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-The Two Gentlemen of Verona, Act I, Scene iii



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THE SCHOOL FOR LIES

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

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PICTURED, COVER AND ABOVE: Deborah Hay and Ben Carlson, photo by Bill Burlingham

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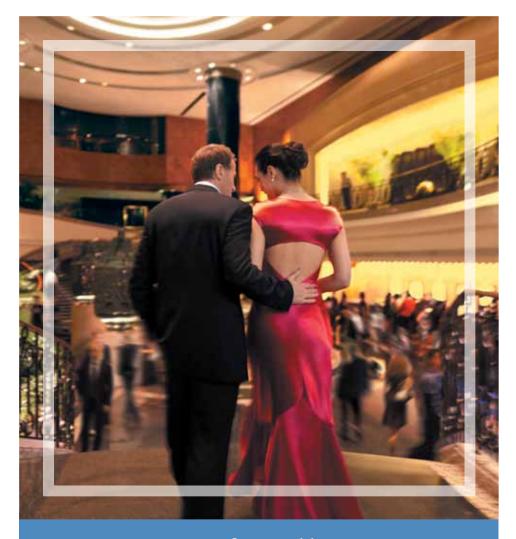
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Criss Henderson



Ravmond F. McCaskev Executive Director Chair. Board of Directors

DEAR FRIENDS

Welcome to Chicago Shakespeare Theater! Over the years, our artists have delighted audiences with plays that are vibrant, accessible and bold in their exploration of contemporary themes through classical literature. Today's production has provided our artistic collective with the opportunity to flip this model on its head by producing a modern play viewed through a classical lens. David Ives's new work, The School for Lies, is a deliciously off-color tribute to Molière's The Misanthrope, written in the rhyming couplets and iambic pentameter of modern vernacular. This Chicago premiere continues our artistic relationship with lyes, whose 2006 hit adaptation A Flea in Her Ear was commissioned by CST and debuted here through our New Classics initiative.

In all aspects of this side-splitting comedy, we see the collision of the modern and classical worlds. The construct of a French Restoration comedy is realized with clever, modern phrases and complex wordplay. Period-appropriate opulence collides with modern edge in the design of the physical world of the play. These seeming juxtapositions are deftly mined by our talented cast, who bring the script to life with spectacularly comedic performances.

Reflective of Shakespeare's complexity of language and genius for storytelling, The School for Lies is the perfect addition to our 2012/13 season. Over the months ahead. our Theater will play host to productions from across the globe through the World's Stage series, introduce young audiences to the Bard with a 75-minute abridgment of Romeo and Juliet, and mark the CST debut of British director Jonathan Munby with a poignant production of Julius Caesar. We hope you will come back soon to experience more of what Chicago's home for Shakespeare has to offer.

Enjoy the show!



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About CST

Chicago Shakespeare Theater (CST) is a leading international theater company, known for vibrant productions that reflect Shakespeare's genius for intricate storytelling, musicality of language and depth of feeling for the human condition.

Recipient of the 2008 Regional Theatre Tony Award, Chicago Shakespeare's work has been recognized internationally with three of London's prestigious Laurence Olivier Awards, and by the Chicago theater community with seventy Joseph Jefferson Awards for Artistic Excellence. Under the leadership of Artistic Director Barbara Gaines and Executive Director Criss Henderson, CST is dedicated to producing extraordinary productions of classics, new works and family fare; to unlocking Shakespeare's work for educators and students; and to serving as Chicago's cultural ambassador through its World's Stage Series.

At its permanent, state-of-the-art facility on Navy Pier, CST houses two intimate theater spaces: the 500-seat Jentes Family Courtyard Theater and the 200-seat Carl and Marilynn Thoma Theater Upstairs at Chicago Shakespeare. Through a year-round season encompassing more than 600 performances, CST leads the community as the largest employer of Chicago actors and attracts 200,000 audience members annually—including 40,000 students and teachers through its comprehensive education programs.

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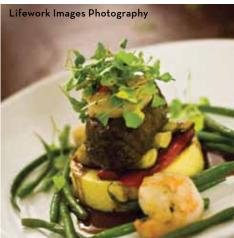
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CHICAGO SHAKESPEARE THEATER

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



THREE ACCLAIMED DIRECTORS BRING THE CANON TO LIFE

This spring, the Jentes Family Courtyard Theater will be illuminated with a series of vibrant Shakespeare productions. In February, Julius Caesar takes the stage set against the backdrop of presentday Washington, DC. On the heels of our nation's own presidential election, British director Jonathan Munby's incisive production runs February 5–March 24. Next, Rachel Rockwell returns to CST to direct one of the most powerful love stories of all time. Short Shakespeare! Romeo and Juliet will captivate student and family audiences February 19–March 23. Finally, CST's first-ever staging of Henry VIII arrives under the helm of Artistic Director Barbara Gaines. This sordid tale of England's most notorious kingand his wives-comes to life April 30-June 16. Reserve your tickets today at www.chicagoshakes.com.

CST'S EDUCATION PROGRAMS HONORED WITH NATIONAL FOLGER AWARD

Chicago Shakespeare Theater was selected as the 2012 recipient of the Shakespeare Steward Award, bestowed by the Folger Shakespeare Library in Washington, DC. CST's Education Department was recognized for its innovative teaching of Shakespeare in American classrooms and service as a partner to Chicago Public Schools for more than two decades. CST is the first arts organization to be a recipient of this prestigious national award. On November 2, the Folger's Director of Education Robert Young presented the award, which was accepted by Chicago Shakespeare's Director of Education Marilyn Halperin and CPS Department of Arts Education Director Mario Rossero. The premiere of CPS Shakespeare! Hamlet on the Courtyard Theater stage-featuring an ensemble of 28 CPS high school students and teachers-immediately followed the presentation.



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



CST WELCOMES LEADING BRITISH ARTISTS TO CHICAGO

As part of its commitment to serve as a global theater reflective of our global city, Chicago Shakespeare is proud to host two critically acclaimed British artists. In December, renowned character actress Miriam Margolyes will present her one-woman show Dickens' Women in the Carl and Marilynn Thoma Theater Upstairs. In this Olivier Award-nominated production, Margolyes portrays twentythree of Charles Dickens' most well-loved characters. In his Chicago debut, director Jonathan Munby brings his contemporary, visceral approach to Shakespeare with Julius Caesar. Munby has been lauded worldwide for his productions in London's West End and across England, in Japan and Africa, and at many top American regional theaters. CST is proud to introduce this rising international director to Chicago audiences.

CHICAGO SHAKESPEARE SWEEPS THE JEFF AWARDS

Chicago Shakespeare swept the 44th Annual Joseph Jefferson Awards that took place October 15, 2012 with the top number of honors: eight Jeff Awards for Artistic Excellence recognizing three 25th Anniversary Season productions. Six of the awards honored CST's nationally acclaimed Follies, staged by Associate Artistic Director Gary Griffin, while two more recognized Elizabeth Rex and Timon of Athens, both staged by Artistic Director Barbara Gaines. The Theater is honored to have the ambitious creative vision and hard work of its artists acknowledged by the Award Committee. Over the years, CST has received a total of seventy awards from the Jeff Committee, a testament to its role as a leading American theater.

PHOTO CREDITS (FROM LEFT): Jeff Cummings, Phillip James Brannon and David Lively in *Macbeth* (2009), photos by Liz Lauren; Joaquin M. Samano, Kristen Kelly and Kimberley Perez, photo by Liz Lauren; Miriam Margolyes in *Dickens' Women*, photo by Prudence Upton; cast of *Elizabeth Rex* (2011), photo by Liz Lauren.

Adding the punch to the punchline

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

THE SCHOOL FOR LIES

WRITTEN BY DAVID IVES ADAPTED FROM *THE MISANTHROPE* BY MOLIÈRE

- DIRECTED BY BARBARA GAINES
- COURTYARD THEATER
- DECEMBER 4, 2012– JANUARY 20, 2013
- **312.595.5600**
- www.chicagoshakes.com



Barbara Gaines, Director of The School for Lies



David Ives, Playwright of The School for Lies

A rtistic Director Barbara Gaines and Playwright David Ives answer questions about *The School for Lies*.

Barbara, what first interested you in this modern adaptation of Molière?

BG: When I first read David's script, it just jumped off the page for me. David lves is a genius of the modern American stage. And how many times do we here at Chicago Shakespeare get to have a living playwright with us in rehearsal? David has the ability to go beyond farce and capture the soul of his characters. 1666 was a time of great excess, great shallowness, great political intrigue—and any similarities to 2012 are strictly coincidental! The language is quintessentially 2013. Though the actors are costumed in 1666, we all know these people. And now seemed a good time to be doing this play full of political intrigue, fraud and lies, lies, lies—and people, very real people, searching and struggling.

What will the world of this production look like?

BG: Despite its absolutely contemporary language, *The School for Lies*, like *The Misanthrope*, is set in 1666. So we have this wonderful tension between now and then. Susan Mickey's costumes are inspired by the 'Alexander McQueen of 1666'—in other words, they are 'Runway 1666,' edgy and completely over the top. Everything is pushing the envelope because David Ives, too, is pushing the envelope. Both Molière and Ives are revolutionary playwrights. And the set, beautifully imagined by Dan Ostling, gives a brilliant script and characters a monochromatic canvas to come alive on.

Will you have to do text work in rehearsal as you do with Shakespeare's verse?

BG: Throughout this brilliant comedy, we'll be playing with all those rhymes and rhyming couplets, finding the repetitions and the antitheses, and looking for the words that need lifting. Something that Shakespeare's, Molière's and David Ives's characters all have in common is that they know they are very clever. They love to play with language.

David, what was the genesis of this play?

DI: Working on a Corneille comedy called *The Liar* a few years ago with the Shakespeare Theatre Company in DC was the first time I had ever worked in verse—and I loved it. When Brian Kulick of Classic Stage Company asked if there were another play I'd like to adapt, I said, 'I've never much liked The Misanthrope, why don't I work on that?' It seems to me to be a comedy that Molière left the comedy out of and a love story without any romance. What's the use of a love story without a romance?! I'm going to say something absolutely heretical, but I've never really been a great Molière fan. I miss the gusto of Shakespeare, the love of life. So when I decided to attack The Misanthrope, my first thought was, 'If Shakespeare had awakened in the middle of the night with this idea—a crabby, articulate misanthrope in love with a witty, viviacious widow-how would he have told the story?' And I got to work.

And your process for going about that?

DI: I didn't want to make a new translation of *The Misanthrope*; I wanted to take that play and make an English play that used Molière. So I read it over and over again in French and got to know the characters. I laid the story out scene-by-scene on index cards on my dining room table. Then I started thinking, 'What are the scenes I would love to see?' Molière begins with the two main characters already in love, while I think Shakespeare would have shown them *falling* in love—and shown the comedy inherent in two such totally mismatched lovers. Frank enters the life of a widow and rescues her from some secret sorrow in her heart. To me it becomes a play about someone who brings a widow, witty and beautiful as she is, back to life—and brings her back to love. That was the story I wanted to tell.





How do you understand the work of an "adapter" and a "playwright"?

DI: The same way Shakespeare did: as pretty much the same thing. I'm not comparing myself to him, I only mean that thirty-five of his thirty-seven plays are adaptations. Nor did he necessarily like the original material he was working with. He just saw something there that he could use. 'Oh yes! Melancholy Danish prince who has to kill his uncle! What a great story!' I sometimes think that if we could go back and ask Shakespeare what his profession was, he might have said he was an adapter. In any case, I see no reason to make an audience sit through some old play just for the sake of theater history. Theater's not a museum. It has to be alive. So I change things. I adapt.

Will you say more about the verse?

DI: Working on *The Liar*, I found that rhymed couplets in iambic pentameter—which are proverbially absolute hell on audiences, actors and English drama—actually can be great fun. They sure are terrific for adding some punch to a punchline. The fun comes in *bending* the verse just enough so that we hear a rhyme when we need to hear it rather than when we have to hear it, if you see the difference. I myself think everything should be in verse. Once I'd started working in verse I would walk down the street and translate bus ads into verse, just to see how they'd sound. Know what? Bus ads are *always better* in iambic pentameter.

What will be your role in rehearsal?

DI: I'm here to put in my two cents and then to vanish and let the actors do what they do, which is magic. In the gestation of any play, there's a time when the playwright knows more than anybody else. Then there comes a time when the director knows more than the playwright, and it's time for the playwright to shed himself. There then comes a time when the actors know more than the director. Finally, the actors and audience know the most—when they become a single organism shaping the play together night after night through the simple act of listening and responding. Which is theater. And life as well, you might say. Before or after the show. Harry's has you covered.

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WHAT'S ON STAGE

DECEMBER 18-22, 2012 Miriam Margolyes in DICKEN

devised by Miriam Margolves and Sonia Fraser directed by Sonia Fraser Upstairs at Chicago Shakespeare

JANUARY 19-20, 2013 AT 10:00 AND 11:30 A.M. LEAVE IT TO LU

by Bruce Adolphe an interactive family concert featuring performers from The Chicago Chamber Musicians and CST in CST's Courtyard Theater





JANUARY 30-FEBRUARY 3, 2013 Belarus Free Theatre MINSK, 201 A REPLY TO KATHY ACK

text by Natalia Kaliada with Nicolai Khalezin directed and adapted by Uladzimir Shcherban Upstairs at Chicago Shakespeare

FEBRUARY 5-MARCH 24, 2013 **JULIUS CAESA**

by William Shakespeare directed by Jonathan Munby in CST's Courtyard Theater



FEBRUARY 15-24, 2013

a new play by Omphile Molusi in partnership with The Market Theatre of Johannesburg Upstairs at Chicago Shakespeare







2012/13 SEASON



SATURDAYS AT 11:00 A.M. FEBRUARY 23-MARCH 23, 2013 SHORT SHAKESPEARE! ROMEO AND JULIET

directed and adapted by Rachel Rockwell in CST's Courtyard Theater



APRIL 30-JUNE 16, 2013 HENRY VIII

by William Shakespeare directed by Barbara Gaines in CST's Courtyard Theater



MAY 11-26, 2013 ROADKILL

text by Stef Smith conceived and directed by Cora Bissett a site-specific theatrical and multi-media event



JUNE 25-29, 2013 Piccolo Teatro di Milano INNER VOICES by Eduardo De Filippo directed by Tapi Seguillo

directed by Toni Servillo in CST's Courtyard Theater



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BARBARA GAINES Artistic Director CRISS HENDERSON Executive Director

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presents

The School for Lies

written by **DAVID IVES** adapted from *The Misanthrope* by Molière

directed by BARBARA GAINES

December 4, 2012–January 20, 2013

Scenic Design DANIEL OSTLING Costume Design SUSAN E. MICKEY Lighting Design PHILIP S. ROSENBERG

Original Music and Sound Design LINDSAY JONES Wig and Make-up Design MELISSA VEAL Movement Consultant RICK SORDELET

Casting BOB MASON Production Stage Manager DEBORAH ACKER

Production Sponsor Raymond and Judy McCaskey

Production Elements Supported by the Anstiss and Ronald Krueck Stage Design Fund

The School for Lies is presented by special arrangement with Dramatists Play Service, Inc., New York. Originally produced by Classic Stage Company Brian Kulick, Artistic Director; Jessica R. Jenen, Executive Director

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There will be one 15-minute intermission.

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Cast

in order of appearance

Philinte, enamored of Eliante Clitander, an influential courtier Frank, a native of Paris, newly returned Dubois, Celimene's servant Oronte, a boulevard bard Celimene, a young widow of Paris society Eliante, her cousin Acaste, a moneyed marquis Arsinoé, a moral pillar Basque, Frank's valet SEAN FORTUNATO* PAUL SLADE SMITH* BEN CARLSON* SAMUEL TAYLOR* GREG VINKLER* DEBORAH HAY* HEIDI KETTENRING* KEVIN GUDAHL* JUDITH-MARIE BERGAN* SAMUEL TAYLOR*

Understudies never substitute for listed players unless an announcement is made at the time of performance: Melissa Carlson* for *Celimene, Arsinoé*; Kevin Gudahl* for *Philinte, Oronte*; Matt Holzfeind for *Dubois, Basque*; Margaret Katch for *Eliante*; David Turrentine* for *Clitander, Frank, Acaste.*

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

A NOTE GREETING OUR AUDIENCE

If we can further accommodate you during your visit, please speak with our House Manager. During the performance, actors may make entrances and exits throughout the theater. For your safety, we ask that you keep all aisles and doorways clear. We request that you refrain from taking any photography and other video or audio recording of this production. Thank you and enjoy the show.

Playgoer's Guide

THE STORY

Frank, a penniless Frenchman who has been living in England, prides himself on telling everyone the truth as he sees it. On a visit to Paris's most glittering salon, Frank tries to demonstrate to his new friend Philinte the evils of telling lies by starting a rumor that Philinte dresses in women's clothing. It's not exactly love at first sight when Frank then meets Celimene, a lovely though gossip-loving widow whose favorite pastime is entertaining her adoring suitors by scandalously sending up members of the Paris "scene." As revenge for the rumor about women's clothing, Philinte tells Celimene that Frank is actually King Louis's bastard brother and a man of immense influence. Celimene suddenly wants to get to know Frank better, hoping someone as highly placed as he (so she thinks) might help her in court with a slander case that stands to ruin her.

Philinte meanwhile tells Frank that Celimene is in love with him, and Frank decides that the only noble thing to do is to love her back. An unusual courtship ensues, entailing some stolen love letters, a false proposal invented to spark jealousy, and several cases of misunderstandings and mistaken identity, all contributing to a comic tug-of-war that leads the two "lovers" to their fated end.

PLAYWRIGHT DAVID IVES

Celebrated for his immensely playful comedies, New York playwright David Ives situates his aesthetic on the knife's edge between absurd slapstick and astute substance. His work has received multiple honors, including the MacArthur Award for Outstanding New Play, the Hull-Warriner Award, a Prince Prize for Commissioning New Work, and the 2012 Tony nomination for Best Play for *Venus in Fur*, which, after its acclaimed Broadway run, is soon to be filmed by Roman Polanski.

The playwright was first recognized for his one-acts. *All in the Timing* comprises six short plays on sundry subjects: three chimpanzees attempting to write *Hamlet*, the death of Leon Trotsky as he attempts to make sense of the mountain climber's axe in his head, and the mundane act of composer Philip Glass purchasing a loaf of bread. *All in the Timing* won the Outer Critics Circle Playwriting Award, ran for two years off Broadway, and in the 1995-96 American theater season was (apart from Shakespeare) the most performed play in the country.

Ives often translates and/or adapts older works, describing his process as "translaptation"—an attempt to "look for the play underneath the words" and to draw parallels between a play's historical context and today. Commissioned by CST and produced here in 2006, Ives's first "translaptation" was *A Flea in Her Ear* by Georges Feydeau, the nineteenth-century father of French farce. For Ives, the process of translaptation requires more creation than renovation. "It's my job to bring to an adaptation the energy of a playwright working on a new play. As far as I'm concerned, I've simply done the comic work on *The Misanthrope* that Molière himself might have done had he lived another 350 years. I also fixed his plot—at long last! Molière himself seems quite pleased. But you know how he is."

Profiles



IUDITH-MARIE BERGAN (Arsinoé) makes her Chicago Shakespeare Theater debut. Ms. Bergan's numerous Oregon Shakespeare Festival credits include: Violet Weston in August: Osage County, Madame Ranevskaya in The Cherry Orchard, Cleopatra in Antony and Cleopatra, Julie Cavendish in The Royal Family, Tamara in Titus Andronicus, Madame Freud/Jocasta in Oedipus Complex, Mistress Ford in The Merry Wives of Windsor, Lady Bracknell in The Importance of Being Earnest, among others. Other credits include productions with: Kennedy Center, Guthrie Theater, Berkeley Repertory Theatre, Globe Theatre, Yale Repertory Theatre, among others. Ms. Bergan has over 65 television and film credits. She is a graduate of the Goodman Theatre, where she received her BFA and the Sarah Siddons Award.



BEN CARLSON

(Frank) returns to Chicago Shakespeare Theater, where he appeared as the title characters in Hamlet (Jeff Award) and Macbeth, and as the Bishop of Beauvais in St. Joan. His Stratford Festival credits include: Benedick in Much Ado About Nothing, Fluellen in Henry V, Feste in Twelfth Night, Alceste in The Misanthrope, Leontes in The Winter's Tale, Touchstone in As You Like It, Jack in The Importance of Being Earnest, Brutus in Julius Caesar, Tranio in The Taming of the Shrew and Hamlet in Hamlet. Over twentyfive productions at the Shaw Festival include: John Tanner in Man and Superman, Cusins in Major Barbara, Andrei in Three Sisters, Eustace in The Return of the Prodigal and Chris in All My Sons. US regional credits include: Philadelphia, Here I Come! and The Vortex (Walnut Street Theatre, Philadelphia). Recent television credits include: Saving Hope, The Firm, Warehouse 13 and Rookie Blue. Mr. Carlson provided his voice in the Oscar-nominated short animated film Wild Life. Upcoming credits at Stratford Festival include Mary Stuart and Blithe Spirit.



SEAN FORTUNATO

(Philinte) returns to Chicago Shakespeare Theater, where his credits include: Sunday in the Park with George, Timon of Athens, the title role in Willy Wonka and Rose Rage: Henry VI Parts 1, 2 and 3 (at CST and The Duke on 42nd Street). Other Chicago credits include: Andy Fastow in Enron (TimeLine Theatre Company); Henry in The Real Thing, Aunt Augusta in Travels with My Aunt, Rosencrantz in Rosencrantz and Guildenstern Are Dead, The Chosen, Rough Crossing (Writers' Theatre); Curtains (Drury Lane Theatre Oakbrook); and productions

with Goodman Theatre, 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 nine seasons with Peninsula Players, Wisconsin, where his roles include Billy Flynn in Chicago, Carl-Magnus in A Little Night Music, 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 leff Award nominations and an After Dark Award.



KEVIN GUDAHL

(Acaste) returns to Chicago Shakespeare Theater, where he last appeared in Sunday in the Park with George. Other past CST credits include: the title roles in Macbeth, Antony and Cleopatra and Troilus and Cressida; William Shakespeare in Elizabeth Rex, Brutus in Julius Caesar, Fredrick in A Little Night Music, Hal in Henry IV Parts 1 and 2, and Kayama in Pacific Overtures. Recent credits include Sweeney Todd (Drury Lane Oakbrook) and She Loves Me (Writers' Theatre). Other Chicago credits include work with: Goodman Theatre, Court Theatre, Marriott Theatre, Northlight Theatre, Remy **Bumppo Theatre Company** and Victory Gardens Theater. International credits include: five seasons with Stratford

Festival (Canada); The Canadian Stage (Toronto); Donmar Warehouse (London); and Royal Shakespeare Company (CST tour). Television credits include: Boss (Starz); The Chicago Code (FOX); and Early Edition (CBS). Film credits include: While You Were Sleeping, Home Alone III and The Poker House.



DEBORAH HAY

(Celimene) makes her Chicago Shakespeare Theater debut. Recent credits include: Beatrice in Much Ado About Nothing, Alice in Henry V (Stratford Festival); Rose in Caroline, or Change (Acting UpStage/Obsidian, Berkeley Street Theatre); and five seasons at the Shaw Festival, where she played leading ladies in My Fair Lady, Heartbreak House, The Women, One Touch of Venus, Brief Encounters, Born Yesterday, Wonderful Town, After the Dance, Follies: In Concert, The Circle and The Philanderer. Other credits include four seasons at the Stratford Festival and multiple productions with the Festival of Classics, Tarragon Theatre, Soulpepper Theatre Company, Mirvish Productions, Theatre Passe Muraille, Ford Centre, Manitoba Theatre Centre, Drayton Festival, Victoria Playhouse, Persephone Theatre, Sudbury Theatre Centre and the Globe Theatre, Radio and film credits include: Caroline in The Mystery of Mazo de la Roche (RedQueen Productions); Afghanada (CBC); Countenance, The Life of Pi (Mighty Brave); What Casanova Told Me, Dying Like Ophelia (dir: Ed Gass-Donnelly/3LD Films). Ms. Hay trained at York University (BFA), and as a member of the Stratford Festival Conservatory.



HEIDI KETTENRING (Eliante) returns to Chicago Shakespeare Theater, where her credits include: Sunday in the Park with George, Cat in The Adventures of Pinocchio and Helena in Short Shakespeare! A Midsummer Night's Dream. Other Chicago credits include Wicked (Broadway in Chicago); and productions with: Northlight Theatre, Writers' Theatre, Marriott Theatre, Court Theatre, Drury Lane Theatre Oakbrook, Drury Lane Evergreen Park, Theatre at the Center and American Theater Company. Regional credits include Disney's Beauty and the Beast on tour and productions with Theatre Works, Peninsula Players and Bar Harbor Theatre. Concert credits include productions with Ravinia Festival, Chicago Symphony Orchestra and Pensacola Symphony Orchestra. Film credits include Man of Steel. Ms. Kettenring is a five-time leff Award nominee and the recipient of both the Sarah Siddon's Chicago Leading Lady Award and an After Dark Award. She is a graduate of Northwestern University.



PAUL SLADE SMITH

(Clitander) returns to Chicago Shakespeare Theater, where his credits include: Love's Labor's Lost. Much Ado About Nothina. The Comedy of Errors and The Merry Wives of Windsor. Other Chicago credits include: The Foreigner, 1776, Lend Me a Tenor (Drury Lane Theatre); Honk!, How to Succeed in Business Without Really Trying, Pirates of Penzance (Marriott Theatre); Tom Stoppard's Indian Ink (Apple Tree Theatre); The Ballad of Little Jo (Steppenwolf Theatre Company); and A Christmas Carol (Goodman Theatre). Broadway touring credits include: Wicked and The Phantom of the Opera. Regional credits include The Two Gentleman of Verona (Geva Theatre) and Amos Hart in Chicago (Peninsula Players Theatre). Mr. Smith is also a playwright; his play Unnecessary Farce had its Chicago debut last February at First Folio Theatre, and has had over ninety productions across the US and Canada. He's currently working on his next play, A Real Lulu.



SAMUEL TAYLOR

(Dubois/Basque) returns to Chicago Shakespeare Theater, where he has appeared in Timon of Athens and The Feast: an intimate Tempest. Other Chicago credits include: Lookingglass Alice, Peter Pan (Lookingglass Theatre Company); Hot L Baltimore (Steppenwolf Theatre Company); Hunchback (Redmoon); and Macbeth (Greasy Joan & Co). Off Broadway credits include Henry V and The Spy. Regional credits include: Romeo and Juliet, As You Like It and Proclivities (The Guthrie Theater). Television credits include Boardwalk Empire (HBO) and The Mob Doctor (FOX). Mr. Taylor holds a BFA from the University of Minnesota/ Guthrie Theater Actor Training Program. He is a founding member of the Back Room Shakespeare Project.



GREG VINKLER

(Oronte) returns to Chicago Shakespeare Theater, where his credits include: the title role in King Lear (Jeff Award), Falstaff in Henry IV, Parts 1 and 2 (CST and on tour to the Royal Shakespeare Company, Stratfordupon-Avon), Jaques in As You Like It, Malvolio in Twelfth Night (Jeff Award), Polonius in Hamlet (Jeff Award), Polonius in Hamlet (Jeff Award) and twenty-six other productions. Other Chicago credits include: Oliver! (Marriott Theatre); One Flew Over the

Cuckoo's Nest (Steppenwolf Theatre Company and the Barbican Theatre, London); The Rose Tattoo, The Beard of Avon (Goodman Theatre); and lest a Second (Victory Gardens Theater). Most recently, he appeared as: Doc in the long-running Broadway revival of West Side Story; at Paper Mill Playhouse as Senex in A Funny Thing Happened on the Way to the Forum; and at the Fulton Theatre as Charlie in August: Osage County. Mr. Vinkler is the artistic director of the Peninsula Players Theatre in Door County, Wisconsin.



BARBARA GAINES (Director/Artistic Director) is the founder of Chicago Shakespeare Theater, where she has directed more than thirty of Shakespeare's plays. Honors include: the 2008 Tony Award for Outstanding Regional Theatre; the prestigious Honorary OBE (Officer of the Most Excellent Order of the British Empire) in recognition of her contributions strengthening British-American cultural relations; and loseph lefferson 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 received an Honorary Doctorate of Humane Letters from Dominican University and an Honorary Doctorate of Fine Arts from Lake Forest College.

She serves on the Shakespearean Council of Shakespeare's Globe Theatre in London and is a Life Trustee of Northwestern University. She made her Lyric Opera debut directing Giuseppe Verdi's Macbeth.

DAVID IVES

(Playwright) received a Tony nomination for Best Play this year for Venus in Fur, which will be filmed in 2013 by director Roman Polanski. Mr. Ives returns to Chicago Shakespeare Theater after his version of Feydeau's A Flea in Her Ear was commissioned and staged here in 2006. Some other of his plays: All in the Timing; New Jerusalem: The Interrogation of Baruch de Spinoza; The Liar (adapted from Corneille); The Heir Apparent (adapted from J-F. Regnard); and Is He Dead? (adapted from Mark Twain). Mr. Ives, a former Guggenheim Fellow in playwriting, lives in New York City.

DANIEL OSTLING

(Scenic Designer) returns to Chicago Shakespeare, where his credits include: A Midsummer Night's Dream, Elizabeth Rex, Amadeus, A Flea in Her Ear, The Merchant of Venice, A Little Night Music and Pacific Overtures. Other Chicago credits include: Eastland, Metamorphoses (Lookingglass Theatre Company, ensemble member); Black and Blue Boys, Convert, Candide (Goodman Theatre); UP and The Pain and the Itch (Steppenwolf Theatre Company). Broadway credits include: Clybourne Park (2012 Tony Award nomination), Metamorphoses (2002 Tony Award nomination). Off Broadway credits include: Clybourne Park, The Pain and the Itch (Playwrights Horizon); Glorious Ones (Lincoln Center); Durango (Public Theater); Lookingglass Alice (The New Victory Theater); and Measure for Measure (New York Shakespeare Festival). Regional credits include: Berkeley Repertory, McCarter Theatre, Huntington Theatre Company, Oregon Shakespeare Festival, Shakespeare Theatre Company, La Jolla Playhouse, Mark Taper Forum, Long Wharf Theatre, Seattle Repertory and American Conservatory Theater. Opera credits include: Lucia Di Lammermoor, Sonnambula (Metropolitan Opera); Merry Widow (Lyric Opera of Chicago). Mr. Ostling is an associate professor at Northwestern University.

SUSAN E. MICKEY

(Costume Designer) returns to Chicago Shakespeare Theater, where her credits include: Timon of Athens, The Madness of George III, 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: The Guthrie Theater, Hartford Stage, Arena Stage, Huntington Theatre Company, Center Stage, Cleveland Play House, Cincinnati Playhouse in the Park, Goodspeed Musicals, Portland Center Stage, Pittsburgh Public Theater, Dallas Theater Center, Studio Arena Theatre, Geva Theatre, Milwaukee Repertory Theater, Alabama Shakespeare Festival, Oregon Shakespeare Festival, and over fifty productions with the Alliance Theatre Company in Atlanta. Television and film credits include costume design for the feature film The Adventures of Ociee Nash, Miss Evers' Boys

(HBO) and *Mama Flora's Family* miniseries (CBS). Ms. Mickey serves as head of design and production at University of Texas at Austin.

PHILIP S. ROSENBERG

(Lighting Designer) returns to Chicago Shakespeare Theater, where his credits include: Sunday in the Park with George, Beauty and the Beast, A Midsummer Night's Dream, Elizabeth Rex, The Taming of the Shrew, Macbeth, Edward II, Amadeus (leff Award nomination) and Cymbeline (Jeff Award nomination). Off Broadway credits include Cactus Flower. Regional credits include productions with: Kennedy Center, La Jolla Playhouse, Ford's Theatre, The Guthrie Theater, The Old Globe, TheatreWorks, Huntington Theatre Company, Manhattan School of Music, Portland Stage Company, TACT, Barrington Stage Company, Williamstown Theatre Festival, Dorset Theatre Festival, Bay Street Theatre, Shakespeare Theatre Company, George Street Playhouse and Westport Country Playhouse. Over the past twelve years Mr. Rosenberg has served as associate lighting designer on over thirty-five Broadway plays and musicals.

LINDSAY JONES

(Original Music and Sound Designer) has created music for and designed twenty productions at CST, including: Timon of Athens, Elizabeth Rex, Cymbeline and Henry IV Parts 1 and 2. Other Chicago credits include productions with: Goodman Theatre, Steppenwolf Theatre Company, Northlight Theatre and Lookingglass Theatre Company. Regional credits include productions with: Guthrie Theater, South Coast Repertory, McCarter Theatre, Arena Stage, The Old Globe and Hartford Stage. Off Broadway credits include: Wild With Happy, The Brother/Sister Plays, Top Secret, Rx, 1001 and Beautiful Thing. International credits include productions with Royal Shakespeare Company (England), and Stratford Festival (Canada), as well as shows in Austria, Zimbabwe, Scotland and South Africa. He is the recipient of six Joseph Jefferson Awards, two Ovation Awards, two Drama Desk Award nominations and the Michael Maggio Emerging Designer Award. Recent film and television scoring credits include The Brass Teapot for Magnolia Pictures and A Note of Triumph (2006 Academy Award for Best Documentary, Short Subject) for HBO Films.

MELISSA VEAL

(Wig and Make-up Designer) has designed wigs and make-up for sixty-five productions at CST, including: Sunday in the Park with George, Timon of Athens, A MidsummerNight'sDream, 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, The Three Musketeers, 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

(Movement Consultant) returns to Chicago Shakespeare Theater, where he directed fights for 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 Falling and Fuerza Bruta. Opera credits include: Cyrano (The Metropolitan Opera, Royal Opera House, and La Scala), Don Carlo (The Metropolitan Opera), and Heart of the Soldier (San Francisco Opera). Fiftytwo international credits include: BEN HUR LIVE (European tour) and As You Like It (The Bridge Project at BAM, European tour and 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) has stage managed the past twenty-three 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.

CALYN P. SWAIN

(Assistant Stage Manager) returns to Chicago Shakespeare Theater, where her stage management credits include: production stage manager for Short Shakespeare! The Comedy of Errors and Short Shakespeare! A Midsummer Night's Dream; assistant stage manager for Timon of Athens, Elizabeth Rex, As You Like It, Aladdin and Amadeus; and stage manager for Romeo y Julieta. Other Chicago credits include: August: Osage County, The Pillowman, Harriet Jacobs (Steppenwolf Theatre Company); Cymbeline, The Merchant of Venice, Hamlet (Notre Dame Shakespeare Festival); and numerous productions, including M. Proust and Eleven Rooms of Proust, with About Face Theatre. Additional stage management credits include productions with: Lookingglass Theatre Company, Grand Rapids Ballet and Anchorage Opera. She holds a BFA from Cincinnati Conservatory of Music (CCM).

CLASSIC STAGE COMPANY

The School for Lies was first produced by Classic Stage Company, the award-winning theatre committed to reimagining the classical repertory for a contemporary American audience. CSC presents plays from the past that speak directly to the issues of today. Past seasons have included the critically-acclaimed production of David Ives' The School for Lies with Hamish Linklater (Obie Award), directed by Walter Bobbie. Founded in 1967, CSC has received wide recognition for its significant contributions to theatre as an art form through productions of classic plays, translations and adaptations and a long-standing commitment to the identification and nurturing of leading and emerging artists. CSC's artists are the finest established and emerging theatre practitioners working in this country. Highly respected and widely regarded as a major force in New York and American theatre, CSC has been cited repeatedly by all the major Off-Broadway theater awards: Obies, Drama Desk, Outer Critics Circle, Drama League and the 1999 Lucille Lortel Award for Outstanding Body of Work.

BOB MASON

(Artistic Associate/Casting Director) is in his thirteenth 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 Music 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 the School at Steppenwolf, 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: Othello: The Remix (Summer 2012: London, Germany, Edinburgh), Funk It Up About Nothin' (Chicago, Edinburgh, Australian tour, London), A Flea in Her Ear (CST, Williamstown Theatre Festival), The Three Musketeers (Chicago, Boston, London), The Emperor's New Clothes, The Adventures of Pinocchio, Murder for Two, and The Feast: an intimate Tempest (in collaboration with Redmoon). Former artistic director of the Marriott Theatre and multiple leff 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.



CRISS HENDERSON

(Executive Director) has produced CST's past twenty-three seasons. Under his leadership the Theater has become one of the city's major cultural attractions; honors include the 2008 Tony Award for Outstanding Regional Theater 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 Theaters and on the Board of **Directors of Arts Alliance Illinois** and 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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Ira S. Murfin is a doctoral candidate in the Interdisciplinary Ph.D. of Theatre and Drama at Northwestern University. He is a guest lecturer at Chicago Shakespeare Theater.

Theater is always about its own present, even as it portrays the past.

Audiences hoped to recognize onstage the world in which they lived as fervently 350 years ago as we do today. Shakespeare knew this. He told historical stories so as to make clear their relevance to political realities familiar to his audience. Today, most of us are accustomed to modern-dress stagings of Shakespeare. We believe costumes and concepts live in the world of specific productions, while language is the play. By updating a play's setting, a director can reassign its historical references in order to make evident its contemporary pertinence while preserving the original text.

It is fitting, then, that it is in the context of Chicago Shakespeare Theater that we encounter David Ives's 2011 play *The School for Lies*, which wrests a new and deceptively contemporary work from Molière's *The Misanthrope*, first performed in 1666. Rather than a modern-dress staging, Ives has given us a visually recognizable Molière in terms of costume and setting, whose language is rendered in modern-dress, much as Shakespeare told old stories in the vocabulary of his political present.

Molière rarely gets the modern-dress treatment. The premises of his plays are thought too closely tied to the social conventions of their time. Yet they have endured, their satirical commentary on societal hypocrisy still easily recognizable. Ives concedes, even exploits, the necessity of period and nominally sets his play in 1666, employing the dress and characters of Molière's original. He even approximates Molière's rhyme scheme.

But the words themselves and the world they reference are strikingly modern, all the more jarring for their appearance in a comfortably remote milieu. Contemporary colloquialisms are sprinkled prominently throughout: "dude" and the all-purpose "like," references to Pilates and places in Connecticut, casual vulgarity and scatological humor that would make David Mamet blush. Still, as we walk away from this frothy entertainment, weighty thoughts about historical corollaries are unlikely to be on our minds. Instead we will be laughing over the unexpected references and repeating the wittiest couplets. Our delight comes from disjunction, a sense that the characters are drawing on a vocabulary that both is and is not our own, playfully flitting between epochs.

...weighty thoughts about historical corollaries are unlikely to be on our minds.

In the Prologue, the actor playing Philinte tells us, tongue firmly in cheek, that sophisticated contemporary audiences can safely laugh at the stupidity of seventeenth-century France:

> Can you believe, back then, what dunces ranged In every level of society? Or that buffoons of wild variety Actually held positions of great power? Thank God we've none of that! No fools to sour Our peace, no hypocrites to etch in acid.

We can, perhaps, find a hint of lves's intention embedded in this winking jab at society then and



now. It is tempting to take the cue of costume and verse to bracket *The School for Lies* as a merely ironic evocation of an amusement from the past. But then we recognize something familiar in the onstage sniping and bickering. Ives invites us to laugh at these silly characters and their trivial squabbles, while also hinting that the society that shaped them is not so different from our own. He confronts us with an everyday lexicon dressed in the rarefied tone and timbre of Molière. This incongruent hybridity makes for an up-to-date theatrical mash-up, Ives suggests, which is able to synthesize something new–precisely because the divergent historical ingredients are so easily recognizable.

Though Ives's play engages history, it stays outside of it, sliding along on the slipperiness of theatrical space and time.

While lves's language allows us to see ourselves through new eyes, it also allows us to see Molière's play through old ones. His approach grants a contemporary audience an experience akin to what we imagine an original audience might have felt. We laugh and cringe, experiencing the surprise, offense, delight-and recognition-that might well have accompanied Molière's play in all its irreverent newness at the premiere. But, as close as we may feel, lves cannot transport us to the summer night in 1666 when The Misanthrope opened at the Théâtre du Palais-Royal in Paris. We remain in the present. Though lves's play engages history, it stays outside of it, sliding along on the slipperiness of theatrical space and time. Ultimately, we land in neither seventeenth-century France nor contemporary America, but in the theater, where it is always now, and language is always at play.

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Corinne E. Johnson, a longtime friend of Chicago Shakespeare Theater, passed away last fall. A teacher at York High School in Elmhurst for 32 years, Corrine was a CST subscriber for over two decades and active participant in the Theater's nationally renowned education programs. Her generosity of spirit inspired her to include a contribution to Chicago Shakespeare Theater in her estate plans. Per her wishes, her legacy gift now directly supports our education programs, helping to bring Shakespeare to life for over 40,000 students and teachers each season.

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