SUNDAY in the PARK with GEORGE
“Experience is by industry achieved and perfected by the swift course of time.”

—*The Two Gentlemen of Verona*, Act I, Scene iii
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Scholar Stuart Sherman explores missed connections, dots and longing for harmony

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Director Gary Griffin discusses his production of Sunday in the Park with George
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DEAR FRIENDS

It is truly thrilling to open our 2012/13 Season with *Sunday in the Park with George*, a musical that illustrates the emotional complexity and personal sacrifice of a working artist. We are blessed at Chicago Shakespeare Theater to work with the leading artists of our time, and with your help, provide them with the resource needed to create extraordinary productions reflective of Shakespeare’s genius.

Associate Artistic Director Gary Griffin’s staging of this production beautifully connects audiences with the journey of an artist, amplified by the epic intimacy of our Courtyard Theater. In subtle ways, the play is also informed by the civic connection Chicagoans have to the inspiration for the piece. Seurat’s painting, *A Sunday on La Grande Jatte—1884*, is part of the permanent collection at the Art Institute of Chicago—mere blocks away from the Theater. Only in Chicago could you have these two masterpieces in conversation with each other—a testament to our city’s commitment to cultural excellence.

Over the coming season, Chicago Shakespeare Theater will produce work that is vibrant, surprising, accessible and bold—at our home on Navy Pier, in the schools and neighborhoods of Chicago, and at festivals across the world. We hope to welcome you back soon to our global theater, reflective of the world-class city that we call home.
American Airlines is proud to partner with Chicago Shakespeare Theater for 20 years of bringing extraordinary productions to Chicago and the world.
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 62 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 nearly 200,000 audience members annually—including 40,000 students and teachers through its comprehensive education programs.

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

CHICAGO SHAKESPEARE THEATER

JOIN US FOR THE 2012/13 SUBSCRIPTION SEASON

Sunday in the Park with George is just the beginning of Chicago Shakespeare’s spectacular Subscription Season. Still to come, Artistic Director Barbara Gaines helms The School for Lies, David Ives’ deliciously off-color tribute to Molière’s The Misanthrope. Then CST welcomes internationally renowned British director Jonathan Munby in his Chicago debut with a timely staging of Shakespeare’s Julius Caesar, set against the backdrop of present-day Washington, D.C. Gaines returns to close the season with CST’s first production of Henry VIII, Shakespeare’s tale of England’s most notorious king. Join us for the laughter, intrigue and drama as we continue to bring you the best of what Chicago and the world have to offer. Subscribe online at www.chicagoshakes.com.

THE CITY EMBRACES CHICAGO SHAKESPEARE IN THE PARKS

The response to the inaugural tour of Chicago Shakespeare in the Parks was astounding. Over the course of three weeks, more than 10,000 Chicagoans attended free performances of The Taming of the Shrew in eleven parks across the city. From Portage Park to Humboldt Park and Austin to South Shore, the arts thrived in Chicago as diverse audiences of all ages united to share in one of Shakespeare’s timeless tales. Mayor Rahm Emanuel has endorsed this broad civic initiative as a new summer tradition for Chicago, and called for its expansion in 2013. CST is proud to serve as Chicago’s home for Shakespeare, producing unforgettable theatrical events—at our home on Navy Pier, at festivals across the world, in Chicago’s public schools, and now in our city’s treasured neighborhood parks.

CST’S 2012 GLOBAL THEATRICAL EXCHANGE

This fall, our World’s Stage Series welcomes back National Theatre of Scotland for two extraordinary theatrical events. *The Strange Undoing of Prudencia Hart*, a life-affirming Faustian romp, will transform the theater Upstairs at Chicago Shakespeare into a rollicking Scottish pub. *Black Watch*—back by popular and critical demand at the Broadway Armory—is the impassioned telling of a heroic Scottish regiment’s tour in Iraq. This epic, personal retelling, under the insightful direction of John Tiffany (Tony Award-winning director of *Once*), breaks the mold of theatrical form. These Chicago productions follow CST’s month-long run at the Edinburgh Festival Fringe with The Q Brothers’ *Othello: The Remix*, which won the 2012 Musical Theatre Matters Award for Best New Musical. For more information, visit www.chicagoshakes.com.

CST PRODUCTIONS RECEIVE 18 JEFF NOMINATIONS

The 2011/12 Season closed with much to celebrate. We are honored to have the ambitious creative vision and hard work of our artists acknowledged by the Joseph Jefferson Award Committee—proudly continuing the tradition of excellence that has propelled CST to become a leading Chicago institution. Join us in congratulating the nominees from *Follies, Elizabeth Rex, A Midsummer Night’s Dream, The Feast: an intimate Tempest* and *Timon of Athens*. CST looks forward to joining our peers and fellow nominees to celebrate the exceptional artistry and extraordinary talent that make Chicago a world-class city known for theatrical innovation. The 44th Annual Jeff Awards will be presented on Monday, October 15, at Drury Lane Oakbrook. ■

Visit chicagoshakes.com to explore more ideas and stories behind the art on CST’s stages.
Thirty years or so ago, Stephen Sondheim and librettist/director James Lapine spent days at the Art Institute of Chicago, gazing at Georges Seurat’s *A Sunday on La Grande Jatte—1884*.

What’s most famous about the painting (as Chicagoans know well) is the innovative relation of parts to whole: all those hundreds of thousands of dots, insistently separate when seen close up, coalesce into passages of shimmering color when viewed from the right remove. At a moment catalytic for the show’s conception, Lapine saw that the same principle, operating virtually in reverse, governs the gazes of the figures in the picture. He was struck by “the curious fact,” as Sondheim later put it, “that of all the fifty-odd people” in this large luminous image of a community at play, “not one … is looking at another.” Everyone’s assembled; no one quite connects.

There’s the tension that shapes the show: between the impassioned pursuit of harmony (a key word in the script from start to finish) and the welter of missed connections that make deep harmony barely attainable in art, nearly impossible in life.

*Sunday in the Park with George* incarnates these tensions in its characters’ intrinsic isolation, and in their baffled, variable desire for convergence. As opening gambit in that splendid game, Sondheim and Lapine name their fictive female protagonist Dot. She is Seurat’s exuberant, exasperated mistress, muse, and model. In the show’s first song, we see her locked into the pose George has assigned her, while going volubly, silently, and hilariously crazy at the disparity between her atomization as an aggregate of dots obsessively stippled onto canvas, and her
actuality as the complex flesh-and-blood woman she’s longing for her lover to see. In later songs we learn that George, while not oblivious to her wish that he look past painting into passion, knows nothing of how to fulfill it, or even how to want to: his painting is his passion; distraction might do it damage.

Out of such crossed purposes gorgeously vocalized, Sondheim had shaped wonderful thwarted-love stories before (think of Mrs. Lovett crooning her ardor to Sweeney Todd as he, simultaneously, sings a love song to his razor). In Sunday, though, the lovers’ subtler sunderings become the template for all the tensions and contentions among the lesser characters: the fights and slights out of which Sondheim and Lapine shape a bright kaleidoscope of songs. Sondheim has written about his newfound pleasure in “allowing songs to become fragmentary, like musicalized snatches of dialogue,” without the “static verbosity of recitative.” Sondheim’s fragments work like Seurat’s dots; they index both the energies of isolation and the elusive possibilities of harmony, of coalescence.

Sondheim and Lapine give us two Georges: in the first act the late-nineteenth-century Parisian painter, struggling with his method, his models, his materials; in the second his troubled (and fictional) namesake and great-grandson, a late-twentieth-century American artist adrift after initial success in a world of fickle benefactors, daunting new technologies, endless iterations and tyrannic fads. Here, as the young George fretfully sings, art isn’t easy; “putting it together” has become for him more chore than challenge. The
second act pervasively, often parodically, echoes the first, as Sondheim pointedly reapplies melodies now familiar to topics and lyrics strikingly new.

Out of his two Georges, Sondheim crafts for himself something like what Shakespeare may have attained in Hamlet: a probable (or at least plausible) self-portrait, as close a map as the oeuvre offers to the workings of its maker’s mind, to the shaping vectors of his art.

“See George attempting to see a connection,” the young protagonist sings wearily of himself near the very end. Sunday’s power consists in the assiduousness with which it tracks the pleasures, costs, and strain of those attempts for everyone involved in the art of making art. “We do not belong together,” Dot sings to George near the end of the first act. “We have always belonged together,” she sings, to the same melody, at the end of the second, in a song whose title and refrain (“Move On”) argues for the flow, in art and in life, toward which Dot, like all those dots on Seurat’s canvas, has striven from the start. But even now there are dividing lines: the song is a duet between the living, younger George of Act 2 and a Dot, his grandmother, long dead; within moments, she’ll disappear from the stage as well. Even at the show’s high points of exquisite harmony, its makers hint gently but insistently at inevitable sunderings.

...the perfection’s not in the park but in the picture. Outside its frame there can be no perfection.

By the time the figures in the painting sing hypnotically of “our perfect park,” we know well that the perfection’s not in the park but in the picture. Outside its frame there can be no perfection—only faulty mortals, missing connections while dreaming toward connection. La Grande Jatte is, as the painting’s title points out, an island after all; and so in a sense, as Seurat and Sondheim suggest (contra John Donne), are all the people on it. But out of imperfection and missed connection come longing, hope, and the aching beauty of this painting and this play.  ■
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WHAT'S ON STAGE

SEPTEMBER 26–NOVEMBER 4, 2012
SUNDAY IN THE PARK WITH GEORGE
music and lyrics by Stephen Sondheim
book by James Lapine
directed by Gary Griffin
in CST's Courtyard Theater

SEPTEMBER 26–OCTOBER 28, 2012
National Theatre of Scotland
THE STRANGE UNDOING OF PRUDENCIA HART
created by David Greig
directed by Wils Wilson
Upstairs at Chicago Shakespeare

OCTOBER 10–21, 2012
National Theater of Scotland
BLACK WATCH
by Gregory Burke
directed by John Tiffany
at the Broadway Armory
5917 N. Broadway, Chicago

DECEMBER 4, 2012–JANUARY 20, 2013
THE SCHOOL FOR LIES
written by David Ives
adapted from The Misanthrope by Molière
directed by Barbara Gaines
in CST's Courtyard Theater
2012/13 SEASON

FEBRUARY 5–MARCH 24, 2013

JULIUS CAESAR
by William Shakespeare
directed by Jonathan Munby
in CST’s Courtyard Theater

SATURDAYS AT 11 A.M.
FEBRUARY 23–MARCH 23, 2013

SHORT SHAKESPEARE!
ROMEO AND JULIET
directed and adapted by Rachel Rockwell
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by William Shakespeare
directed by Barbara Gaines
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book by James Lapine
directed by Gary Griffin

**THE SCHOOL FOR LIES**
by William Shakespeare
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presents

Sunday in the Park with George

music and lyrics by STEPHEN SONDHEIM
book by JAMES LAPINE

Originally Directed on Broadway by James Lapine
Originally Produced on Broadway by The Shubert Organization and Emanuel Azenberg
By arrangement with Playwrights Horizons, Inc. New York City which produced
the original production of “Sunday in the Park with George” in 1983.

September 26–November 4, 2012

Scenic Design KEVIN DEPINET
Projection Design MIKE TUTAJ
Orchestrations MICHAEL STAROBIN

Costume Design MARA BLUMENFELD
Sound Design DAN MEAD and RAY NARDELLI
Conductor RYAN T. NELSON

Lighting Design PHILIP S. ROSENBERG
Wig and Make-up Design MELISSA VEAL
Additional Musical Staging HARRISON McELDOWNEY

Musical direction by BRAD HAAK
Directed by GARY GRIFFIN

Support of the acting company of Sunday in the Park with George is provided by Merle Reskin.
Music support generously provided by Gayle and Glenn Tilles.
Music Director Brad Haak is the recipient of the Bob Tilles Music Chair, supported by the Gayle and Glenn R. Tilles Music Fund.
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Sunday in the Park with George is presented through special arrangement with Music Theatre International (MTI). All authorized performance materials are also supplied by MTI. 421 West 54th Street, New York, NY 10019 Phone: 212-541-4684 Fax 212-397-4684 www.MTIShows.com

There will be one 15-minute intermission.
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Cast

Act I

George, an artist  JASON DANIELEY*
Dot, his mistress  CARMEN CUSACK*
Old Lady  LINDA STEPHENS*
Her Nurse  ORA JONES*
Jules, another artist  SEAN FORTUNATO*
Yvonne, his wife  MCKINLEY CARTER*
Louise, the daughter of Jules and Yvonne  MADISON OLSZEWSKI
A Boatman  BENJAMIN MAGNUSON*
Franz, a servant to Jules and Yvonne  DEREK HASENSTAB*
Frieda, cook for Jules and Yvonne, wife to Franz  HEIDI KETTENRING*
A Soldier  TRAVIS TAYLOR*
Mr. and Mrs., an American couple  KEVIN GUDAHL*, HEIDI KETTENRING*
Louis, a baker  MICHAEL AARON LINDNER*
Celeste #1, a shop girl  RACHEL CANTOR*
Celeste #2, another shop girl  ELIZABETH LANZA
A Boy, bathing in the river  MADISON OLSZEWSKI
Young Men, sitting on the bank  RACHEL CANTOR*, ELIZABETH LANZA
A Man, lying on the bank  KEVIN GUDAHL*

Act II

George, an artist  JASON DANIELEY*
Marie, his grandmother  CARMEN CUSACK*
Dennis, a technician  DEREK HASENSTAB*
Bob Greenberg, the museum director  KEVIN GUDAHL*
Naomi Eisen, a composer  RACHEL CANTOR*
Harriet Pawling, a patron of the arts  ORA JONES*
Billy Webster, Harriet’s friend  MICHAEL AARON LINDNER*
A Photographer  ELIZABETH LANZA
Charles Redmond, a visiting curator  BENJAMIN MAGNUSON*
Alex, an artist  SEAN FORTUNATO*
Betty, an artist  MCKINLEY CARTER*
Lee Randolph, the museum’s publicist  TRAVIS TAYLOR*
Blair Daniels, an art critic  LINDA STEPHENS*
Elaine, George’s former wife  HEIDI KETTENRING*

Understudies never substitute for listed players unless an announcement is made at the time of performance:
Sarah Bockel for Frieda, Mrs., Elaine, Celeste #1 and #2, Naomi Eisen, Young Men, Photographer; Rachel Cantor* for Dot, Marie; Patrick Byrnes for Boatman, Charles Redmond, Franz, Dennis; David Elliott for Louis, Billy Webster, Mr., Man, Bob Greenberg; Derek Hasenstab* for Jules, Alex; Hillary Patringre for Yvonne, Betty; Liz Pazik* for Old Lady, Blair Daniels, Nurse, Harriet Pawling; Isabelle Roberts for Louise, Boy; David Sajewich for Soldier, Lee Randolph; Travis Taylor* for George.

*denotes member of Actors’ Equity Association

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. Also, please note that haze may be used during this performance. We request that you refrain from taking any photography and other video or audio recording of this production. Thank you and enjoy the show.
SUNDAY IN THE PARK WITH GEORGE

Musical Numbers

Act I
Time and Place: 1884–1886, Paris

SUNDAY IN THE PARK WITH GEORGE
NO LIFE
COLOR AND LIGHT
GOSSIP

THE DAY OFF

EVERYBODY LOVES LOUIS
THE ONE ON THE LEFT

FINISHING THE HAT
WE DO NOT BELONG TOGETHER
BEAUTIFUL
SUNDAY

Act II
Time and Place: 1984, America and Paris

IT’S HOT UP HERE
CHROMOLUME #7
PUTTING IT TOGETHER
CHILDREN AND ART
LESSON #8
MOVE ON
SUNDAY

Orchestra

Conductor/Piano/Celeste
Violin 1
Violin 2
Viola
Cello
Harp
Synthesizer
Flute/Piccolo/Clarinet/Bass Clarinet/
Soprano Sax/English Horn/Contractor
Flute/Piccolo/Clarinet/Alto Sax/
Oboe/English Horn
Horn
Percussion/Chromolume and Synthesizer
Programming

RYAN T. NELSON
ANDREW McCANN
MICHELINE LEE ELLIOTT
DOMINIC JOHNSON
JILL KAEDING
BEN MELSKY
MARIA HONIGSCHNABEL
SEAN McNELLY
MICHAEL FAVREAU
SHARON JONES
ETHAN DEPPE

All Musicians are members of the Chicago Federation of Musicians, Local 10-208.
A SUNDAy ON LA GRANDE JATTE—1884

Art Institute of Chicago Trustee Frederic Clay Bartlett returned home from his 1924 collecting trip, where he purchased, among other works of art, A Sunday on La Grande Jatte—1884. After his wife’s death the following year, Bartlett gifted the Art Institute with the Helen Birch Bartlett Memorial Collection, and Georges Seurat’s masterpiece, measuring approximately seven feet high and ten feet across, was among the first to represent the artist’s work in America.

Seurat devoted two years, from 1884 to 1886, to the painting. He began with detailed studies of the site, recording the location of each tree and natural feature, and creating a pictorial landscape—a “set design” that he would complete with his human subjects. In the park the artist sketched small studies, then returned to his studio to create his large canvas. When Seurat entered his new work into The Eighth Exhibition of Painting, Monet and Renoir (among others who were dubbed the “Romantic Impressionists” to distinguish them from the “Scientific Impressionists”) withdrew their submissions.

Seurat painted his only true portrait, Young Woman Powdering Herself, in 1890—the painting that Dot requests from George in Sunday in the Park with George. Seurat’s model was Madeline Knobloch, his lover and the mother of his child, who was born in 1890 and named Pierre Georges (his father’s names reversed). The next year, at the age of thirty-one, Seurat died suddenly from a contagious, but undiagnosed, disease—which his infant son, too, fatally contracted.

He put hundreds of thousands of dots on that canvas. And every one was a separate decision. Some people say there were five million individual decisions. And that is what art is.


SUNDAY IN THE PARK WITH GEORGE IN PERFORMANCE

With Mandy Patinkin and Bernadette Peters in the lead roles, Sondheim and Lapine workshopped Sunday in the Park with George in 1983 at Playwrights Horizons, an off Broadway, nonprofit theater devoted to the development of new and innovative work. The play opened on Broadway on May 2, 1984—one hundred years after Seurat began his work on the Island of La Grande Jatte. Despite receiving ten Tony nominations, the play garnered just two awards for design. New York Times Theater critic Frank Rich was one of the few to champion the work as a masterpiece, and it was perhaps Rich’s recurrent musings that kept the theater sold out through the show’s 604-performance run. In 1985 the play was awarded the Pulitzer Prize for Drama. Sunday in the Park with George was first staged at CST in 2002, directed by Gary Griffin in the theater Upstairs at Chicago Shakespeare.
Profiles

RACHEL CANTOR
(Celeste #1/Young Man/Naomi Eisen) returns to Chicago Shakespeare Theater, where she appeared as Young Phyllis in Follies. Off Broadway credits include Captain Louie (Little Shubert). Ms. Cantor’s other New York credits include: As It Is In Heaven (Cherry Lane Studio Theatre); POPart: The Musical (New York Musical Theatre Festival); CUTMAN: a boxing musical (Banner NY); and Empire (New World Stages). National tour credits include: Les Misérables (Atlanta TOTS, Kansas City Starlight Theatre, Wolf Trap); and Laura Ingalls Wilder (ArtsPower). Regional credits include: The 25th Annual Putnam County Spelling Bee (Florida Studio Theatre); Urinetown: The Musical (The Barnstormers Theatre); and You’re a Good Man, Charlie Brown (Media Theatre). Voice-over credits include: Walmart, McDonald’s and Huggies, as well as the voice of Barbie in e-books and e-games. Ms. Cantor received a BFA from The Boston Conservatory. www.RachelCantorOnline.com

MCKINLEY CARTER
(Yvonne/Betty) returns to Chicago Shakespeare Theater, where her credits include Adriana in Short Shakespeare! The Comedy of Errors, Iris and Spirit in The Tempest, Helena in A Midsummer Night’s Dream directed by Joe Dowling, Octavia in Antony and Cleopatra and Lady Mortimer in Henry IV Parts 1 and 2. Other Chicago credits include: Putting It Together (Jeff Award nomination for Best Actress, Porchlight Music Theatre); [title of show] (Northlight Theatre); The Sound of Music, Ragtime, Something’s Afoot (Drury Lane Theatre Oakbrook); John and Jen (Jeff Award nomination for Best Actress, Apple Tree Theatre); Turn of the Century, The Visit, Floyd Collins (Goodman Theatre); Forbidden Broadway (Royal George Theatre); Winesburg, Ohio (Steppenwolf Theatre Company); Into the Woods (Marriott Theatre); James Joyce’s The Dead, Cymbeline and Pericles (Court Theatre). Ms. Carter is also a cabaret performer, most recently performing her own show, Spring Forward/Fall Back, at the Jay Pritzker Pavilion in Millennium Park.

CARMEN CUSACK
(Dot/Marie) makes her Chicago Shakespeare Theater debut. Other theatrical credits include: Lynn Gardner in Carrie (MCC); Nellie Forbush in Broadway’s Lincoln Center Theater’s production of South Pacific (National Tour); and Elphaba in Wicked (Chicago, first National Tour and Melbourne, Australia). Her West End credits include: Cheyty Prospects in Saucy Jack and the Space Vixens, Eva Cassidy in Over the Rainbow (UK and Ireland), Fantine in Les Misérables, Rose in The Secret Garden (Royal Shakespeare Company, Stratford-upon-Avon and the West End), Kim in Personals and Christine in The Phantom of the Opera. Ms. Cusack is a graduate of the University of North Texas. She plays in a metal bluegrass band called the Backyard Greyhounds and is embarking on her first album with the group. www.camencusack.com

JASON DANIELEY
(George) makes his Chicago Shakespeare Theater debut. Broadway credits include: Next to Normal; Curtains (Outer Critics Circle nomination); Candide (Theatre World Award, Drama League Award, Drama Desk nomination); and The Full Monty (Broadway and West End). Off Broadway credits include: The Trojan Women: A Love Story, Dream True and Floyd Collins. Other New York credits include: A Tree Grows in Brooklyn, Strike Up the Band (City Center Encores!); Nanki-Poo in The Mikado, Mr. Snow in Carousel, Lt. Joe Cable in South Pacific (PBS) and upcoming Song of Norway in 2013 (Carnegie Hall). Regional credits include: The Highest Yellow (Helen Hayes Award, Signature Theatre); Some Lovers (Old Globe); and Beauty (La Jolla Playhouse). Mr. Daniele is a regular guest artist with orchestras including the New York Pops, L.A. Philharmonic (Hollywood Bowl), Grant Park Orchestra, Ravinia Festival, numerous engagements with The Boston Pops and the recent NY Philharmonic concert celebrating Stephen Sondheim’s 80th birthday (PBS). Along with many original cast al-
bums, other albums include Opposite You with wife Marin Mazzie, and Jason Danieley and The Frontier Heroes, his band. www.jasondanieley.com

SEAN FORTUNATO
(Jules/Alex) returns to Chicago Shakespeare Theater, where his credits include Timon of Athens, the title role in Willy Wonka, The Comedy of Errors, Othello 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: five seasons 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 Jeff Award nominations and an After Dark Award.

KEVIN GUDAHL
(Mr./Man/Bob Greenberg) returns to Chicago Shakespeare Theater, where his 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 (at CST and on tour to Donmar Warehouse). Recent Chicago credits include Sweeney Todd (Drury Lane Theatre 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 Shakespeare Festival (Canada); The Canadian Stage (Toronto); and Royal Shakespeare Company (Stratford-upon-Avon, 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.

DEREK HASENSTAB
(Franz/Dennis) returns to Chicago Shakespeare Theater, where his credits include: The Adventures of Pinocchio, Sunday in the Park with George (2002), Short Shakespeare! A Midsummer Night’s Dream and Aladdin. Other Chicago credits include: Eastland (Lookingglass Theatre Company); A Streetcar Named Desire (Writers’ Theatre); Animals Out of Paper, Disappeared (Steppenwolf Theatre Company); The Houdini Box (Chicago Children’s Theatre); Phryo Giants!, Dealers Choice, Ecstasy, Was (Roadworks Productions); A Home at the End of the World, Cloud Nine (After Dark Award, About Face Theatre); Oedipus Complex (Goodman Theatre); I Hate Hamlet, The Buddy Holly Story, The Foreigner (After Dark Award), A Christmas Carol (Drury Lane Theatre Oakbrook); High Fidelity (Route 66 Theatre); Pride’s Crossing, Hitting for the Cycle (Famous Door Theatre); and A Civil War Christmas (Northlight Theatre). Regional credits include The Glass Menagerie (Kansas City Repertory Theatre) and Metamorphoses (Mark Taper Forum). Broadway national tour credits include The Lion King.

ORA JONES
(Nurse/Harriet Pawling) returns to Chicago Shakespeare Theater, where her credits include: Queen Charlotte in The Madness of George III, Nurse in Romeo and Juliet, Maria in Twelfth Night, Lucienne in A Flea in Her Ear (After Dark Award); Mistress Ford in The Merry Wives of Windsor; Lychorida and Bawd in Pericles; and a Weird Sister in Macbeth. She is a member of the Steppenwolf Theatre Company Ensemble, where her credits include:
Three Sisters, Middletown, The Brother/Sister Plays, The Violet Hour, Carter’s Way, Morningstar, The Unmentionables and The Crucible. Other Chicago credits include Mrs. Rittenhouse in Animal Crackers (Goodman Theatre); Stage Manager for Our Town (After Dark Award, Writers’ Theatre); and My Kind of Town (TimeLine Theatre Company). Film and television credits include: Powers, The Weatherman, Stranger than Fiction, Save the Last Dance, Were the World Mine, and the ABC pilot Matadors.

HEIDI KETTENRING
(Frieda/Mrs./Elaine) returns to Chicago Shakespeare Theater, where her credits include 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 Jeff 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.

ELIZABETH LANZA
(Celeste #2/Young Man/Photographer) makes her Chicago Shakespeare Theater debut. Other Chicago credits include: The Wizard of Oz (Drury Lane Theatre); The Light in the Piazza (Theo Ubique Theatre); Meet John Doe (Jeff Award nomination, Porchlight Music Theatre); Company (Griffin Theatre); Carousel (Light Opera Works); and Can-Can (Jeff Award, Circle Theatre). Regional credits include work with Rocky Mountain Repertory Theatre and Disney Cruise Line. Ms. Lanza received her Bachelor of Music in vocal performance from Illinois Wesleyan University.

MICHAEL AARON LINDNER
(Louis/Billy Webster) returns to Chicago Shakespeare Theater, where he appeared in A Midsummer Night’s Dream and The Little Mermaid. Other Chicago credits include: Edna in Hairspray, Ragtime (Drury Lane Theatre Oakbrook); Hero, White Christmas, Seussical, The Musical, For the Boys, Guys and Dolls, The Producers, Into the Woods, The Wizard of Oz, Oliver, Cats, Annie Get Your Gun, Funny Girl, 1776 (Marriott Theatre); Bach at Leipzig (Writers’ Theatre); The Full Monty (Drury Lane Theatre Water Tower); The Secret Garden, Sweeney Todd (Jeff Award, Porchlight Music Theatre); and Dirty Blonde (Apple Tree Theatre). National tour credits include Mamma Mia! Regional credits include The Full Monty, Cats, Mamma Mia (Maine State Music Theatre) and Carousel (Madison Repertory Theatre). Mr. Lindner received his BA in music theatre from Southern Illinois University in Carbondale.

BENJAMIN MAGNUSON
(Boatman/Charles Redmond) makes his Chicago Shakespeare Theater debut. Broadway and national tour credits include: Sweeney Todd (2005), Guys and Dolls (2009) and Les Misérables (25th Anniversary). Regional credits include productions with: Long Wharf Theatre, Paper Mill Playhouse, American Conservatory Theater, La Jolla Playhouse, Mercury Theater and The Human Race Theater Company. Film and television credits include: The Other Guys, 30 Rock (NBC); Live! with Regis and Kelly (ABC); and The Tony Awards (CBS). Mr. Magnuson received his BFA in musical theatre from the College-Conservatory of Music, University of Cincinnati.

MADISON OLSZEWSKI
(Louise/Boy) makes her Chicago Shakespeare Theater debut. Other Chicago credits include White Christmas (Marriott Theatre); Annie (Schaumburg on Stage); and Annie Jr. (Spotlight Youth Theater). Madison is an eighth-grader at Barrington Middle School, dances under the direction of Ellen Werksman for Midwest Dance Collective Co., and trains with Kathleen Goll-Wilson.
LINDA STEPHENS (Old Lady/Blair Daniels) returns to Chicago Shakespeare Theater, where she appeared in *Follies*. Other Chicago credits include: *Wings* (Jeff Award, Sarah Siddons Chicago’s Leading Lady Award, OBIE Award, Goodman Theatre, The Public Theater); *Supple In Combat, Stepping Out* (Jeff Award, Steppenwolf Theatre Company); *Ghosts* (Court Theatre); *Into the Woods, Grover’s Corners* (Marriott Theatre); and *Steel Magnolias* (Apollo Theater). Regional credits include: *Sunday in the Park with George* as part of the Sondheim Celebration and Concert, with Stephen Sondheim (The Kennedy Center and Lincoln Center); multiple roles at The Alliance Theatre, Arena Stage, Arizona Theatre Company, ACT, Milwaukee Repertory Theater, Renaissance Theaterworks, Next Act Theatre, Milwaukee Chamber Theatre and Skylight Music Theatre. Broadway credits include: *Damn Yankees* (Marriott Marquis); *The Man Who Came to Dinner*, and the 50th Anniversary production of *All My Sons*, with Arthur Miller (Roundabout Theatre Company). Ms. Stephens is an award-winning narrator for Recorded Books, Inc.

TRAVIS TAYLOR (Soldier/Lee Randolph) returns to Chicago Shakespeare Theater, where he appeared as Beast/Prince in *Beauty and the Beast*. Other Chicago credits include: *Sweeney Todd, Seven Brides for Seven Brothers, Sugar* (Drury Lane Theatre Oakbrook); *Pirates of Penzance* (Marriott Theatre); *Camelot, The Secret Garden, Brigadoon* (Light Opera Works); and *Into the Woods* (Porchlight Music Theatre). Regional credits include work with Rocky Mountain Repertory Theatre and The Little Theatre On The Square. Mr. Taylor received a BFA in musical theatre from the Theatre Conservatory of Chicago College of Performing Arts at Roosevelt University.

GARY GRIFFIN (Director/Associate Artistic Director) in his tenure at Chicago Shakespeare Theater has directed *A Midsummer Night’s Dream, Follies, As You Like It, Private Lives, Amadeus, Passion, A Flea in Her Ear, A Little Night Music, Sunday in the Park with George* (Upstairs Theater), *Pacific Overtures, The Herbal Bed, Short Shakespeare! A Midsummer Night’s Dream and Short Shakespeare! Romeo and Juliet*. Broadway directing credits include: *The Color Purple* and *The Apple Tree*. Off Broadway credits include: *The Sound of Music* (Carnegie Hall); *Lost in the Stars, The Apple Tree, A Tree Grows in Brooklyn, Pardon My English, The New Moon* (Encores!); and *Beautiful Thing* (Cherry Lane Theatre). Tour credits include the national tour of *The Color Purple*. London credits include *Pacific Overtures* at the Donmar Warehouse (Olivier Award for Outstanding Musical Production and Olivier nomination for Best Director). Regional credits include work with: The Old Globe, McCarter Theatre, Alliance Theatre, Signature Theatre and Hartford Stage. His Chicago credits with Court Theatre, Northlight Theatre, Apple Tree Theatre, Writers’ Theatre, Marriott Theatre, Drury Lane Oakbrook, Famous Door Theatre and Pegasus Players have earned him eight Joseph Jefferson Awards for directing. Mr. Griffin’s directing credits include: *West Side Story, Evita, Camelot* and *42nd Street* (Stratford Shakespeare Festival); and *The Merry Widow* and Gilbert and Sullivan’s *The Mikado* (Lyric Opera of Chicago). Mr. Griffin will direct Rodgers and Hammerstein’s *Oklahoma!* at the Lyric Opera of Chicago in May 2013.

BRAD HAAK (Music Director) returns to Chicago Shakespeare Theater, where he served as music director for *Follies* (Jeff Award nomination). Recent Chicago credits include *Les Misérables* (Marriott Theatre) and music supervision and orchestrations for *Daddy Long Legs* (Northlight Theatre). Broadway credits include over 1,700 performances in six years as music director for Disney’s *Mary Poppins*; music direction and arrangements for Elton John’s *Lestat*; conductor for *Chance and Chemistry, A Centennial Celebration of Frank Loesser*; and orchestrations for *Children and Art: A 75th Birthday Sondheim Celebration*. Mr. Haak recently conducted *The King and I* for The Muny in St. Louis. As music supervisor and orchestrator for composer and lyricist Paul Gordon, Mr. Haak’s credits include: *Jane Eyre* (Tokyo); *Daddy Long Legs* (more than one dozen US productions, Tokyo, and this fall in London’s Off-West End); the Broadway-aimed *Jane Austen’s Emma* (The Old Globe and upcoming at Arizona Theatre Company); and *Little Miss Scrooge* (premiering at The Rubicon Theatre this December). Mr. Haak has been nominated three times for Joseph Jefferson Awards for music direction. Native to
Park Ridge, he is a graduate of Northwestern University.

**STEPHEN SONDHEIM**  

**JAMES LAPINE**  
*(Author)* has worked with Stephen Sondheim on *Sunday in the Park with George* and *Passion*, as well as the recent Broadway show *Sondheim on Sondheim*. He also directed the first revival of *Merrily We Roll Along* at La Jolla Playhouse in 1985. With William Finn he has collaborated on *Falsettos*, *A New Brain*, *25th Annual Putnam County Spelling Bee* and the soon to be produced *Little Miss Sunshine*. Other Broadway credits include: *The Diary of Anne Frank*, *Golden Child* and *Amour*. He has written the plays: *Table Settings; Twelve Dreams; Luck, Pluck & Virtue; The Moment When; Fran’s Bed* and *Mrs. Miller Does Her Thing*.

**KEVIN DEPINET**  
*(Scenic Designer)* returns to Chicago Shakespeare Theater, where his credits include: *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 Mother-F**ker with the Hat*. Regional credits include productions with: American Players Theatre, McCarter Theatre, The Arden Theatre, Milwaukee Repertory Theater, Yale Repertory Theatre, Indiana Repertory Theatre, Illinois Shakespeare Festival, Cincinnati Playhouse in the Park and Glimmerglass Festival. International credits include National Theatre, London. Film credits include scenery for *Michael Mann’s Public Enemies*. Upcoming projects include the MythBusters’ Touring Museum exhibit for Discovery Channel this fall. Mr. Depinet studied at Ball State University and now serves as an adjunct professor of design at DePaul University.
MARA BLumenfeld †
(Costume Designer) returns to Chicago Shakespeare, where her credits include: A Midsummer Night’s Dream, As You Like It, A Flea in Her Ear (Jeff Award), A Little Night Music, Pacific Overtures, Sunday in the Park with George (2002) and Short Shakespeare! productions of Romeo and Juliet (2003) and A Midsummer Night’s Dream (2001–2003). Other Chicago credits include productions with: Goodman Theatre, Steppenwolf Theatre Company, Court Theatre and Lookingglass Theatre Company (ensemble member). Ms. Blumenfeld’s New York credits include: Metamorphoses (Circle in the Square, Second Stage); The Glorious Ones (Lincoln Center); The Notebooks of Leonardo Da Vinci (Second Stage); Measure for Measure (Public Theater/NYSF); and Homeboy/Kabul (BAM). Her opera credits include: Lucia di Lammermoor, La Sonnambula (Metropolitan Opera); and The Merry Widow (Lyric Opera of Chicago). Upcoming projects include the revival of Metamorphoses (Lookingglass Theatre Company/Arena Stage) and 1776 (Asolo Rep). She is the recipient of three Joseph Jefferson Awards and was honored to be this year’s recipient of the Michael Merritt Award.

PHILIP S. ROsenberg †
(Lighting Designer) returns to Chicago Shakespeare Theater, where his credits include: Beauty and the Beast, Timon of Athens, A Midsummer Night’s Dream, The Feast: an intimate Tempest, Macbeth and Romeo y Julieta. Other Chicago credits include: The Detective’s Wife (Writers’ Theatre); Ask Aunt Susan, The Good Negro (Goodman Theatre); Sweeney Todd (Drury Lane Theatre); The Hot L Baltimore (Steppenwolf Theatre Company); The Year of Magical Thinking (Court Theatre); A Walk in the Woods, The Pitmen Painters, In Darfur (Jeff Award), Frost/Nixon, The Farnsworth Invention, Martin Furey’s Shot (non-Equity Jeff Award), History Boys (TimeLine Theatre Company); Tomorrow Morning (Jeff Award, Hillary A. Williams LLC); Love Person, I Sailed with Magellan (Victory Gardens Theater); Distracted, Kid Simple, I Do! I Do!, Hedwig and the Angry Inch (American Theater Company); Scorched, Pangs of the Messiah and Our Enemies (Silk Road Rising). Mr. Tutaj is an artistic associate with TimeLine Theatre Company and a company member of Barrel of Monkeys Productions.

MIKE TUTAJ
(Projection Designer) returns to Chicago Shakespeare Theater, where his credits include: Beauty and the Beast, Timon of Athens, A Midsummer Night’s Dream, The Feast: an intimate Tempest, Macbeth and Romeo y Julieta. Other Chicago credits include: The Detective’s Wife (Writers’ Theatre); Ask Aunt Susan, The Good Negro (Goodman Theatre); Sweeney Todd (Drury Lane Theatre); The Hot L Baltimore (Steppenwolf Theatre Company); The Year of Magical Thinking (Court Theatre); A Walk in the Woods, The Pitmen Painters, In Darfur (Jeff Award), Frost/Nixon, The Farnsworth Invention, Martin Furey’s Shot (non-Equity Jeff Award), History Boys (TimeLine Theatre Company); Tomorrow Morning (Jeff Award, Hillary A. Williams LLC); Love Person, I Sailed with Magellan (Victory Gardens Theater); Distracted, Kid Simple, I Do! I Do!, Hedwig and the Angry Inch (American Theater Company); Scorched, Pangs of the Messiah and Our Enemies (Silk Road Rising). Mr. Tutaj is an artistic associate with TimeLine Theatre Company and a company member of Barrel of Monkeys Productions.

RAY NARDELLI †
(Sound Designer) returns to Chicago Shakespeare Theater, where his credits include: Follies, As You Like It, King Lear, The Wizard of Oz and Romeo y Julieta. Other Chicago credits include productions with: Goodman Theatre, Steppenwolf Theatre Company, Court Theatre, Northlight Theatre, Drury Lane Theatre, Lookingglass Theatre Company, Victory Gardens Theater, American Theater Company, The Gift Theatre Company and Congo Square Theatre Company. Off-Broadway credits include Lookingglass Alice at The New Victory Theater. Pre-Broadway credits include: The Addams Family, All Shook Up and The Light in the Piazza. Regional credits include productions with: McCarter Theatre, Long Wharf Theatre, Milwaukee Repertory Theater, Hartford Stage, Alliance Theatre, Buffalo Arena Stage, Alley Theatre, Notre Dame Shakespeare Festival, Shakespeare on the Green and Skylight Opera Theatre. Mr. Nardelli has received four Jeff Awards and seven additional nominations.

DAN MEAD
(Sound Designer) returns to Chicago Shakespeare Theater, where he was associate sound designer for Follies. Other Chicago credits include: the first regional production of Curtains (Drury Lane Oakbrook); co-
MELISSA VEAL
(Wig and Make-up Designer) has designed wigs and make-up for over fifty-five productions at CST including: Beauty and the Beast, Timon of Athens, A Midsummer Night’s Dream, 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 six CPS Shakespeare! productions. She worked for ten seasons with the Stratford Shakespeare Festival, where she received four Tyrone Guthrie Awards, including the Jack Hutt Humanitarian Award. Other Canadian credits include work with: The Shaw Festival, Mirvish Productions and The Grand Theatre in London, Ontario. Ms. Veal received the 2007 Hurckes Award for Artisans and Technicians.

HARRISON McE LDOWNEY
(Additional Musical Staging) returns to Chicago Shakespeare Theater, where his credits include: The Merry Wives of Windsor, The Merchant of Venice, Short Shakespeare! Romeo and Juliet, Antony and Cleopatra, All’s Well That Ends Well and The Tempest. Mr. McEldowney made his Chicago Lyric Opera debut with Barbara Gaines’ critically acclaimed Macbeth. Mr. McEldowney’s other numerous credits include television, Broadway, off Broadway, West End, Carnegie Hall and the Barcelona Olympics’ Closing Ceremonies. Film credits include: Sam Mendes’ Road to Perdition and Mark Medoff’s Children on Their Birthdays. He starred in Ruth Page’s Billy Sunday for stage and the televised documentary (Emmy nomination), and his choreography is featured in Dance for Life: The Documentary. His choreography can be seen in dance companies around the world. He is the inaugural recipient of the Prince Prize and has received the Ruth Page, After Dark, and Choo-San Goh Awards for choreography. Mr. McEldowney is a creative director for Wilson Dow Group and Under the Radar.

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.

SHARON L. WILSON
(Assistant Stage Manager) 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’s Night Dream; assistant stage manager for 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 and A Little Night Music (Peninsula Players Theatre); Dirty Blonde (Madison Repertory Theatre) and The Goat or Who is Sylvia? (San Diego Repertory Theatre).

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 sixteen 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 Nothing (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 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 2008 Tony Award for Outstanding Regional Theatre; the prestigious Honorary OBE (Officer of the Most Excellent Order of the British Empire) in recognition of her contributions strengthening British-American cultural relations; and Joseph Jefferson Awards for Best Production (Hamlet, Cymbeline, King Lear and The Comedy of Errors), and for Best Director (Cymbeline, King Lear and The Comedy of Errors). 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.

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.
MEG GRGURICH  
KATIE-SARAH PHILLIPS  
Young Performer Supervisors  
ASHLEY KIRVEN  
Stage Management Intern

SCENERY  
EDWARD LEAHY  
Technical Director  
ROBERT L. WILSON  
Assistant Technical Director  
MICHELLE LILLY  
Technical Assistant  
ERIC LUCHEN  
Technical Assistant  
BRUCE COOPER  
Technical Assistant  
ASHLEY KIRVEN  
Stage Management Intern  
ELECTRICS  
KRISTOF LEOPOLD  
Lighting Supervisor  
AARON PORTER  
Assistant Lighting Designer  
JOAN E. CLAUSSEN  
Electrician  
ANDREW IVY  
Wardrobe Assistant  
BRIAN BACK  
Wardrobe Assistant  
DANIEL MF BLACK  
Wardrobe Assistant  
ERIC BRANSON  
Wardrobe Assistant  
GARY ECHELMEYER  
Wardrobe Assistant  
BRIAN HOEHNE  
Wardrobe Assistant  
JIMMY LIS  
Wardrobe Assistant  
NICOLE MALMQVIST  
Wardrobe Assistant  
KAY LEA MEYERS  
Wardrobe Assistant  
CASSANDRA MINS  
Wardrobe Assistant  
ELIZABETH SMITH  
Wardrobe Assistant  
ELIZABETH SUTHERLAND  
Wardrobe Assistant  
CHRISTOPHER WILHAM  
Wardrobe Assistant

SOUND  
JAMES SAVAGE  
Sound Master  
CRISTY TROIA  
Sound Engineer  
VINCE McCLELLAND  
Audio 2  
DANIEL MF BLACK  
Audio 2  
DANIEL CARLYON  
Audio 2  
PALMER JANKENS  
Audio 2  
SARINA RICHARDSON  
Audio 2  
ETHAN DEPPE  
Audio 2  
TAYLOR HOLDEN  
Audio 2  
WIGS AND MAKE-UP  
MELISSA VEAL  
Head of Wigs and Make-up  
WHITNEY MUELLER  
Wig and Make-up Apprentice  
KATIE CORDTS  
Wig Knotters  
KATIE CORDTS  
Wig Attendant

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Properties Master  
CASSANDRA WESTOVER  
Properties Master  
DAN NURCZYK  
Properties Master  
SARAH ROSS  
Properties Master  
KATHY PARSONS  
Properties Master  
ASHLEY NGUYEN  
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MICHAEL BROSILOW  
BILL BURLINGHAM  
LIZ LAUREN  
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Public Relations  
Consultant  
MELISSA GUTRIDGE,  
VOICES FOR THE ARTS  
Telemarketing Consultant

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The Ecology of Art

Director Gary Griffin discusses his production of Sunday in the Park with George.

Returning to Sunday in the Park ten years after first directing it in the theater Upstairs at Chicago Shakespeare, how are you looking at the play differently?

GG: This play is twenty-eight years old and, as with all of Sondheim, time has been very kind to it. As a piece of great art, it has become a part of us, and so now we’re able perhaps to look at it from another direction. This time for me the show has so much to do with how we pass through life and how artists capture us. There’s that moment in Our Town when the Stage Manager responding to Emily’s question—“Does anyone ever realize life when they’re living it?”—answers simply, “Saints and poets.” Life is a passage. The artist knows that and captures it. The people who once walked along the Seine are still alive in Seurat’s painting, and in this play. I want us to feel that extraordinary charge as the artist captures us—and the requisite challenge of moving on.

How will staging this production in the Courtyard Theater affect your approach to the play?

GG: Our Courtyard is a thrust space. I love to challenge the notion of how this show “should” be staged. What I love most about our space here at CST is that it forces a deeper level of commitment and truth to what these relationships are. I hope that we will create a George that is inhabited, that we feel ourselves inside the universe of these characters.

Can you talk about how you understand the relationship between the two acts of this play?
The second act of this show is hugely debated and is certainly the most controversial. It’s my favorite, however. The second act asks profound questions—questions that are left open for the audience to respond to individually. I want to look at the love story of Act 1 less as a romance than as an obstacle—an obstacle in the face of an inevitability that the artist will finish the hat. I want to find the parallels between the George of Act 1 and the George of Act 2, and make that evening feel like one journey.

Perhaps it’s all of us in the audience who don’t want Act 1 to have to end…

Because you like her. And you like him. I think it’s hard to accept that that choice exists. I’ve been thinking a lot about what Dot comes back to say to George in the second act. It’s the things we don’t get that send us on the journey we didn’t anticipate. Dot comes to thank him for giving her the life she has had. Spiritually, she comes to say thank you through the book she once captured George’s own words in.

If we intrinsically “like” the George and Dot of Act 1, help us understand the second George we meet—his great grandson in Act 2.

In the way that Hamlet needs to try to make sense of what’s happening, that’s what I think this George does as he searches for the inspiration that will again motivate his art. I think he is afraid of Dot’s book, handed down to him by his grandmother Marie. Still, he takes it with him to Paris and starts to read it, almost begrudging its existence. And it’s in Dot’s notes that she once jotted down in the book’s margins, “Charles has a book…” that George experiences something like a rebirth. “George sees a park…” It’s very simple, childlike language, but you
feel him reaching the point where he can once more imagine. Dot’s book takes him into his soul.

**You’ve urged the cast to spend time with Seurat’s painting at the Art Institute.**

**GG:** Perhaps it’s just civic pride, but the painting lives here; its home is in our city. Sondheim and Lapine’s American couple, Mr. and Mrs., travel abroad to acquire paintings and return with them to the States. How did all these masterpieces get here? Seurat’s is just across the park, and you can walk over and visit it.

**Since working on *Sunday in the Park* in 2002, you’ve directed several other Sondheims. How do you now understand this play in the context of Sondheim’s career?**

**GG:** *Sunday in the Park* was the first he wrote with James Lapine. Sondheim feels this show transporting his work into new territory. When you realize that what he’s doing is rediscovering his art in the act of creating this piece, you understand the kind of profound endeavor that’s happening. I think that *Follies* is Sondheim at the height of his power. “I can write anything—and did!” Whereas I think in this one, Sondheim’s heart as an artist is more present than in any other show.

**Perhaps it’s just civic pride, but the painting lives here; its home is in our city.**

At the first day of rehearsal with the cast, design team, staff and some of our board of directors present, you talked about how Sondheim acknowledges all the people required in art-making.

**GG:** One of the extraordinary things about this piece is how it investigates the entire ecology of making art. All those people are there with the same dream, hoping it will succeed and hoping that they will see something that’s formative and new and original. I don’t know another show, of any kind, that celebrates as this one does all of the roles involved in making art.
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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.

By including Chicago Shakespeare Theater in your will or estate plans, you too can help safeguard the future of Chicago’s Home for Shakespeare. Contact the Advancement office today for information on the First Folio Society.

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