arts Alliance Illinois; the League of Chicago Theatres; and Ingenuity, Inc.*



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](http://www.actorsequity.org)



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



**UNITED  
SCENIC  
ARTISTS**

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

# Staff

**EDWARD HALL**  
Artistic Director  
*Carl and Marilyn Thoma Chair*

**KIMBERLY NOTES**  
Executive Director

**RICK BOYNTON**  
Creative Producer

**KARA RIOPELLE**  
Managing Director

## ARTISTIC, EXECUTIVE & PRODUCING

**PAIGE WHITSON-MARTINI**  
Director of Producing

**DANIEL J. HESS**  
Producer, Artistic Engagement  
and Experience

**BOB MASON**  
Artistic Associate/  
Casting Director

**AISLINN FRANTZ**  
Associate Producer

**ALEXIS TAYLOR**  
Casting and Producing Associate

**TYLER MEREDITH**  
Interim Executive Assistant

**KARINA PATEL**  
Assistant to the  
Creative Producer

**DELANEY PIGGINS**  
Arts Leadership Fellow

**MICHELLE BESTER**  
*Twelfth Night*  
Assistant Director

**MATT HAWKINS**  
*Twelfth Night*  
Fight Choreographer

**GABY LABOTKA**  
*Twelfth Night*  
Intimacy Director

**NAPHTALI CURRY**  
*Twelfth Night*  
Dance Captain

**ADAM POSS**  
*Twelfth Night*  
Fight Captain

## EDUCATION

**NORA CARROLL**  
Interim Director  
of Education

**GRACE GRINDELL**  
Learning Programs Associate

**MERSEDEZ HOOVER**  
Education Programs Associate

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and Sales

**HANNAH KENNEDY**  
Director of Communications

**EMMA PERRIN**  
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Digital Media Manager

**LATANYA HODGES**  
Digital Marketing Manager

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**SCOTT LETSCHER**  
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Assistant House Manager

**NATALIE BRANDY**  
**JAZ FOWLKES**  
**MICAH HAZEL**  
**AURTHUR KING**  
**ASH PIERCE**  
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**SAM CASTILLO**  
**GRACE CUMMINGS**  
**LEAH JOHNSON**  
**OLIVIA LESLIE**  
**PHILIP MACALUSO**  
**JULIA RAVENSCROFT**  
**ADDISON ROBERTS**  
**ALEX ROSAS**  
**CLAIRE STEVENS**  
**BECKY WILSON**  
**ERIKA WILSON**  
**JADA WOODARDD**  
Guest Services Associates

**SUZIE GLOVER**  
**TANNER MCCORMICK**  
**CHAMAYA MOODY**  
**JACK SAUNDERS**  
**SHARAINA TURNAGE**  
Concessioners

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Director of Development

**MAKEDA COHRAN**  
Events Director

**CARLOS GARCÍA LEÓN**  
Individual Giving Manager

**FINLEY JONES**  
Development Coordinator

**NATHAN WETTER**  
Donor Services and  
Data Coordinator

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Director of Finance  
and Administration

**DAN THOMAS**  
Controller

**ALYSSE HUNTER**  
Assistant Controller

**GIANNA SCHUETZ**  
Company Manager and  
Human Resources Specialist

**ALEJANDRA SUJO**  
Accounting Associate

**AMAL SALEM**  
People Operations Assistant

## PRODUCTION

**MAC VAUGHEY**  
Director of Production

**ALEXA BERKOWITZ**  
Assistant Director  
of Production

## STAGE MANAGEMENT

**JESSICA FORELLA, AEA**  
*Twelfth Night*  
Production Stage Manager

**MICHAEL GEORGE, AEA**  
*Twelfth Night*  
Assistant Stage Manager

**MYA PICCIONE**  
*Twelfth Night*  
Production Assistant

**SCENERY****TYLER METOXEN**

Technical Director

**TOBI OSIBODO**

Stage Crew Head

**BRADLEY BURI**

Stage Crew Carpenter Head

**GRACE WEAVER**

Stage Crew Cover

**JACK BIRDWELL**

Stage Rigging Crew Head

**CHRISTOPHER CULVER**

House Technician

**NICOLAS CABRERA****AMBER HAHN****BOBBY NOE****KAT TAYLOR****RACHAEL NUCKLES**

Carpenters

**ALYSSA THOMPSON***Twelfth Night*

Assistant Scenic Designer

**SCOTT GERWITZ***Twelfth Night*

Scenic Charge Artist

**NIAMH SULLIVAN****PAIGE WILSON***Twelfth Night*

Scenic Painters

**COSTUMES****RYAN MAGNUSON**

Costume Department Manager

**CATHY TANTILLO**

Costume Design Assistant

**ASH BERG**

Draper/Workroom Supervisor

**TEAGAN ANDERSON**

First Hand

**MADLINE FELAUER****YAS MAPLE**

Stitchers

**JENN GIANGOLA**

Lead Dresser

**LAURA HOLT**

Dresser

**NAOMI ARROYO**

Swing Dresser

*Costumes for the character of Olivia made by The Costume Shop, Chicago***LIGHTING AND VIDEO****ALEC THORNE**

Lighting and Video

Department Manager

**ARIANNA BROWN**

Assistant Lighting and

Video Department Manager

**JOAN E. CLAUSSEN**

Lighting Crew Head

**SAMANTHA ANDERSON****EMILY BROWN****RYAN BURKLE****DUNCAN HON****EMMA LINNAE****ISH PETERSEN****MEIKE SCHMIDT****RILEY WOODS**

Electricians

**CHRIS FEURIG***Twelfth Night*

Assistant Lighting Designer

**PARKER MOLACEK***Twelfth Night*

Assistant Projection Designer

**SOUND****NICHOLAS POPE**

Sound Department Manager

and Resident Sound Designer

**DAN SCHRECK**

Sound Crew Head

**TYLER MALONE**

A2

**SAKYRAH MORRIS***Twelfth Night*

Assistant Sound Designer

**HAIR AND MAKE-UP****ASHLEY ADAMS**

Wig, Hair, and Make-up

Department Manager

**REBECCA WILSON**

Hair and Make-up Attendant

**SARAH COLLINS**

Wig Stylist

**PROPERTIES****ANNA KATHARINE MANTZ**

Properties Department Manager

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*Chicago Shakespeare Theater's John W. and Jeanne M. Rowe Inquiry and Exploration Series encompasses our varied audience enrichment programs relating to the artistry on our stages. With the participation of scholars, theater artists, and the Theater's professional staff, they provide thoughtful points of entry for engagement by our many audiences. Those who wish to dig deeper will be offered another lens through which to understand these great plays and the breathtaking art-making behind them.*

# The First Folio at 400

by Jill E. Gage



THE NEWBERRY

Curious people from all over visit the Newberry Library to research topics of interest, discover their family history, take classes, or learn something new and unexpected. Its copy of the First Folio (to our knowledge) is the only one you'll find in Chicago.

[www.newberry.org](http://www.newberry.org)

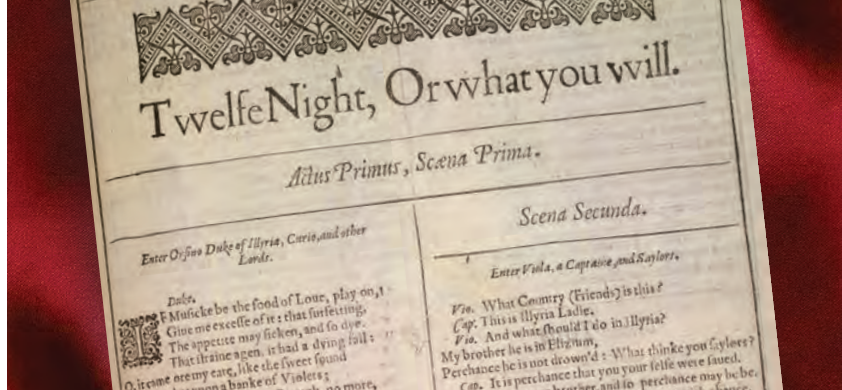
Jill E. Gage is the Custodian of the John M. Wing Foundation on the History of Printing and Bibliographer for British Literature and History at the Newberry Library.

As we celebrate the 400th anniversary of the publication of the most famous book in English literature, *Mr. William Shakespeare's Comedies, Histories & Tragedies* (generally referred to as the First Folio), it is perhaps the perfect moment to consider the book's history. Printed in 1623, it is the first published collection of Shakespeare's plays: it includes thirty-six, eighteen of which had not previously been printed. Without the First Folio, then, plays such as *Julius Caesar*, *Macbeth*, *The Tempest*—and *Twelfth Night*—might never have survived. It is estimated that about 750 copies of the book were printed; 235 survive. The only copy in Chicago is held by the Newberry Library.

It is also useful to mention what the First Folio is *not*. It is *not* everything that Shakespeare wrote (it does not include the plays *Pericles* and *The Two Noble Kinsmen*, nor does it include poetry). It is *not* the first printing of Shakespeare's plays. And having died seven years before the book's publication, Shakespeare was *not* involved in its creation. So then who did make it?

## The Rights to Shakespeare

In the early seventeenth century, printing rights differed from our modern system of copyright and authors did not own the rights to their own work. Instead, publishers could register works with the Stationers' Company, thereby gaining the right to print them—and they were sometimes printed from very dubious sources! Therefore, Edward Blount and Isaac Jaggard, the publishers of the folio, had to negotiate with several different people to obtain the rights. The publishers had the most difficulty gaining the rights to *Troilus and Cressida*. In fact, some copies of the First Folio already had been



sold by the time that *Troilus* was printed and added to the volume. Therefore, it is not included in the catalogue of plays at the beginning of the book.

### The Characters of the Folio

Negotiating the rights was just the first step for the publishers, because they also needed to provide edited texts for the printers. Even though 18 of the plays had already been printed, the texts of the plays for the folio were compiled using various combinations of previously printed individual plays (called quartos), foul manuscripts (rough drafts), fair manuscripts (finished copies), and manuscript prompt books (complete play texts marked with entrances, exits, stage cues, etc.). The editors attempted to create what they believed to be the most authoritative version of each play. While many people consider the First Folio to be the definitive edition of the plays, some modern editors prefer earlier editions of certain plays.

After the plays were edited for printing, they were distributed to compositors, whose job it was to set the type for the book. Compositors literally had to set each letter individually, taking pieces of type from a specially prepared case (this is the origin of the terms “uppercase” and “lowercase”). There were at least five, and possibly as many as nine compositors who worked on the book, and it is worth noting that they were working on four other books in the print shop at the same time. Compositors were handed a certain number of manuscript pages and expected to make that text fit on a single printed page—and they often needed to find creative solutions. As a result, some pages in the folio have text that is either squeezed together or extremely generously spaced. For example, on the last page of *Much Ado About Nothing*, verse is printed as prose, words are omitted, and abbreviated forms are used to save space.

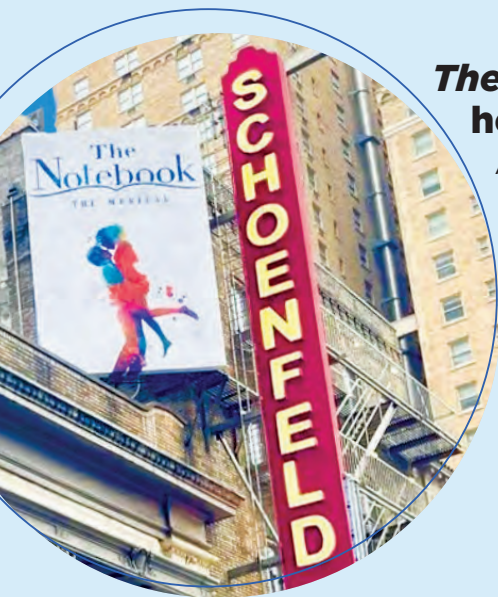
There were so many people involved in the creation of the Shakespeare folio and so many moving parts (literally!) that it is astonishing that the book got made at all. As in Shakespeare’s plays, the story of the First Folio is filled with characters from all walks of life who came to together to ensure that his work would survive, for as Shakespeare’s contemporary Ben Jonson wrote in the prefatory verses of the First Folio:

*Thou art a monument without a tomb, / And art alive still while thy book doth live / And we have wits to read, and praise to give.* ■



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