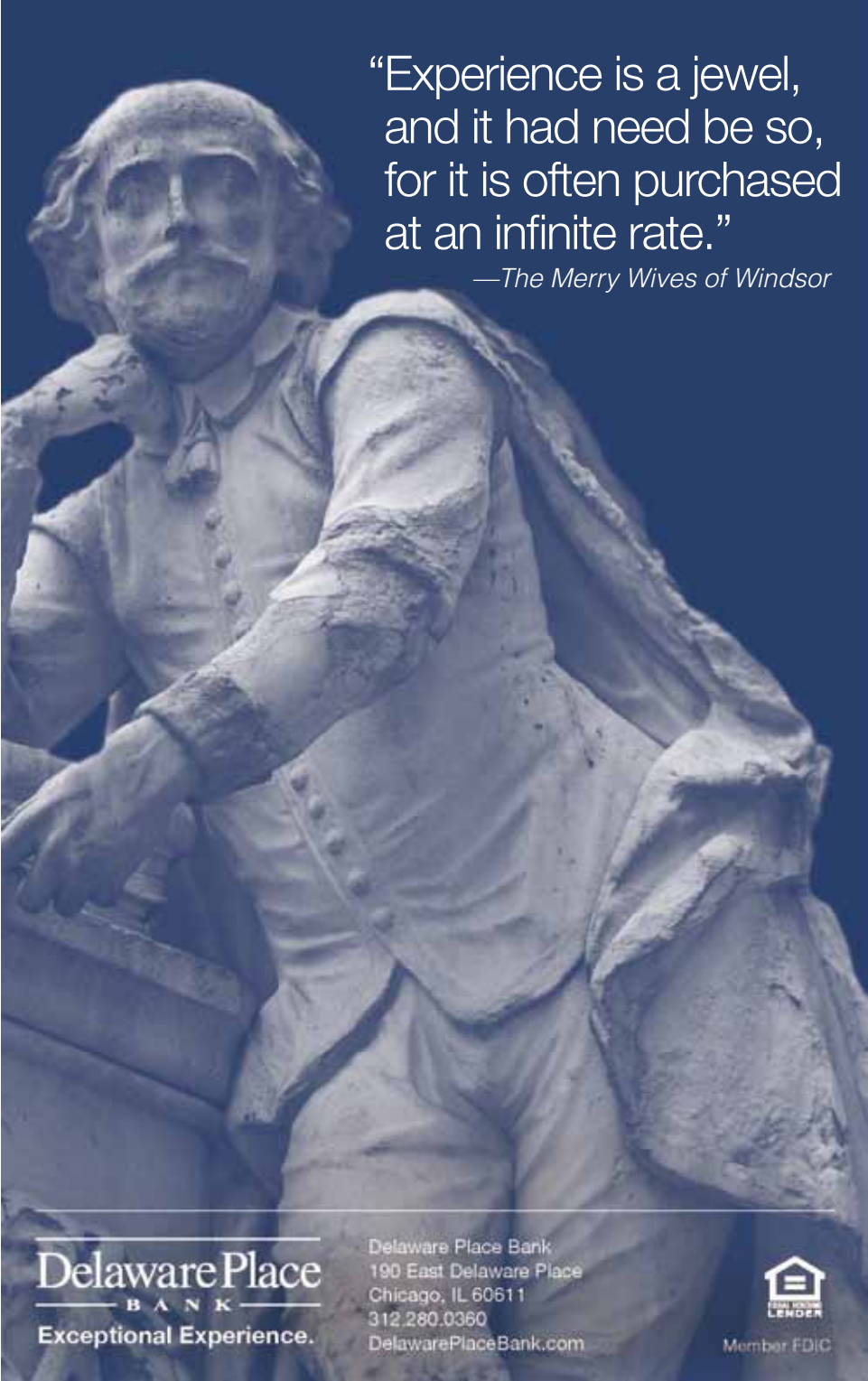


CYRANO DE BERGERAC

chicago
shakespeare theater
on navy pier



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at an infinite rate.”

—*The Merry Wives of Windsor*

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ARTISTIC DIRECTOR: Barbara Gaines
EXECUTIVE DIRECTOR: Criss Henderson

PICTURED, COVER AND ABOVE:
Harry Groener, photos by Michael Brosilow

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discusses Cyrano de Bergerac*

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*Scholar Stuart Sherman explores
Cyrano's visible soul—his panache.*



"O earth, I will
befriend thee."
—W.S.



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Welcome

A MESSAGE FROM



Barbara Gaines
Artistic Director



Criss Henderson
Executive Director



Sheli Z. Rosenberg
Chair, Board of Directors

DEAR FRIENDS,

Welcome to Chicago Shakespeare Theater. We are thrilled to have you with us as we open our 2013/14 season with *Cyrano de Bergerac*. This homage to poetry, love and panache is an adventurous tale illustrating how language and wit can define a man beyond his physical appearance. Under the exquisite direction of Penny Metropulos, actor Harry Groener returns to CST's stage in the play's title role, thus reuniting the dynamic (and Jeff Award-winning) duo behind the 2011 production of *The Madness of George III*. All told, it will take an ensemble of twenty-five actors and musicians to realize this epic theatrical journey today. We hope you enjoy the show!

As Chicago's home for Shakespeare, CST is not only dedicated to producing extraordinary productions reflective of the Bard's genius like *Cyrano de Bergerac*. Concurrent to the run of this play, our nationally recognized education programs will provide professional development workshops for English teachers and unite an ensemble of educators and students from a number of under-served Chicago Public Schools to create an abridged production of *Othello*—performed on this very stage, November 1-2. Fulfilling CST's role as Chicago's cultural ambassador, the fall World's Stage Series will import the innovative play *The Table* by UK-based collective Blind Summit, as we also export our production of *Othello: The Remix* to a return engagement in London. (Since premiering at Shakespeare's Globe in 2012, the production has toured to Germany, Scotland and South Korea.)

CST is proud to serve as a global theater reflective of the world-class city of Chicago. Thank you for your support of our work on stage, in the community and across the world! ■

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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, language and empathy for the human condition. We have evolved into a dynamic company, producing award-winning plays at our home on Navy Pier, throughout Chicago's schools and neighborhoods, and on stages around the world. We serve as a partner in literacy to Chicago Public Schools, working alongside English teachers to help struggling readers connect with Shakespeare in the classroom, and bringing his text to life on stage for 40,000 students every year. And each summer, 17,000 families and audience members of all ages welcome our free Chicago Shakespeare in the Parks into their neighborhoods across the far north, west and south sides of the city. Reflecting the global city we call home, CST is the leading producer of international work in Chicago and has toured our own plays abroad to Africa, Asia, Australia and Europe.

The Theater's tradition of excellence and civic leadership has been honored with numerous national and international awards, including the Regional Theater Tony Award, three Laurence Olivier Awards, and seventy total Joseph Jefferson Awards. CST was the 2012 recipient of the Folger Shakespeare Library's national Shakespeare Steward Award for our innovative teaching of Shakespeare in American classrooms. Among its many international engagements, CST participated in the Royal Shakespeare Company's 2006 Complete Works Festival and was selected to represent North America at the Globe to Globe festival as part of London's 2012 Cultural Olympiad. ■

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On the Boards



ON STAGE

In September, the Joseph Jefferson Award Committee honored Chicago Shakespeare Theater with nineteen nominations for productions throughout its 2012/13 Season—the most nominations received by any theater company this year. CST is grateful to have the ambitious creative vision and hard work of its artists acknowledged, proudly continuing the tradition of excellence that has propelled this theater to become a leading Chicago institution. CST artists, supporters, staff and audience alike congratulate the nominees from *Sunday in the Park with George*, *The School for Lies*, *Julius Caesar*, *Henry VIII* and *Othello: The Remix*. CST looks forward to joining its peers and fellow nominees to celebrate the exceptional artistry and extraordinary talent that make Chicago a world-class city, renowned for its theatrical richness and innovation. The 45th Annual Jeff Awards will be presented at Drury Lane Oakbrook on Monday, November 4.



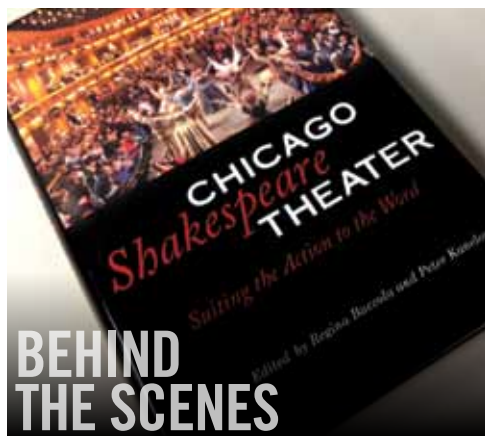
IN THE COMMUNITY

Chicago Shakespeare believes that Shakespeare speaks to everyone. Driven by this commitment, the cast members of CST's celebrated production, *Othello: The Remix*, performed for two special engagements this summer at the Cook County Department of Corrections for more than 600 inmates engaged in rehabilitation programs in preparation for release. This internationally traveled and acclaimed piece, created by Chicago artists The Q Brothers in collaboration with CST Creative Producer Rick Boynton, retells Shakespeare's story of pride, betrayal and jealousy in the high-energy, streetwise vernacular of hip hop. Following each performance, the cast engaged with its audiences in Q & A, expanding on parallels between the 400-year-old play's themes and their own personal journeys.

PHOTO CREDITS (FROM LEFT): Jason Danieleley and Carmen Cusack in *Sunday in the Park with George* (2012); Sello Motloung, Lillian Tshabalala and Omphile Molusi in *Cadre* (2013); photos by Liz Lauren and Chuck Osgood.



Recently CST made debut performances in South Africa and South Korea, introducing our unique brand of storytelling to audiences across the globe and forging partnerships with some of the world's most esteemed arts festivals. In South Africa, *Cadre*, CST's co-production with The Market Theatre of Johannesburg, traveled to Grahamstown as part of the National Arts Festival, the most expansive annual celebration of the arts on the African continent. In August, *Othello: The Remix* marked the Theater's Asian debut at the Daejeon Arts and Culture Festival, outside of Seoul. Both productions subsequently toured to the UK, with *Cadre* at the 2013 Edinburgh Festival Fringe and *Othello: The Remix* at the Unicorn Theatre in London. This coming January, *Othello: The Remix* will play at the Sydney Festival in Australia, bringing CST's global reach to four continents in the span of a single year.



Looking back at the first twenty-five years of Chicago Shakespeare's rich history, CST Scholar-in-Residence Regina Buccola, Ph.D. collaborated with co-editor Peter Kanelos, Ph.D. in the newly published book, *Chicago Shakespeare Theater: Suiting the Action to the Word*. The collection of original essays and interviews includes, among many: Shakespearean scholar Wendy Wall; theater artist Simon Callow; national and international theater critics Terry Teachout and Michael Billington; and CST founders Artistic Director Barbara Gaines and Executive Director Criss Henderson. *Chicago Shakespeare Theater: Suiting the Action to the Word* examines the Theater's international reputation—and the artistic vision and acumen behind it. The book is available at the CST Bookstall and through Northern Illinois University Press. ■

Cyrano's Long Thought



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

CYRANO DE BERGERAC

BY EDMOND ROSTAND
TRANSLATED AND
ADAPTED FOR THE STAGE BY
ANTHONY BURGESS

- DIRECTED BY
PENNY METROPULOS
- COURTYARD THEATER
- SEPTEMBER 24–
NOVEMBER 10, 2013
- 312.595.5600
- WWW.CHICAGOSHAKES.COM



Director of
Cyrano de Bergerac
Penny Metropulos

When she began the rehearsal process with her cast, Director Penny Metropulos sat down with Director of Education Marilyn Halperin to talk about her production of *Cyrano de Bergerac*.

Penny, we're delighted to be welcoming you back to Chicago Shakespeare—and, with you, Harry Groener, who played your George III when you directed *The Madness of George III* here in 2011.

At first rehearsal when the entire CST staff and *Cyrano* cast gathers together in the room, I was so moved by listening to not only who everybody was but by what everybody *does* here—including our 'wig knotters,' who are constructing the 40 wigs for this production. Think about it. This is a centuries-old craft we're still utilizing—and this theater fosters that level of art-making. I can't imagine any director not being overwhelmingly grateful for being asked to work on *Cyrano de Bergerac*. But it's a very large show, and it takes a theater like Chicago Shakespeare to be able to produce a play like this.

Rostand's decision to write this particular story where and when he did was surprising, wasn't it? What made it so?

Rostand wrote this play when he was twenty-nine years old. He wrote it in the late nineteenth century, when naturalism and realism absorbed the great playwrights of the time, notably, Ibsen, Shaw and Strindberg, among so many



others. The writers of the day were saying, Let's look at the underbelly because things are not pretty. Things are not romantic. They are gritty and nasty and ugly. But none of us can do that twenty-four hours a day, every day of our lives. We need to be reminded of grace and beauty, and that's what Rostand does.

You chose to work with the translation by Anthony Burgess. Talk to us about Burgess's 'presence' in this piece.

Some people go to the theater because they need their hearts filled.

Anthony Burgess is best known for his *Clockwork Orange*, and some of our audience will know him, too, for his Shakespeare scholarship. Working on this man's translation and adaptation, you come to understand how his own genius met the

genius of Rostand and together created something quite extraordinary. The fact that Burgess wrote two different translations of this same play over the years is indicative of just how rich the play is and how it affected him, as a writer and a poet. We think we know the play, but then when it is revealed in its entirety you see that it's much deeper, much richer.

Is that the reason for its lasting power—and why audiences for well over a century have embraced it?

It's interesting to me that the story starts in a theater, because Cyrano's onstage audience enters the hall looking for the same thing we *all* look for when we go to the theater. Peter Brook calls it having this 'interest.' Interests vary. Some go to the theater to see a star. Some go because *they* want to be seen. Some people go because *they* want to say they've been to the theater. Some go because they've read about the production somewhere. Some people go to the theater because they need their hearts filled. They want to laugh, they need to forget. This is our audience and this is the audience that walks into that imaginary onstage theater to see a famous actor of their day. The real theater, though, occurs when Cyrano enters. When he walks in the door, the truth walks in—and when truth walks in the door, it's thrilling, it's witty, it's brilliantly spoken, and it goes right to the heart of



the matter. That's what that audience was looking for and they got it. I think a play like *Cyrano de Bergerac* meets that need so beautifully, and that's one of the reasons I love it. I think we need it to lighten our dark world in a joyful way.

What have you come to appreciate about this character at his core?

To me, one of the definitions of panache is the joy of the pursuit of the ideal. To me, that is the reason that this story is not a tragedy, though its hero dies. That sense of joy in his pursuit of the ideal is present all the way to the moment of his death. When we talk about seeking the ideal, it is the essence of who we are as human beings.

**He has fought his
enemies on the outside, and
his enemies on the inside.**

It's the most serious question we can ask ourselves. It is what defines our character and defines our life. Do I, or any of us, do this daily? No, of course not, but that's the reason we have and need heroes in literature. To help remind us. Cyrano says, 'I cannot be successful without

excess.' He has this tenacious desire to not be distracted from the ideals that he's pursuing. That's what a real hero is, right? Someone relentlessly undistracted by this pursuit. But Cyrano is also a human being. What is he distracted by? His vanity—that he believes he can never be truly loved because of the way he looks. He is human, and that's why we are so moved by him. 'These are my enemies,' he says as he dies: vanity, pride, stupidity, ignorance. He has fought his enemies on the outside, and his enemies on the inside. I think we all have a part of Cyrano in us.

You said that watching the recent coverage of the 1963 March on Washington resonated profoundly with you as you were in rehearsal. Can you talk about the connection in your mind?

Martin Luther King, Jr. didn't know at the beginning who would join him, that it would be students first in Birmingham and soon throughout the country who entered the civil rights movement. Young people hold the belief that there *is* something better. Cyrano holds in his mature, experienced self, this seventeen-year-old idealism. In one of her essays, Annie Dillard talks about 'the long thought' and how we have strayed from our ability to have the long thought because we're so distracted by our lives. Someone like Martin Luther King, Jr. or like Cyrano has the long thought. ■

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SEPTEMBER 24-
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CYRANO DE BERGERAC

by Edmond Rostand
translated and adapted for the stage
by Anthony Burgess
directed by Penny Metropoulos
in CST's Courtyard Theater



OCTOBER 16-27, 2013

FROM UNITED KINGDOM
Blind Summit's

THE TABLE

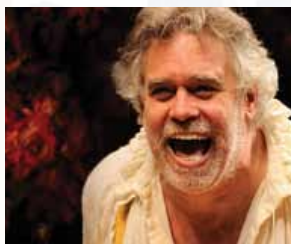
devised by Nick Barnes, Sarah Calver,
Mark Down, Sean Garratt, Mabel Jones,
Irena Strateiva, Ivan Thorley
Upstairs at Chicago Shakespeare



DECEMBER 3, 2013-
JANUARY 19, 2014

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directed by Gary Griffin
Upstairs at Chicago Shakespeare



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FROM CORNWALL, ENGLAND

Kneehigh's

TRISTAN & YSEULT

written by Anna Maria Murphy
and Carl Grose
adapted and directed by Emma Rice
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directed by Christopher Luscombe
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Deborah Hay in
The School for Lies (2012),
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CYRANO DE BERGERAC

written by EDMOND ROSTAND

translated and adapted for the stage by ANTHONY BURGESS

directed by PENNY METROPULOS

September 24–November 10, 2013

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Sound Design
JAMES SAVAGE

Fight Director
RICK SORDELET

Costume Design
SUSAN E. MICKEY

Wig and Make-up Design
MELISSA VEAL

Casting
BOB MASON

Lighting Design
JESSE KLUG

Composer
ALARIC JANS

Production Stage Manager
DEBORAH ACKER

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Cast

Cyrano de Bergerac
 Roxane, *Cyrano's cousin*
 Christian, *a young baron*
 Ragueneau, *a pastry cook*
 Count de Guiche,
Colonel of the Gascony Cadets
 Henri Le Bret,
Captain of the Gascony Cadets
 The Duenna, *Roxane's companion*

Act I: The Theatre Beaujolais, 1640

Jodelet, *the theater manager*

Cadet
 Musketeer
 Actress
 Montfleury, *an actor*
 Theater Patron
 Theater Patron's Son
 Marquis
 Cuigy, *a friend of Cyrano*
 Lignière, *a poet*
 Rose, *a food vendor*
 The Précieuses
 Pickpocket
 Viscount Valvert
 Musicians

Act II: Ragueneau's Pastry Shop

Cooks
 Lise, *Ragueneau's wife*
 Poets

Gascony Cadets

Act III: Roxane's Garden

Capuchin Monk

Act IV: Outside Arras

Gascony Cadets

Act V: A Convent

Mother Marguerite de Jesus
 Sister Claire
 Sister Marthe

HARRY GROENER*
 JULIE JESNECK*
 NICK DILLENBURG*
 ROSS LEHMAN*
 ALOYSIUS GIGL*

SEAN FORTUNATO*

WENDY ROBIE*

MICHAEL DOONAN
 TYLER RICH
 RYAN HALLAHAN
 ROSA LYNN REINEMANN+
 RICHARD BAIRD*
 WILLIAM DICK*
 KENTON GOTT+
 BRENDAN MARSHALL-RASHID*
 TERENCE MOSLEY
 RAY CHAPMAN*
 ERIKA HAALAND
 SARA GRIFFIN, ROSA LYNN REINEMANN+
 KEVIN COX
 RYAN BOURQUE
 DAVE BELDEN, ELLIOTT DELMAN,
 REGINA LESLIE

KENTON GOTT+, AARON LATTERELL+
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 RYAN BOURQUE, MICHAEL DOONAN,
 KENTON GOTT+, AARON LATTERELL+,
 TYLER RICH

WILLIAM DICK*

RYAN BOURQUE, RAY CHAPMAN*, KEVIN
 COX, RYAN HALLAHAN, MICHAEL DOONAN,
 KENTON GOTT+, AARON LATTERELL+,
 BRENDAN MARSHALL-RASHID*, TYLER RICH

WENDY ROBIE*
 ERIKA HAALAND
 SARA GRIFFIN

Understudies never substitute for listed players unless an announcement is made at the time of the performance:

Justin Adair for *Musician, Poet, Theater Patron's Son, Cook, Cadet*; Richard Baird* for *Cyrano de Bergerac*; Ray Chapman* for *Henri Le Bret*; Alejandro Cordoba for *Cadet, Musketeer, Cook*; Carley Cornelius for *Lise, Sister Marthe, Précieuse, Actress*; Brian Crawford for *Lignière, Marquis, Pickpocket, Poet, Cadet*; William Dick* for *Ragueneau*; Sara Griffin for *Roxane*; Ryan Hallahan for *Christian*; Brendan Marshall-Rashid* for *Count de Guiche*; Terrence Mosley for *Ragueneau*; Rosie Newton for *The Duenna, Mother Marguerite*; Tyler Rich for *Viscount Valvert, Cadet*; Cassidy Stirtz for *Musician, Poet, Rose, Sister Claire*; Ron Thomas for *Montfleury, Theater Patron, Capuchin Monk, Jodelet, Cuigy, Cadet*.

*denotes member of Actors' Equity Association, the Union of Professional Actors and Stage Managers.

*Chicago Shakespeare Theater gratefully acknowledges Carin Silkaitis and Sean Kelley along with the faculty and students of North Central College and Roosevelt University for their participation in this production's intern program.

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Playgoer's Guide

THE STORY

Renowned throughout France for his unrivaled swordplay, wordplay, and nose, Cyrano de Bergerac is the man on everyone's mind as they anticipate the curtain rising on this evening's drama. Will Cyrano absent himself as Montfleury, the actor he has banned from performing here, takes the stage? No—and nor will he stand by as a crowd of ruffians intend to ambush his friend Lignière later that night.

The next morning it is Cyrano who now awaits the arrival of one person: his cousin, Roxane, whom he has loved in silence because of his certainty that she, nor any woman, can love him. Roxane confides that it is Christian, a new cadet in Cyrano's regiment, with whom she has fallen in love. She asks her cousin to look out for his welfare, and Cyrano agrees. And when Christian fears that he cannot court a beautiful young woman with the intellect of Roxane, Cyrano offers himself up once more: together, they create the perfect lover, inside and out. Through Cyrano's exquisite words, Roxane falls ever more deeply in love. And as Cyrano diverts the attention of the powerful Count de Guiche, another suitor to Roxane with less noble intentions, she and Christian are secretly wed.

Newly promoted as commander of Cyrano and Christian's Gascon regiment, the enraged de Guiche sends their troop directly into harm's way as the French face the Spanish enemy at the Battle of Arras. Roxane follows her love to the front line, and there the tide of events is forever altered.

EDMOND ROSTAND

Cyrano has always eclipsed the artist who imagined him, and indeed it was not until almost a century after the playwright's death that a complete Rostand biography was available in English. The son of a well-to-do and cultured family, Rostand was born in Marseille in 1868. Upon completing his law degree, he fully dedicated himself to creative work. His first notable piece, *Les Romanesques*, a variation on the themes of *Romeo and Juliet*, was produced in 1894. The most significant event of Rostand's life came to pass just a few years later with the writing and production of *Cyrano de Bergerac*. When the play opened in 1897, the author was twenty-nine years old. Practically overnight, the young Frenchman found his name included on lists of literature's greats: Shakespeare, Hugo, Dante—and Rostand. The success of the work led to his 1901 election to the *Académie française*, its youngest member ever elected. But the burden of fame and his fragile physical constitution proved too taxing. The public's expectations would outshine the more modest reality of Rostand's subsequent works. Disappearing into a quiet retirement, he died of pneumonia at the age of fifty, a victim of the 1918 flu pandemic. ■

Profiles



HARRY GROENER

(*Cyrano de Bergerac*) returns to Chicago Shakespeare Theater, where he appeared in the title role of *The Madness of George III* (Jeff Award). Recent credits include: General William Tecumseh Sherman

in *The March* (Steppenwolf Theatre Company); Presidents Lincoln and LBJ in *Appomattox* by Christopher Hampton (Guthrie Theater); King Lear in *King Lear* (Antaeus Company, Los Angeles); and Richard in *Equivocation* (Ovation Award, Geffen Theatre). Broadway credits include: *Crazy for You* (Tony Award nomination); *Oklahoma!* (Theatre World Award, Tony and Drama Desk Award nominations); *CATS* (Tony Award nomination); *Harrigan and Hart* (Drama Desk Award nomination); *Oh, Brother!*; *Is There Life After High School?*; *Sleight of Hand*; George in *Sunday in the Park with George*; *Imaginary Friends*; and King Arthur in *Spamalot*. Other New York credits include *Twelve Dreams* (Lincoln Center) and *If Love Were All* with Twigg. Mr. Groener has over sixty television credits, including: the Mayor in *Buffy the Vampire Slayer*; Ralph in *Dear John*; *Star Trek: The Next Generation*, *Voyager* and *Enterprise*; *Medium*; *Bones*; *Las Vegas*; *CSI*; *Mad About You*; and *The West Wing*. Film credits include: *About Schmidt*, *Road to Perdition*, *Amistad*, *Dance with Me*, *Patch Adams*, *Brubaker* and *Manna from Heaven*. Mr. Groener is an associate artist at the Old Globe Theatre in San Diego.



RICHARD BAIRD

(*Montfleury*) returns to Chicago Shakespeare Theater, where he appeared as the Prince of Wales in *The Madness of George III*. Other credits include: Krogstad in *A Doll's House* (Old Globe

Theatre); Oberon/Theseus in *A Midsummer Night's Dream* (Portland Center Stage, Oregon Shakespeare Festival, Shakespeare Santa Cruz, Kingsmen Shakespeare); title role in *Macbeth* and Leontes in *The Winter's Tale*, and many more. Mr. Baird served as associate artistic director of Southwest Shakespeare Company, where he played the title roles of *Cyrano de Bergerac* and *Tartuffe*, Iago in *Othello*, and Petruchio in *The Taming of the Shrew*. Most recently he appeared as Davis in the world premiere of *Becoming Cuba* at North Coast Repertory Theater, where he also appeared in *The Dumb Waiter*, *Romeo and Juliet*, *Ghosts*, *This, Arcadia* and *The Lion in Winter*. Mr. Baird formed

the award-winning San Diego-based Shakespeare company, Poor Players, where he has acted and directed in over twenty productions.



DAVE BELDEN

(*Musician/Poet*) returns to Chicago Shakespeare Theater, where he appeared in *The Taming of the Shrew* and *Love's Labor's Lost*. Other Chicago credits include: *Uncle Vanya* (Court Theatre);

The Tell-Tale Heart (Blair Thomas & Co.); *The Sandman* (Oracle Theatre); *The Three Sisters*, *Lady Chaplin* and *Her Tramp* (Piven Theatre); *Earth to Margaret* (Acorn Theatre); and *Shoppers Carried by Escalators into the Flames* (Viaduct Theatre). Film credits include the independent feature *Eye of the Sandman*. Mr. Belden is a member of the folk & roll band Midwest and the Chicago Sinfonietta, and has performed with the Joffrey Ballet and American Ballet Theater.



RYAN BOURQUE

(*Viscount Valvert/Cadet*) makes his Chicago Shakespeare Theater debut. Other Chicago credits include: *The Mikado*, *Sophocles: Seven Sicknesses*, *Woyzeck*, *The Pirates of Penzance* (Chopin Theatre in Chicago and A.R.T. in Boston, The Hypocrites); *The Earl* (The Inconvenience); and *Cherrywood* (Mary Arrchie Theatre Company). Fight choreography credits include: *The Book Thief* (Steppenwolf Theatre Company); *Sweet Bird of Youth* (Goodman Theatre); *Hit the Wall*, *Fight Night*, *The Earl*, *Chicagoland* (The Inconvenience); *Equivocation*, *Oedipus El Rey*, *We Are Proud to Present a Presentation* (Victory Gardens Theater); *Coriolanus* (Jeff Award), *Romeo and Juliet*, *Sophocles: Seven Sicknesses*, *Woyzeck* (The Hypocrites); *Hoodoo Love* (The Collective); *Moonshiner* (Jackalope Theatre Company); *Reverb* (Redtwist Theatre); *25 Saints* (Pine Box Theater Company); *Geography of a Horse Dreamer*, *Cherrywood* (Mary Arrchie Theatre Company); *Luther*, *Making Noise Quietly in the Dark* and *Festen* (Steep Theatre). Mr. Bourque is a company member with The Inconvenience and The Hypocrites.



RAY CHAPMAN

(*Lignière*) makes his Chicago Shakespeare Theater debut. Other Chicago credits include: *A Flea in Her Ear*, *A Winter's Tale*, *The Rover*, *A Christmas Carol* (Goodman Theatre); *Caucasian Chalk*

Circle, *The Paradise Hotel* (Court Theatre); *Match*, *In My Father's House* (Apple Tree Theatre); *Nothing Sacred* (Northlight Theatre); *Dealer's Choice* (Shattered Globe Theatre); and *Still Waters* (Victory Gardens Theater). Off Broadway credits include *As You Like It* (The Acting Company). Regional credits include productions with: Guthrie Theater, Oregon Shakespeare Festival, Denver Center Theatre Company, Actors Theatre of Louisville, Utah Shakespeare Festival, A Contemporary Theatre, among many others. Film credits include *A League of Their Own*. Television credits include *Prison Break*.



KEVIN COX

(*Pickpocket/Poet/Cadet*) returns to Chicago Shakespeare Theater, where he appeared in *The Madness of George III* and *Richard III*. Other Chicago credits include: *The Unveiling* and *Dozens of*

Cousins, *They Are Dying Out*, *The Word Progress on My Mother's Lips Doesn't Ring True*, *Minna, A Couple of Poor*, *Polish-Speaking Romanians*, *Eva Peron*, *Emma* (Trap Door Theatre); *Schweyk in the Second World War* (Red Theatre); *Playing with Fire* (After *Frankenstein*) (BoHo Theatre); *The Misanthrope*, *Macbeth* (Greasy Joan & Co.); *Mercury Fur* (The Broken Compass); *A Dream Play*, *Venus* (The Mill) and *Tape* (Oracle Productions). Regional credits include *Dr. Jekyll and Mr. Hyde* (Indiana Repertory Theatre). Television credits include *Boss* (Starz) and *Detroit 187* (ABC). Mr. Cox received his BFA in acting from Millikin University.



ELLIOTT DELMAN

(*Musician/Poet*) makes his Chicago Shakespeare Theater debut. Other Chicago musician/ensemble credits include: *A Midsummer Night's Dream*, *Twelfth Night* and *As You Like It* (Oak Park Festival Theatre). Musician credits include: *Jacques Brel Is*

Alive and Well (Drake Theater); and *An Evening with Jacques Brel and Kurt Weill* (Acorn Theater). Composer credits include: *Enchanted April*, *Little Women* (Citadel Theater); *The Collected Works of Billy the Kid* and *Ashes* (St. Nicholas Theatre). As

a guitarist, Mr. Delman has performed with Bonnie Koloc, Dan Fogelberg, Alaric Jans, Jim Schwall, Thom Bishop, Megan McDonough and Don Stiernberg. Film credits include *Things Change* (guitar). Television credits include: *General Hospital*, *Grey's Anatomy* webisode, *Seattle Grace on Call* (composer).



WILLIAM DICK

(*Theater Patron/Capuchin Monk*) returns to Chicago Shakespeare Theater, where his credits include: *Henry VIII*, *Timon of Athens*, *The Madness of George III*, *The Taming of the Shrew*, *Mac-*

beth, *The Comedy of Errors*, *Cymbeline*, *Troilus and Cressida*, *The Two Noble Kinsmen*, *A Flea in Her Ear*, *Much Ado About Nothing* and *The Merchant of Venice*. Other Chicago credits include: *The Odd Couple* (Northlight Theatre); *The Pitmen Painters* (TimeLine Theatre Company); *End Days*, *Accidental Death of an Anarchist* (Next Theatre Company); *A Christmas Carol* (Drury Lane Oakbrook); *Moonlight and Magnolias*, *House and Garden*, *The Goat or, Who is Sylvia?* (Goodman Theatre); and *We All Went Down to Amsterdam* (Steppenwolf Theatre Company). Regional credits include *The Father in Eurydice* (Milwaukee Repertory Theater) and work at Michigan Public Theatre, Studio Arena Theatre and the Los Angeles Theatre Center. Television credits include *Leverage* and *Chicago Fire*. Film credits include: *The Company*, *Ice Harvest*, *Stranger Than Fiction*, *The Break Up*, *The Promotion*, *The Merry Gentleman*, *Fred Claus* and *Oz The Great and Powerful*.



NICK DILLENBURG

(*Christian*) makes his Chicago and Chicago Shakespeare Theater debut. New York credits include: *Hater* (Ohio Theater); *Henry V in Into the Hazard*: *Henry V* (Walkerspace); and *Taking Leave*

(Manhattan Class Company FreshPlay). Regional credits include work with: Shakespeare Theatre Company (four plays in the last three seasons), Berkshire Theatre Festival, Guthrie Theater, Utah Shakespeare Festival, Commonwealth Shakespeare Company, Portland Stage, Pioneer Theatre Company, Connecticut Repertory Theatre, Capital Repertory Theatre, New Repertory Theatre, and *The Tempest* in the Bermuda Festival of the Arts. Television credits include *Law & Order* (NBC). Mr. Dillenburg received his MFA in acting from the University of Connecticut.



MICHAEL DOONAN

(*Jodelet/Cadet*) makes his Chicago Shakespeare Theater debut. Other Chicago credits include *The Arsonists*, and the US premiere of *The Unveiling/Dozens of Cousins* (Trap Door Theatre). Regional credits include

the world premiere of Chuck Mee's *Café le Monde* (ARK Theatre). Television credits include *1000 Ways to Die* (Spike). Mr. Doonan has trained at Harvard University/MXAT (Cambridge, MA) and The Grotowski Institute (Poland). He received his MFA in acting from the University of California, Irvine.



SEAN FORTUNATO

(*Henri Le Bret*) returns to Chicago Shakespeare Theater, where his credits include: *The School for Lies*, *Sunday in the Park with George*, *Timon of Athens*, and the title role in *Willy Wonka*. Other Chicago

credits include: *Measure for Measure* (Goodman Theatre); *Enron* (TimeLine Theatre Company); *Henry in The Real Thing*, *Aunt Augusta in Travels with My Aunt*, *Rosencrantz in Rosencrantz and Guildenstern Are Dead* (Writers' Theatre); *Curtains* (Drury Lane Theatre Oakbrook); and productions with Marriott Theatre, Northlight Theatre, Court Theatre, Remy Bumppo Theatre Company, Theatre at the Center and About Face Theatre. Regional credits include productions with Old Globe Theatre, California, and ten seasons with Peninsula Players, Wisconsin, where his roles include: *George in Sunday in the Park with George*, *Billy Flynn in Chicago*, the *Emcee in Cabaret*, and *Father Flynn in Doubt*. Film credits include *Ted* in *The Merry Gentleman*, directed by Michael Keaton. Mr. Fortunato has received four Jeff Award nominations and an After Dark Award. He will be seen next in *Hedda Gabler* at Writers' Theatre.



ALOYSIUS GIGL

(*Count de Guiche*) makes his Chicago Shakespeare Theater debut. Theatrical credits include: *Javert in Les Misérables* (Theatre Aspen); *Sweeney in Sweeney Todd* (Portland Center Stage); *Younger Brother in*

Ragtime (1st national tour); *St. John Rivers in Jane Eyre* (Royal Alexandra, Toronto); *Raoul in Phantom of the Opera* (Curran Theatre); *Worth in An Unfinished Song* (Provincetown Playhouse, NYC); *Robert Louis Stevenson in A Child's Garden* (Melt-

ing Pot Theatre, NYC); *Neville in The Waves* (New York Theatre Workshop); *Carl-Magnus in A Little Night Music* (Goodspeed Opera House); *Oberon/Theseus in A Midsummer Night's Dream* (Old Globe Theatre); *Tony Cavendish in The Royal Family* (American Conservatory Theater); *Marley in A Christmas Carol* (McCarter Theatre); *Orlando in As You Like It* (Huntington Theatre); *Rodolfo in A View from the Bridge* (Berkeley Repertory Theatre); and *Romeo in Romeo and Juliet* (Tennessee Repertory Theatre). Television credits include *Law & Order* and *One Life to Live*. Film credits include *Forrest Gump*. Mr. Gigl received his MFA from the Yale School of Drama.



SARA GRIFFIN

(*Précieuse/Lise/Sister Marthe*)

makes her Chicago Shakespeare Theater debut. Other Chicago credits include *Ten Chimneys* (Northlight Theatre). Regional credits include: *Ophelia in Hamlet*, *Laura*

Wingfield in The Glass Menagerie, *Lady Anne in Richard III*, *Hero in Much Ado About Nothing*, *Lydia Bennet in Pride and Prejudice*, *Anne Page in The Merry Wives of Windsor*, *Ensemble in Les Misérables* (Utah Shakespeare Festival); *Emily Webb in Our Town*, *Chris Mundy in Dancing at Lughnassa*, *Hermia in A Midsummer Night's Dream*, *Alice Fletcher in O Beautiful and Anne Stanton in All the King's Men* (Resident Ensemble Players). Ms. Griffin received her BFA from University of Wisconsin-Whitewater, and her MFA from the University of Delaware Professional Theatre Training Program (PTTP).



ERIKA HAALAND

(*Rose/Sister Claire*) makes her

Chicago Shakespeare Theater debut. Other Chicago credits include: *In the Company of Men* (Profiles Theatre); *Happy Now?* (Shattered Globe Theatre); *Macbeth* (Suitcase

Shakespeare Company); *The Feast of St. McGonagall* (The Plagiarists); *Fog* (American Theatre Company, Big Shoulder's Festival); *Radio Ghosts* (New Leaf Theatre); and *Romeo and Juliet* (Glass Onion Theatre). Regional credits include work with The Davis Shakespeare Ensemble and The Chance Theatre. Ms. Haaland received her BA from the University of Evansville and her MFA from the University of California, Irvine.



RYAN HALLAHAN

(*Musketeer/Cadet*) makes his Chicago Shakespeare Theater debut. Other Chicago credits include: *The Real Thing*, *A Streetcar Named Desire* (Writers' Theatre); *Exit, Pursued by a Bear*, *The Chicago*

Landmark Project (Theatre Seven of Chicago); *Henry Moore Is Melting* (A Cold Basement Dramatics); and *Sideman* (Metropolis Performing Arts Center). Mr. Hallahan is a company member with Theatre Seven of Chicago and a graduate of The School of Theatre at Illinois State University.



JULIE JESNECK

(*Roxane*) makes her Chicago Shakespeare Theater debut. Broadway credits include *Rock 'n' Roll*. Off Broadway credits include: *Mary Broome*, *Love Goes to Press* (Mint Theater); *Tricks The Devil Taught*

Me (Minetta Lane); *The Runner Stumbles* (The Actors Company Theatre); as well as productions with Roundabout Theatre Company, The Play Company, Ensemble Studio Theatre, Drama League, Cherry Lane Theatre, Summer Play Festival and HERE Arts Center. Regional credits include: *Fallen Angels* (Shakespeare Theatre of N.J.); *Grace, or The Art of Climbing*, *The Trip to Bountiful* (Denver Center Theatre); *The Gaming Table* (Folger Theatre); *IN* (Pioneer Theatre Company); *33 Variations* (Capital Repertory Theatre); *A Thousand Clowns* (Intiman Theatre); *Othello*, *A Midsummer Night's Dream* (Old Globe Theatre); *The Heart Is a Lonely Hunter* (Alliance Theatre, The Acting Company); Trinity Repertory Company, Actors Theatre of Louisville, Alabama Shakespeare Festival, and San Jose Repertory Theatre. Television and film credits include: *Law & Order*, *Empire Falls* (HBO), *Feeling Tall* and *Fishy Business*. Ms. Jesneck is a graduate of The Juilliard School.



ROSS LEHMAN

(*Ragueneau*) returns to Chicago Shakespeare Theater, where his credits include: *As You Like It*, *Feste in Twelfth Night*, Dudley Marsh/Dromio of Syracuse in *The Comedy of Errors*, *Troilus and Cressida*, *Henry IV Parts 1 and 2* (at CST and on tour to the Royal Shakespeare Company, Stratford-upon-Avon), *King Lear* and *Cymbeline*. Other Chicago credits include: *Fiddler on the Roof*, *The Producers* (Marriott Theatre); *The Man Who Came to Dinner*, *One Flew Over the Cuckoo's Nest* (Step-

penwolf Theatre Company); *Waiting for Godot*, *A Funny Thing Happened on the Way to the Forum* (Jeff Award), *Stage Kiss* (Goodman Theatre); *A Man of No Importance* (Jeff Award), *The Dresser* (After Dark Award), *As You Like It* and *Hamlet* (Writers' Theatre). Broadway credits include *A Funny Thing Happened on the Way to the Forum*, *The Tempest* and *One Flew Over the Cuckoo's Nest*. International credits include *Koko* in the London production of *Hot Mikado* (Laurence Olivier Award nomination).



REGINA LESLIE

(*Musician/Poet*) makes her Chicago Shakespeare Theater debut. Other Chicago credits include: *James Joyce's The Dead* (Court Theatre); *Amadeus* (Oak Park Theatre Festival); *The Quiet Man Tales*

(Chicago Theatre Downstairs); and *A Christmas Carol* (Goodman Theatre). National tour credits include Barrie's *Peter Pan* and *Scrooge*, *The Musical*. Regional credits include productions with the Ordway Center for the Performing Arts, Peninsula Players and The Old Creamery Theatre. In addition to the violin, Ms. Leslie plays electric violin, sings regularly in the Chicago area as a professional freelancer, and has performed internationally as a soloist. She holds a BM from the University of Illinois at Urbana-Champaign.



BRENDAN MARSHALL-RASHID

(*Marquis/Cadet*) returns to Chicago Shakespeare Theater, where he appeared as Paris in *Romeo and Juliet* and Earl of Richmond in *Richard III*. Other Chicago credits include: *Cly-*

bourne Park (Steppenwolf Theatre Company); *A Christmas Carol* (Goodman Theatre); *Oklahoma!* (American Theater Company at Theatre on the Lake); *The Frogs* (Pegasus Players); and *Chekhov Stories: The Emerging Woman* (Piven Theatre). Regional credits include: *Julius Caesar*, *Royal Hunt of the Sun* (Texas Shakespeare Festival); *King Lear* and *Much Ado About Nothing* (North Carolina Shakespeare Festival). Off off Broadway credits include *Henry V* and *Romeo and Juliet* (Titan Theatre). Film credits include the independent feature *Oconomowoc*.



TERRENCE MOSLEY

(*Cuigy*) returns to Chicago Shakespeare Theater, where he appeared in *Short Shakespeare! The Taming of the Shrew*. Other Chicago credits include: Lydia Diamond's *Stage Black* (Black Theater

Alliance Award nomination, MPAACT); *Ma Rainey's Black Bottom* (Court Theatre); and *A Civil War Christmas* (Northlight Theatre). Regional credits include *The Drawer Boy* (Contemporary American Theatre Company). As a playwright, he penned the radio play *ONE*, produced and released for free to the public by Pop Theatre Project. As a director, he has assisted Amy Morton, Chuck Smith and Eddie Torres, among others. He received his BFA in performance from Syracuse University, where he was selected to participate in the Aaron Sorkin Practicum and was the recipient of the Arthur Storch Award.



TYLER RICH

(*Cadet*) makes his Chicago Shakespeare Theater debut. Other Chicago credits include: *Cymbeline*, *Design for Living* (First Folio Theatre); *Spring Awakening* and *Measure for Measure* (Promethean Theatre Ensemble). Regional credits include: *The Critic*, *The Tempest*, *The Taming of the Shrew* (American Players Theatre); *Twelfth Night*, *Hamlet*, *Julius Caesar*, *A Midsummer Night's Dream* and *Romeo and Juliet* (Montana Shakespeare in the Parks). Mr. Rich holds a BA in acting from Plymouth State University.



WENDY ROBIE

(*The Duenna/Mother Marguerite*) returns to Chicago Shakespeare Theater, where her credits include *Private Lives*, *Richard III*, *Hamlet* and *Hecuba*. Other Chicago credits include: *Southbridge* (Chicago Dramatists); *Sense and Sensibility* (Northlight Theatre); *Float* (About Face Theatre); *Mother Courage* (Steppenwolf Theatre Company); *Trojan Women* (Goodman Theatre); *A Delicate Balance* (Remy Bumppo Theatre Company); *Omnium Gatherum*, *Far Away*, *The Love Song of J. Robert Oppenheimer* and *Entertaining Mr. Sloane* (Next Theatre). Regional credits include: *Sense and Sensibility* (Actors Theatre of Louisville); *Who's Afraid of Virginia Woolf?* (Phoenix Theatre); *Macbeth* (Los Angeles Theatre Center); *Rembrandt's Gift* (Madison Repertory Theatre); *Les Liaisons Dangereuses* and *The Little*

Foxes (Portland Repertory). International credits include Regan in Brian Bedford's *King Lear* (Stratford Festival of Canada, 2007) and the Bishop in *Joan Dark* (Kulturhauptstadt, Austria). Film credits include Wes Craven's *The People Under the Stairs* and the recently released *Were the World Mine*. Television credits include two seasons as Nadine on *Twin Peaks*. Ms. Robie received the 2005 Chicago After Dark Award for Outstanding Season.

PENNY METROPULOS

(*Director*) returns to Chicago Shakespeare, where her credits include *The Madness of George III* (Jeff Award) and *The Two Gentlemen of Verona*. She has spent twenty seasons with the Oregon Shakespeare Festival, where she also served as associate artistic director for twelve years. Representative credits at OSF include: *Henry IV Part 1*, *The Philanderer*, *Lorca in a Green Dress* (world premiere), *The Tempest*, *The Night of the Iguana*, *The Good Person of Szechuan*, *A Midsummer Night's Dream*, *Death of a Salesman*, *Cabaret Verboten* and *The Merry Wives of Windsor*. She has also directed for: Denver Center Theatre Company, Portland Center Stage, Arena Stage, Syracuse Stage, Guthrie Theater, The Acting Company, Berkeley Repertory Theatre, Intiman Theatre and the Arizona Theatre Company. Ms. Metropulos began her professional career as a singer and actress. She has worked extensively with theater outreach and education, and has been a guest teacher for numerous MFA programs throughout the country. As a writer she co-adapted *The Three Musketeers*, a musical version of *The Comedy of Errors*, and a new musical based on William Saroyan's *Tracy's Tiger*—all premiered at Oregon Shakespeare Festival.

KEVIN DEPINET

(*Scenic Designer*) returns to Chicago Shakespeare Theater, where his credits include: *Sunday in the Park with George*, *Timon of Athens*, *Follies*, *As You Like It*, *Short Shakespeare! The Taming of the Shrew*, *The Adventures of Pinocchio* and *The Emperor's New Clothes*. 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 associate designer for *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 Theatre, Yale Repertory Theatre, Indiana Repertory Theatre, Cincinnati Playhouse in the Park and Glimmerglass Festival. International credits in-

clude: National Theatre of Great Britain. Film credits include scenery for Michael Mann's *Public Enemies*. Mr. Depinet studied at the Yale School of Drama, and now serves as an adjunct professor of design at DePaul University.

SUSAN E. MICKEY

(*Costume Designer*) returns to Chicago Shakespeare Theater, where her credits include: *The School for Lies* (Jeff Award nomination), *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 *Jitney* and *Miss Evers' Boys* (Goodman Theatre). Regional credits include designs for: 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. 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 and head of design and production at University of Texas at Austin.

JESSE KLUG

(*Lighting Designer*) returns to Chicago Shakespeare Theater for his fifteenth production, with credits including: *Shrek The Musical*, *Othello: The Remix* (CST, Germany, Edinburgh, South Korea, London), *Cadre* (CST, Johannesburg, Grahams-town, Edinburgh), *Murder for Two*, *How Can You Run with a Shell on Your Back?*, *The Three Musketeers* and *Seussical The Musical*. Other Chicago credits include productions with: Marriott Theatre, Goodman Theatre, Broadway in Chicago, Victory Gardens Theater, Lookingglass Theatre Company, Steppenwolf Theatre Company, Court Theatre, Writers' Theatre, American Theater Company, TimeLine Theatre Company. Off Broadway credits include: *The Elaborate Entrance of Chad Deity* (Lucile Lortel Award nomination) and *Henry Hewes* Award nomination), *The Screw Tape Letters* (Westside Arts and national tour), *Romulus* (Guggenheim Museum) and *The Hourglass* (NYMF). Regional credits include productions with: Milwaukee Repertory Theater, Fulton Theatre, Portland Center Stage, Indiana Repertory, Asolo Repertory, Shakespeare Theatre Company and Arizona Theatre Company. Mr. Klug has received an After Dark Award, a Jeff Award and is a sixteen-time Jeff Award nominee.

JAMES SAVAGE

(*Sound Designer*) is head of the sound department at CST, where over thirty design credits include: *Othello: The Remix* (Jeff Award nomination); CST, London, Germany, Edinburgh, South Korea), *Murder for Two* (Jeff Award nomination), *Funk It Up About Nothin'* (CST, Edinburgh, Australian tour, London), *Disney's Aladdin*, *Twelfth Night*, *Willy Wonka*, *Othello*, *Passion*, *How Can You Run with a Shell on Your Back?*, *Hamlet*, *A Flea in Her Ear*, *The Princess and the Pea*, *Seussical! The Musical*, *Peter Pan*, *Much Ado About Nothing*, *A Little Night Music*, both productions of Chicago Shakespeare in the Parks, multiple *Short Shakespeare!* productions, all *CPS Shakespeare!* productions, and work on other productions since 2002. Mr. Savage's special effects design credits include: *Shrek The Musical*, *Richard III*, *Macbeth* and *Cymbeline*. Mr. Savage has served as the lead mix engineer with the Alabama Shakespeare Festival and Utah Shakespeare Festival. Regional design credits include sound design for *Sondheim's Saturday Night* and assistant sound design for *The Hot Mikado* (University of Cincinnati-College Conservatory of Music).

ALARIC JANS

(*Composer*) returns for his thirty-fifth production with Chicago Shakespeare Theater. His scores for CST have received five Jeff Awards: *Twelfth Night* (1996), *Henry IV Parts 1 & 2* (1999), and 2006 with Lindsay Jones), *The Two Gentlemen of Verona* and *The Tempest*. Other CST credits include *The Merry Wives of Windsor* (After Dark Award). He received a Special Achievement Award from the Jeff Committee for his music for *A View from the Bridge* at St. Nicholas Theater. Recent scores include *A Midsummer Night's Dream* for Portland Center Stage and *Spoon River Anthology* for Provision Theater (with Michael Mahler, Gary Fry and Victoria Blade). Broadway credits include music for *The Water Engine* (in which he appeared as "the Musician") and music and lyrics with James Quinn for *Do Black Patent Leather Shoes Really Reflect Up?* Film scores include David Mamet's *House of Games*, *Things Change*, *Homicide* and *The Winslow Boy*.

MELISSA VEAL

(*Wig and Make-up Designer*) has designed wigs and make-up for over seventy productions at CST, including: *Henry VIII*, *The School for Lies* (Jeff Award nomination), *Sunday in the Park with George*, *Timon of Athens*, *Elizabeth Rex* (Jeff Award nomination), *Follies*, *The Madness of George III* (Jeff Award), *As You Like It*, *Private Lives*, *Twelfth Night*, *Macbeth*, *Amadeus*, *Funk It Up About Nothin'*, *The Comedy of Errors*, *Othello*, *Passion*, *Troilus and Cressida*, *Henry IV Parts 1 and 2*

(at CST and the Royal Shakespeare Company, Stratford-upon-Avon), *Much Ado About Nothing*, *A Little Night Music*, *Rose Rage: Henry VI Parts 1, 2 and 3* (at CST and The Duke on 42nd Street), and all seven *CPS Shakespeare!* productions. She worked for ten seasons with the Stratford Festival, where she received four Tyrone Guthrie Awards, including the Jack Hutt Humanitarian Award. Other Canadian credits include work with: Shaw Festival, Mirvish Productions and The Grand Theatre in London, Ontario. Ms. Veal received the 2007 Hurckes Award for Artisans and Technicians.

RICK SORDELET

(*Fight Director*) returns to Chicago Shakespeare Theater, where he directed fights for *The School for Lies* and *Romeo and Juliet* (Jeff Award). Fifty-four Broadway credits include Disney's *The Lion King* and *Beauty and the Beast*. Hundreds of off Broadway credits include *Fuerza Bruta*. Opera credits include: *Cyrano* (The Metropolitan Opera, Royal Opera House, La Scala), *Don Carlow* (The Metropolitan Opera) and *Heart of the Soldier* (San Francisco Opera). Fifty-three international credits include: *BEN HUR LIVE* (European tour) and *As You Like It* (The Bridge Project at BAM, European tour, London). Film and television credits include: *The Game Plan*, *Dan in Real Life*, *Hamlet*, and twelve years as Chief Stunt Coordinator for *Guiding Light* with over 1,000 episodes. Mr. Sordelet received an Edith Oliver Award for Sustained Excellence by the Lucille Lortel Foundation. He is a board member for The Shakespeare Theatre of New Jersey and an instructor at Yale School of Drama.

DEBORAH ACKER

(*Production Stage Manager, through October 20*) has stage managed the past twenty-four 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.

SHARON L. WILSON

(*Assistant Stage Manager, through October 20/Stage Manager, beginning October 21*) returns to Chicago Shakespeare Theater, where her credits include: production stage manager for *Short*

Shakespeare! Macbeth, *Short Shakespeare! The Comedy of Errors*, *Short Shakespeare! A Midsummer Night's Dream*; assistant stage manager for *Sunday in the Park with George*, *Follies*, *The Madness of George III*, *The Taming of the Shrew*, *Richard III*, *Twelfth Night*, *Much Ado About Nothing*, *A Little Night Music* and *Romeo and Juliet* (NEA National Tour). Other Chicago credits include: *Wicked* (Oriental Theatre); floor manager for *Bounce*, *Gem of the Ocean*, *Dinner with Friends*, *A Christmas Carol*, *The Beard of Avon* (Goodman Theatre); and *Spamalot* (Drury Lane Theatre). Regional credits include: *A Few Good Men*, *The Fox on the Fairway*, *Master Class*, *Noises Off*, *The Elephant Man*, *The Mousetrap*, *Escanaba In da Moonlight*, *Panic*, *Cabaret*, *A Little Night Music* (Peninsula Players Theatre); *Dirty Blonde* (Madison Repertory Theatre); and *The Goat or, Who is Sylvia?* (San Diego Repertory Theatre).

AMY M. BERTACINI

(*Assistant Stage Manager, beginning October 21*) returns to Chicago Shakespeare Theater, where her stage management credits include production stage manager for CCM: *Witches*, *Wizards*, *Spells and Elves*, assistant stage manager for *Short Shakespeare! The Taming of the Shrew* and *Elizabeth Rex*, stage coordinator for *CPS Shakespeare! A Midsummer Night's Dream* and production office assistant for *Funk It Up About Nothin'*. Other Chicago credits include productions with: Remy Bumpo Theatre Company, Northlight Theatre, Drury Lane Theatre Oakbrook and Goodman Theatre. Regional credits include productions with: Utah Shakespeare Festival, Illinois Shakespeare Festival, Nebraska Shakespeare Festival, Riverside Theatre, Opera Delaware and Maine State Music Theatre.

BOB MASON

(*Artistic Associate/Casting Director*) is in his fourteenth season as CST's casting director, where his credits include over eighty productions and twenty-nine plays of Shakespeare's canon. In addition to eighteen productions with Artistic Director Barbara Gaines, other CST productions of note include: a quintet of Stephen Sondheim musicals (*Pacific Overtures*, *Sunday in the Park with George*, *A Little Night Music*, *Passion and Follies*) directed by Gary Griffin; as well as *Rose Rage: Henry VI Parts 1, 2 and 3* directed by Edward Hall; and *The Molière Comedies* directed by Brian Bedford. Additional Chicago casting credits include: the Sondheim/Hal Prince premiere of *Bounce* (Goodman Theatre and the Kennedy Center for the Performing Arts) and productions for Northlight Theatre and Northwestern University's American Mu-

sic Theatre Project. Prior to casting, Mr. Mason enjoyed a fifteen-year career as a Jeff Award-winning Chicago actor and singer, and has been a visiting educator for School at Steppenwolf, Acting Studio Chicago, University of Illinois at Chicago and Northwestern University.

RICK BOYNTON

(Creative Producer) directs CST's New Classics program devoted to new plays, musicals and adaptations, and focuses on current and future artistic production and planning. New Classics premieres include: *Cadre* (CST, Johannesburg, Grahamstown, Edinburgh), *Othello: The Remix* (CST, London, Germany, Edinburgh, South Korea), *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 2013) 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*, in which he played 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 president of the board of the National Alliance for Musical Theatre.



BARBARA GAINES

(Artistic Director) is the founder of Chicago Shakespeare Theater, where she has directed more than thirty of Shakespeare's plays. Honors include: the 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*). She received the Public Humanities Award from the Illinois Humanities Council, and is the recipient of the Spirit of Loyola Award. Ms. Gaines has received an Honorary Doctorate of Letters from University of Birmingham (UK). She serves on the Shakespearean Council of Shakespeare's Globe Theatre in London and is a Life Trustee of Northwestern University. She directed Giuseppe Verdi's *Macbeth* at the Lyric Opera.



CRISS HENDERSON

(Executive Director) has produced CST's past twenty-four seasons. Under his leadership the Theater has become one of the city's major cultural attractions. Honors include the Tony Award for Outstanding Regional Theatre as well as multiple Laurence Olivier and Joseph Jefferson Awards. Mr. Henderson was named Arts Administrator of the Year by *Arts Management Magazine* at The Kennedy Center; was recognized among the top 40 business people under the age of 40 in *Crain's Chicago Business*; and was named Chevalier de L'Ordre des Arts et des Lettres by the Minister of Culture of France. He serves as president of the Producers' Association of Chicago-area Theatres, and on the board of the League of Chicago Theatres. Mr. Henderson is director of the MFA/Arts Leadership Program, a two-year, graduate-level curriculum in arts management training created through a joint partnership between Chicago Shakespeare Theater and The Theatre School at DePaul University.



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We hear Cyrano before we see him. He shouts in outrage from somewhere in the darkness

CYRANO DE BERGERAC

BY EDMOND ROSTAND
TRANSLATED AND
ADAPTED FOR THE STAGE BY
ANTHONY BURGESS

- DIRECTED BY
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- COURTYARD THEATER
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Stuart Sherman, Associate Professor of English at Fordham University, is a specialist in eighteenth-century literature and the author of *Telling Time: Clocks, Diaries and English Diurnal Form, 1660–1785*.

of the auditorium, then swiftly makes his way onto the stage. Or rather, onto two: the twenty-first-century stage, and the seventeenth-century playhouse where Cyrano promptly shuts down the premiere of a play whose star he despises.

And then, prodigiously, supplants it. By the time this first scene is over, he will have performed such wonders of voice and body, word—and swordplay, as to provide his Parisian audience with much more than their money's-worth. Nothing they'd come to see could possibly have proven as spellbinding as he.

The same holds true for us. The scene is an opening masterstroke in a play wholly focused on the elusive interplay between hearing and seeing, voices and bodies. Rostand will prove phenomenally adept in the wonders that theater can work with both.

The play's well-known premise distributes these elements rather plainly, as a kind of *quid pro quo*: Cyrano, convinced of his own ugliness but achingly in love with his word-drunk cousin Roxane, helps the handsome, inarticulate Christian to woo and win her, in what both men initially perceive as a perfect fusion of voice and body: "If only," laments Christian, "I had the words." "I have the words," Cyrano answers. "All I lack is looks ... You plus I equal one hero of the story books." The play's multiple amazements arise from the ways Rostand will melt this plain arithmetic into poetry, remaking it into a map, readily recognizable by every mortal watching, of the human propensities for passion, performance, and inhibiting self-scorn.

For we see from the start that Cyrano's voice, and his body too, are layered things, compounded out of preternatural



virtuosity (those words, that sword) and private pain. When Cyrano, informed by an idiot that his nose is big, proceeds to improvise the dazzling sequence of insults with which his hapless interlocutor might have assailed his problematic proboscis, we hear in the very prolificity of his wit—the creative energy devoted by his own fertile brain to the topic of his flawed body—the sorrow that his speech at once conceals and confesses: this thing hurts me; this thing haunts me. We hear the one thing that he strives to leave unvoiced.

Each successive scene in the play will ramp up this tension between hypnotic speech and agonized silence. Cyrano will put himself through a sequence of astonishing performances, each of which entails an ordeal of self-containment, as he chooses, again and again but for ever more pressing reasons, not to confess his love to his cousin.

**We hear the one
thing that he strives
to leave unvoiced.**

Only once, at the play's deeply moving midpoint, does Rostand briefly release the tension between speech and silence, before ratcheting it up to new heights. At night, under Roxane's balcony, Cyrano seizes the chance to speak in his own voice of his love for her; he can do

so precisely because she continues to think she's listening to Christian. (Lovers and a balcony: Cyrano reworks Shakespeare everywhere, in ways worth listening for.) At the play's start, Cyrano speaks out of the darkness. But this time we see him (as Roxane does not), and we hear in his speech the heart-swelling fullness of self-revelation, freed by invisibility, unencumbered by the need for surrogation.

And then, with harsh immediacy, comes the play's most sustained instance of speech as self-suppression. To distract a nobleman who would interfere with Roxane's and Christian's coupling, Cyrano must improvise a new role—as a garrulous, obstructive lunatic just fallen from the moon and intent on rising back again. (Another echo: Edgar feigning madness as poor Tom in *King Lear*.) And he must do this knowing all the while that he is indispensably helping to make possible the thing that he least wants to happen: the union of his beloved with another man.



“Your soul arose,” Roxane will later say to Christian, recollecting this pivotal night,
In perfume to my window, the true you
Made itself known in a voice.

She is speaking still to the wrong man, but she could not be more right. Moments earlier, we heard Cyrano speak of his panache—the white plume he proudly wears in his hat—as his “visible soul.” (It is this metaphorical connotation of panache—as grace, virtuosity, heroic self-possession—that Rostand’s play

**Cyrano’s passionate voice
is his plume’s audible
equivalent, the medium in
which his soul most lives**

permanently bequeathed to our language.)

Roxane’s words confirm what we already know: that Cyrano’s passionate voice is his plume’s audible equivalent, the medium in which his soul most lives. Its sound, rising in the night to the balcony where its speaker most longed to be (but where his body,

unlike Romeo’s, could not follow), delivered his true soul, made him known though still unknown to his longed-for listener. Only at play’s end will Roxane complete the path from hearing to seeing that we traversed in its first moments, when our hero spoke in darkness en route to center stage. Having heard Cyrano’s voice for many years, Roxane at long last sees him whole.

In that final scene, rise and fall become all in all. Cyrano, visiting Roxane in early autumn, remarks that the leaves “fall well. With a sort of panache ... They go in grace, making their fall appear like flying.” A little later, he returns to the fantasy of flying to the moon—this time not as lunatic but as lifelong lover. In real life, Cyrano de Bergerac (1619–1655), poet, playwright, soldier, was also one of the first creators of science fiction; his novel *L’Autre Monde* (*The Other World*) recounted, as if autobiographically, his rocket voyage to the moon. Rostand deepens the lunar connection; Cyrano’s closing fantasy of flight becomes the play’s last manifestation of his visible, audible soul, as though the moon itself were the apt and final stage for his loquacious, silent, fabulously theatrical journey. ■

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GALA

Monday, June 17

2013

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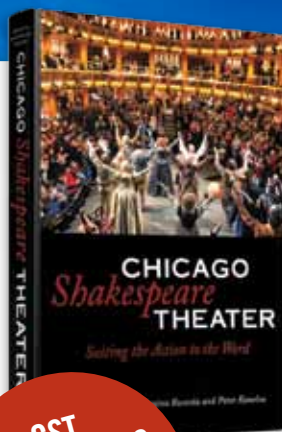
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