

PRESENTS

PERICLES, Prince of Tyre

by *William Shakespeare*

Directed by
Peter Garino

PERICLES, Prince of Tyre
September 20-21, 2008
Ogden Elementary School
The Wilmette Public Library
The Highland Park Public Library

Contact us:

www.shakespeareprojectchicago.org

773.334.8771

The Shakespeare Project of Chicago 2529 W. Carmen Ave. Chicago IL 60625



All Actors with The Shakespeare Project of Chicago
are members of Actors' Equity Association, the union
of professional actors and stage managers.

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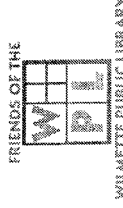
About The Shakespeare Project of Chicago

The Shakespeare Project of Chicago was founded in May of 1995 to address the lack of opportunities for students, seniors and the less affluent to experience -- and the professional theater community to perform -- the timeless works of William Shakespeare and other great dramatists. Through the development of our "Theatrical Reading" format, we challenge actors and audiences alike to experience these plays through the imagery inherent in the language. Our easily affordable offerings enable us to educate, enrich and entertain audiences of all ages and backgrounds, regardless of income, waning eyesight, or other factors that had precluded one from benefiting from these works. Our mission encompasses three goals: (1) To provide to our community, free or easily affordable professional performances of the works of William Shakespeare and other great dramatists; (2) To create the opportunity for professional actors to explore this great literature; and (3) To provide exceptional theatre experiences for audiences and artists by maintaining an artistic emphasis on the language of the plays and skill of the actors, all of whom are members of Actors' Equity Association.

We made our public debut with *Macbeth* in 1995, and within four years produced the entirety of Shakespeare's canon. Our 1997 Season (*The History of the English Kings*) traversed the breadth of the great Elizabethan history plays in chronological order: *King John*, *Edward II* (by Christopher Marlowe), *Edward III* (authorship uncertain), *Richard II*, both parts of *Henry IV*, *Henry V*, all three parts of *Henry VI*, and ending with *Richard III*. To date we have performed nearly 80 plays including not only Shakespeare, but also Goethe, Marlowe, Moliere, Ibsen, Wilde, Dickens and Maugham.

In 1998 we performed our abridged version of *Othello* to a standing ovation at Lane Technical High School having begun our outreach with *Much Ado About Nothing* for students at Oakton College the previous year. In 1999, we presented our first fully-realized production, *Hamlet*, and our first original adaptation, *My Name Is Will* (a musical celebration of William Shakespeare's sonnets and songs by Peter Garino, with music by Christopher Walz.) In 2001 Garino's adaptation of Shakespeare's dark narrative poem, *The Rape of Lucrece* was performed. In the spring of 2002, *50 Minute Hamlet* debuted (adapted and directed by Jeff Christian). Appointed Artistic Director in the fall of 2002, Christian directed a fully-realized production of the piece, making *50 Minute Hamlet* the cornerstone of our educational outreach program now named *50 Minute Shakespeare*. With *50 Minute Macbeth* joining the roster in 2007, the programs of *50 Minute Shakespeare* have been touring Chicago area schools for six years and are now scheduling performances for 2009.

We are thrilled to continue our fantastic partnerships with The Newberry Library, The Wilmette Public Library and The Highland Park Public Library -- and have forged long-term relationships with them all. This year, Ogden Elementary School will join The Newberry Library as co-sponsor of the downtown performances. The Shakespeare Project of Chicago is a not for profit 501(c)3 organization. As such, all



Mara Polster^{*} (Founding Director) is thrilled to see the Project into its 14th season and is looking forward to next year's 15th Anniversary. Mara most recently adapted and directed *50 Minute Macbeth*, the newest outreach program for The Shakespeare Project's educational arm *50 Minute Shakespeare* -- now scheduling performances in its seventh school year. Mara started The Shakespeare Project of Chicago in May of 1995 and during her tenure as Artistic Director, guided The Project through the entirety of William Shakespeare's canon within the first four years, and over 50 productions. She has directed numerous plays for the project. Favorites include *King Lear*, *Hamlet*, *As You Like It*, *Richard III*, *Timon of Athens*, *Taming of the Shrew*, *Romeo and Juliet*, *Julius Caesar* and of course, *Macbeth*. She has played some of the great Shakespearean women, like Emilia, Tamora, Margaret, Paulina, Isabella, Katherine and Lady Macbeth for the Project and has acted on many of the other stages here in Chicago and across the country. She is a graduate of The Webster University Conservatory of Theatre Arts and Dance in St. Louis, Missouri. The Shakespeare Project of Chicago began as the grateful commemoration of Samuel E. LaMacchia and it continues in memory of Michael Alan Wilson and Board Member, Chuck Lippitz.

Laura St. John (Education Director) leads The Shakespeare Project's educational arm, *50 Minute Shakespeare*, into its seventh year. She can be seen regularly as Gal (all the roles except Hamlet) in *50 Minute Hamlet* and in multiple roles (including Lady Macbeth and all three Witches) in *50 Minute Macbeth*. Laura has worked with The Shakespeare Project of Chicago since 1999 performing such roles as Jacquanetta (*Love's Labours Lost*), Lady Macbeth (*Macbeth*), Calpurnia (*Julius Caesar*), 3rd Witch (*Macbeth*), the Player Queen (*Hamlet*) and directing *The Winter's Tale* and *Twelfth Night*. She became Education Director in 2002, overseeing the student outreach programs and fostering relationships with schools throughout the Midwest. Laura is a writer and drama/teaching artist for Reading In Motion, an arts based reading program serving the children of the Chicago Public Schools. She is a founding member of New World Repertory Theatre and a collaborator on the children's book *Through the Cracks* (Davis Publications).

A discussion of the play will follow this performance.

You are all welcome.

Please stay, meet the cast,

and share your ideas and questions.

It has been argued by many that *Pericles* is not entirely the work of Shakespeare. It was not included in the First Folio of 1623 for that very reason. Some believe that he started with the script of an inferior playwright of the time, re-wrote Acts III through V in their entirety and did some minor editing in Acts I and II. Matters are further complicated by the corrupt nature of the script that has come down to us which is believed to be based upon the recollections of several individuals that witnessed the play's original performances. At the same time, however, there are passages that clearly soar above others that bear the indelible hand of Shakespeare and contain some of the most eloquent language and imagery in any of his plays. Consider, for example, Pericles rebuke to the storm that shipwrecks him in Pentapolis:

Yet cease your ire, you angry stars of heaven!
Wind, rain, and thunder, remember, earthly man
Is but a substance that must yield to you;
And I, as fits my nature, do obey you.

Why would Shakespeare go to the trouble of re-writing someone else's work? The answer is simple: it's a great story -- the kind of epic romance that was extraordinarily popular with a contemporary Elizabethan audience. It remains a great story today and I am amazed that Hollywood has never done anything with this story. It would be interesting to see what someone like George Lucas, Gore Verbinski, or Ridley Scott would do with it (my choices for directors).

Certainly, the more fantastical elements of the play such as shipwrecks and narrow escapes from death could easily hold an audience member's attention, but I believe the common man relates more closely to the odyssey which is Pericles' journey. Pericles is a virtuous, good man that has some terrible things happen to him. How much misfortune can one person endure? He discovers a terrible truth (royal incest) and is subsequently pursued by an assassin. He falls in love and weds a beautiful princess only to have her die while giving birth during a raging sea storm. He rescues a nation from starvation only to have its rulers attempt to murder his only child due to petty jealousy. At the same time, we have Marina's journey which mirrors the plight of her father, filled with her own share of near-death escapes and misfortune. The journeys of Pericles and Marina become a test of the human spirit which stretches one to the furthest limits of patience and anger, hope and despair. Pericles' journey then becomes our journey: a journey through a world whose capricious winds may blow our little helpless sails up and down, to and fro, on an indifferent sea; where our ability to survive becomes dependent on our ability to endure.

My first experience with *Pericles* came in 1984 as an actor with the Illinois Shakespeare Festival. Twelve years later, I directed The Shakespeare Project's first performance of *Pericles* in August 1996 and I'm privileged and humbled to work with such a talented group of actors assembled today. A special thank you to Rick Carter who appeared in our *Pericles* 12 years ago. **-- Peter Garino**

This Month's Artists

Fredric Stone (Cleon) recently appeared as Adam in *As You Like It* for The Shakespeare Project of which he is a Founding Member, and where he has also played Dr. Chasuble in *The Importance of Being Earnest*, Don John in *All's Well That Ends Well*, in *Love's Labours Lost*, *Faust*, *Ghosts*, *The Cricket on the Hearth* and many others. He recently played Boxer in *Getting Married* for ShawChicago, in *Transference* at The Mercury Theatre and in *Moonlight and Magnolias* at Arkansas Repertory Theatre. He performed in *The Chosen* at Steppenwolf Theatre and as Agamemnon in Mary Zimmerman's acclaimed production of *Trojan Women* at the Goodman Theatre. At Chicago Shakespeare, he's performed *Love's Labor's Lost* (Boyet), *The Tempest* (Alonso), *Richard II* (Northumberland), *Henry IV parts 1 and 2* (multiple roles), *The Winter's Tale* (Camillo), and *The Taming of the Shrew* (Gremio). Other Chicago credits include *Fires in the Mirror* (Northlight), *Beau Jest* (Victory Gardens), *Isn't it Romantic* (Ivanhoe), and work at the Court Theatre, Drury Lane Evergreen Park, and Illinois Theatre Center. Regional credits at New American Theatre, BoarsHead Theatre, Madison Repertory and First Stage Milwaukee. Broadway and Off Bway credits include *All Over Town* and *Awake and Sing* and tours include *A Funny Thing Happened...Forum* with Zero Mostel. Mr. Stone also created and performs a one-person Shakespeare show, *Will and Testament (a life after death comedy)* that he tours. He teaches "Playing Shakespeare" at Victory Gardens Theatre.



Peter Garino (Gower, Director) is a founding member of The Shakespeare Project of Chicago and has contributed to over 40 TSP theatrical readings as an actor and director since 1995. Last season, he directed Oscar Wilde's *The Importance of Being Earnest* and appeared as Duke Senior and Duke Frederick in *As You Like It*. Previously for The Shakespeare Project he has appeared as Don Pedro in *Much Ado About Nothing*, Mortimer in *The Constant Wife*, Rev. Manders in *Ghosts*, multiple roles in *Henry V*, Boyet in *Love's Labour's Lost*, the title role in Jeff Christian's adaptation of *Faust*, Leontes in *A Winter's Tale* and Duncan in *Macbeth*. Peter has worked with the Steppenwolf and Organic Theatre companies and with the Oak Park Festival Theatre and Illinois Shakespeare Festival. Previously he has directed readings of *A Woman of No Importance*, *Pericles*, *The Taming of the Shrew*, *2 Henry IV*, *A Midsummer Night's Dream*, and his own adaptation of Shakespeare's sonnets and songs, *My Name Is Will*, and *The Rape of Lucrece*. He holds a Master of Fine Arts degree in Acting from Illinois State University and a Bachelor of Arts in Theatre Arts from Hofstra University, New York.



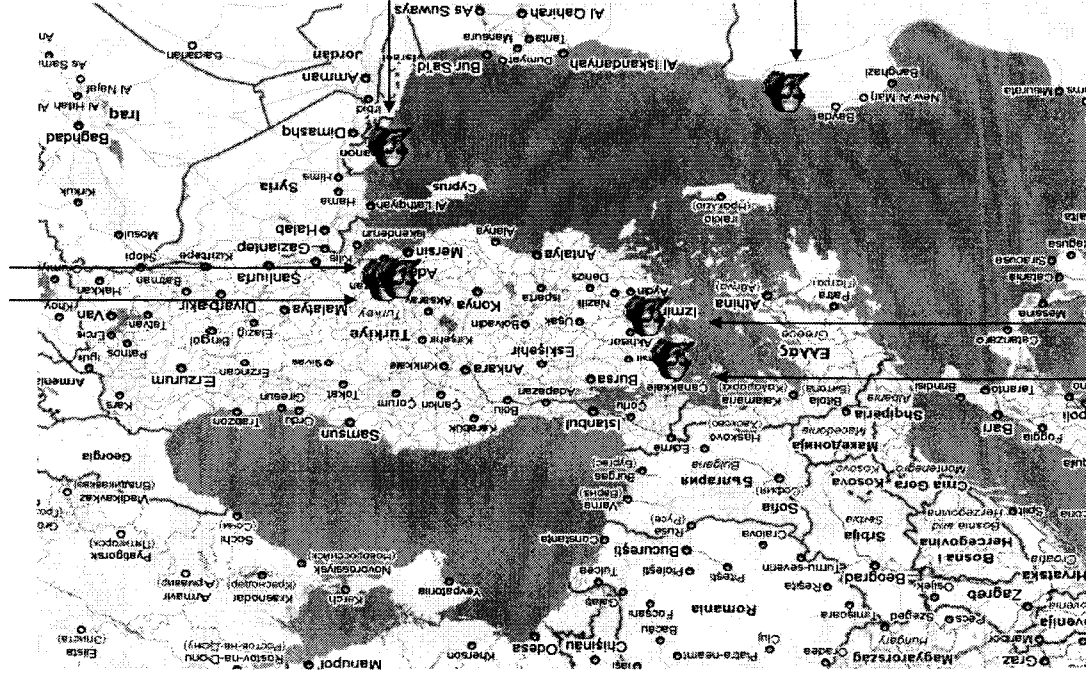
Jeff Christian (Artistic Director) leads the company into his seventh season, having adapted and directed *Henry VI* (from Shakespeare's trilogy), *Faust* (from Marlowe and Goethe), *The Parvenu* (from Moliere's *Le Bourgeois Gentilhomme*), Ibsen's *Ghosts*, Dickens's *The Cricket on the Hearth*, the outreach program *50 Minute Hamlet*, as well as having staged *King Lear*, *Love's Labours Lost* and Somerset Maugham's *The Constant Wife* for the company. Other directing credits include *A Whistle in the Dark* (Seanachai Theatre Company), *Proof and Driving Miss Daisy* (New American Theater), *A Midsummer Night's Dream* and *The Two Gentlemen of Verona* (Lakeside Shakespeare), the national touring production of the interactive comedy *Sister Bernice's Bingo Bash*, both parts of *Angels in America* (The Journeyman; co-director and actor, sharing in three Jeff Awards) and *After Dark Award* and James Krag's touring one-man show, *According to Mark* (which helped raised over \$16,000 for Habitat for Humanity). Acting credits with The Shakespeare Project include Brutus, Buckingham, Proteus, Mercutio, Bassanio, Oliver, Amiens, Richard of York in *Henry VI*, Antonio in *Twelfth Night*, Hamlet in *50 Minute Hamlet*, and one of the four actor/singers in *My Name is Will*. He writes and directs live action and animated sequences for the Emmy Award winning Digital Kitchen, serves as a creative consultant to Tessera Publishing and teaches at The Artistic Home (on whose Advisory Board he serves). Recent film work includes *Baitman Begins*, *Witches' Night*, *The Poker House*, *The Express*, *Pickman's Muse*, *Helix* and *Good People*. He earned a BBA in Marketing and a BA in International Relations from The University of Wisconsin, and is currently acting in Seanachai Theatre Company's downtown production of *Scenes From The*

Rio Picture

(imagined in the play to be in Greece, but actually 5 cities in what is today Libya)

Pentapolis (today Lebanon)

Tarsus, Antioch (Turkey)



Mytilene, Ephesus

The Geography of "Pericles"

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Todd Hissong (Various Roles) was raised by wolves in the Michigan upper peninsula. Attracted to civilization by the bright lights of a passing touring company, he fell under thrall of the wayward actors, and the rest is sordid history. Todd had a prolific theatrical career in Detroit where he last appeared as Sir Toby in the Attic Theatre's acclaimed production of *Twelfth Night*, and worked extensively in local television, earning eight nominations and three local Emmys - the last one for his independent documentary *Death on the Inland Seas* which aired on PBS stations across the country. Inexplicably moving to Chicago, he co-founded The Aspect Theatre Co. which produced 19 staged readings in its two and a half years of activity. Todd produced them all, directed many, appeared in quite a

few, and has most fond memories of *Pygmalion*, *Antigone*, *A Walk in the Woods*, *Much Ado About Nothing*, *The American*, and *Slow Dance on the Killing Ground*. A former company member of The Shakespeare Project of Chicago, he was last seen (but rarely heard) as John in their reading of *A Woman of No Importance*, and prior to that portrayed Polonius in their full production of *Hamlet* in 1999. A frequent performer of staged readings at Chicago Dramatists, Todd's voice has been heard nationally on numerous commercials, and he is entering his third term as President of the Chicago Branch of the Screen Actors Guild and serves as a SAG National Board Director as well. He credits his survival in the boardroom to his upbringing in the Michigan U.P.



James Krag (Pericles) Jim is pleased to return to TSP, having appeared as Jacques in *As You Like It*, Mephistopheles in *Faust*, Macduff in *Macbeth* and *50 Minute Macbeth*, and Cornwall in *King Lear*. He recently appeared in *The Trip to Bountiful* at the Goodman Theatre and played the title role in *Thyestes* at Court Theatre. He played Orsino in *Twelfth Night*, Casca in *Julius Caesar* with Lakeside Shakespeare Theatre, and Robert in *Pacific at the Steppenwolf Garage*. Jim has appeared in *Love's Labour's Lost*, *King Lear*, and *The Two Gentlemen of Verona* at The Chicago Shakespeare Theatre, *Dinner With Friends* at the Goodman Theatre, *Driving Miss Daisy* directed by Jeff Christian at New American Theater, *Phedre* at the Court Theatre and the world premieres of *Court Marial at Fort Devens*, *Homeland Security*, and *Battle of the Bands* at the Victory Gardens Theatre. New York performances include the original Broadway production of *Burn This*. Later this year, Jim is looking forward to remounting his solo performance of the gospel of Mark, *According to Mark* also directed by Jeff Christian. For more info, visit www.accordingtomark.org.



Stephen Spencer (Simonides, Pander) is pleased to be back on the boards with The Shakespeare Project. As a Founding Member, he's been involved in over 30 plays including *Macbeth* (Macbeth), *Othello* (Iago), *Twelfth Night* (Orsino), *The Winter's Tale* (Autolycus) *King Lear* (Kent to Ray Wild's Lear), *Timon of Athens* (Timon) and *The Two Gentlemen of Verona* (Thurio). He directed *Henry V* and *The Two Noble Kinsmen*. Recent stage work includes the world premiere of *Panic* (International Mystery Writer's Festival), *Joe Turner's Come and Gone* (Congo Square/Goodman) and Oak Park Festival Theatre's *Comedy of Errors*. Other Chicago roles include Tom in Arthur Miller's, *The Ride Down Mt. Morgan* and Paul in the Jeff Award winning *The Liquid Moon* at Chicago Dramatists where he's also performed in *Judevine*, *Marisol*, *Wingwalkers*, the title role in *A Fancysfull Historie of Robyn Hood* and countless staged readings. Regional work includes Florida's Asolo State Theatre and The Ruth Foreman Theatre; The Utah Shakespearean Festival; Wisconsin's Evergreen Theatre and New Jersey's Cape May Playhouse. He toured throughout Russia, starting with Moscow's Leninsky Komsomol Theatre, and performed at the Edinburgh Festival Fringe in Scotland. Steve does voiceovers, commercials and industrials and has appeared in over a dozen independent features and shorts in the Chicago market. Recent film: *Public Enemies*, starring Johnny Depp; *Greg 's Leg*; and *Morning Due* (Cannes 2008).

Pericles, Prince of Tyre

Dramatis Personae (in order of appearance)

GOWER, as Chorus.....Peter Garino⁺
 ANTIOCHUS, King of Antioch.....Rick Carter
 PERICLES, Prince of Tyre.....James Krag
 Two lords of Tyre:
 HELICANUS.....Aaron Christensen
 ESCANES.....Catherine Glynn
 SIMONIDES, King of Pentapolis.....Stephen Spencer⁺
 CLEON, Governor of Tharsus.....Fredric Stone⁺
 LYSIMACHUS, Governor of Mytilene.....Rick Carter
 CERIMON, a lord of Ephesus.....Judy Blue⁺
 THALIARD, a lord of Antioch.....Todd Hissong
 PHILEMON, servant to Cerimon.....Todd Hissong
 LEONINE, servant to Dionyza.....Sean Cooper
 A PANDER.....Stephen Spencer⁺
 BOULT, his servant.....Todd Hissong
 THE DAUGHTER of Antiochus.....Judy Blue⁺
 DIONYZA, wife to Cleon.....Diane Dorsey
 THAISA, daughter to Simonides.....Lesley Bevan
 MARINA, daughter to Pericles and Thaisa.....Melissa Carlson
 LYCHORIDA, nurse to Marina.....Catherine Glynn
 A BAWD.....Catherine Glynn
 DIANA.....Diane Dorsey

Lords, Ladies, Knights, Gentlemen, Sailors,
 Pirates, Fishermen, and Messengers.....The Company

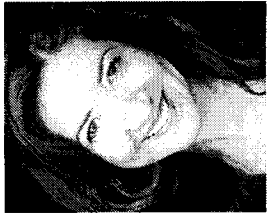
SCENE: Coastal lands of the Aegean and eastern Mediterranean

There will be one Ten Minute Intermission

All Actors with *The Shakespeare Project of Chicago* are members of Actors' Equity Association.

⁺ Denotes Founding Members of The Shakespeare Project of Chicago

This Month's Artists



Lesley Bevan (Thaisa) is happy to return to The Shakespeare Project where she last appeared in *The Constant Wife*. Favorite Chicago credits include Othello (Chicago Shakespeare), the world premieres of *Winesburg, Ohio* and *Pulp* (both with About Face Theatre), *The Berlin Circle* (Steppenwolf), *Red Herring* (Northlight), *The American Plan* (Roadworks), and *Pentecost* (Plan B). Regional credits include *Winesburg, Ohio* (Arden Theatre, Philadelphia), *Pride and Prejudice* (Indiana Rep), and seasons with both the Cincinnati Shakespeare Festival and Wayside Theatre, Virginia. Abroad, Lesley spent two years with *Boom Chicago*, Amsterdam's foremost improvisational comedy theatre. She is a founding member of Lakeside Shakespeare Theatre which brings the bard to Michigan each summer. Lesley appears this fall in *The Bowery Boys*, a world premiere musical at Marriott Theatre, Lincolnshire.



Judy Blue (Daughter, Cerimon, and others) Judy Blue is very proud to have been a member of TSP for so many years including Peter Garino's production of *My Name Is Will*. Recently she performed at the Goodman Theatre in the Horton Foote Festival, in Elizabeth Berg's play of her novel, *The Pull of the Moon* at 16th St Theatre, Gary at Steppenwolf Theatre Company and in Los Angeles - Syzygy Theatre Group's *Tender*. She has also performed at Chicago Shakespeare Theater, and at the Goodman Theatre in *Frank's Home*, *A Little Night Music*, *House and Garden*, and *Night of the Hunter*. Films this year included *Rain Dogs* and *Hollywood Jerome*. She has appeared in film, radio, television and theatres across the country including Shakespeare Festival of Dallas, Drury Lane Oakbrook, The Organic, New York's Henry St. Theatre, Apple Tree, Dallas Theater Center, Movement Theatre International Philadelphia, B Street, Theatre Three, Stagewest, Casa Manana, and Arkansas Rep. She is also an Associate Artist of Chicago Dramatists and Collaboration, ensemble member of L.A.'s Syzygy Theatre and American Theatre Company's Affiliated Artists.



Melissa Carlson (Marina) gladly rejoins The Shakespeare Project of Chicago where she has also played Cecily Cardew in the *Importance of Being Earnest*, Joan of Arc and Lady Grey in *Henry VI*, Beatrice in *Much Ado About Nothing*, Katharine in *Love's Labour's Lost* and Helen of Troy and Covetousness in *Faust*. Her credits include: Ursula in *Berlin '45*, Rebecca in *Pyretown*, and Kate in *The Action Against Sol Schumann* (Victory Gardens), the title role in *Antigone*, Beatrice in *Much Ado About Nothing* (First Folio), Li'l Bit in *How I Learned to Drive* and Ann in *All My Sons* (Illinois Theatre Center), Meg in *Dylan* (Seanachai Theatre), Isabelle in *Edward II* (Red Hen), and Lady Anne in *Richard III*, Lady Macduff in *Macbeth*, and Lady Montague in *Romeo and Juliet* (Shakespeare on the Green). She has also worked with Chicago Shakespeare Theatre's *Summer on Stage!* and *Team Shakespeare* series, as well as Court Theatre, The Lyric Opera, Famous Door, Lifeline, Raven Theatre, CollaborAction, Shakespeare's Motley Crew, and Trap Door. Television credits include numerous commercials and the CBS series *Early Edition*.



Rick Carter (Antiochus, Lysimachus) was Lord Illingworth in TSP's presentation of *A Woman of No Importance*, as well as Warwick and Charles in the apocryphal *Edward III*, and appeared in *Henry V*, *Henry VI part 1*, *Henry VI parts 2 & 3*, *Troilus and Cressida*, *Titus Andronicus* and *A Midsummer Night's Dream*. Rick has performed locally for many years, appearing in Chicago Shakespeare Theatre's touring *Macbeth* as Macduff, Mr. Darcy in Lifeline's original adaptation of *Pride and Prejudice*, and MacHeath in Bailiwick's *Three Penny Opera*. He also worked with the Commons Theatre as Tyler in M. Nowak and A. Meyer's *The Signal Season of Dummy Hoy*, reprising the role off-Broadway at the Hudson Guild Theatre. Rick appeared regionally with the Iowa Shakespeare in *Much Ado*, *Macbeth*, and with Actors' Repertory in *Grease*, *Damn Yankees*, and *West Side Story*. Rick would like to thank his

This Month's Artists



Aaron Christensen (Helicanus, and others) is thrilled to get his pentameter iambic again with TSP, where he has previously appeared in readings of *Henry IV, Parts I and II*, *All's Well That Ends Well* and *King Lear*. Chicago credits include *The Philadelphia Story*, *Some Americans Abroad* and *Holiday* (Remy Bumppo), *Stories of Carl Sandburg* (Steppenwolf), *Anna Christie* (Apple Tree), *Among the Thugs* (Next: Goodman), *King Lear* (Chicago Shakespeare), *True West* and *Broken Spokes* (Bailiwick), *Not About Nightingales* (Timeline) and *The Taming of the Shrew* (First Folio). In addition, Aaron (aka "Dr. AC") is one of the Midwest's rising authorities on horror films & monster movies, having seen nearly 2000 creature features (and counting). His first Dr. AC guidebook, *HORROR 101*, was published last year by Midnight Marquee, Inc. and is available wherever tomes of ill repute are sold. He is also a founding member of WildClaw, Chicago's only horror-centric theatre company (www.wildclawtheatre.com).



Sean Cooper (Leonine, and others) recently appeared in *The Final Toast* (Mystery Writer's Theatre) *Wedding Play* (About Face), *Honus and Me*, *Dandelion Wine* (Chicago Children's Theatre), *Cradle of Man* (Victory Gardens), *Red Herring* (Northlight Theatre), *Mojo* (Mary-Arrchie) *Eurydice*, *Melancholy Play*, *Mad Forest*, *Book of Days* (Piven Theatre), *Merchant of Venice* (Strawdog Theatre), *A Lesson Before Dying* (Steppenwolf Theatre), *Lysistrata* (Running With Scissors), *H2O*, and *K*. (The Neo-Futurists). Other companies he has worked with include Terrapin Theatre, Raven Theatre, and Pegasus Players among others.



Diane Dorsey (Dioniza, Diana, and others) This year was a language-flavored excursion for Diane: First stop twangy Oklahoma with Steppenwolf's *August: Osage County*, then ShawChicago's offerings of the King's English. Next a biteen Irish brogue for *Cripple of Inishmaan* at Nebraska Rep. And most recently in OnStage Israel's reading of *Women's Minyan*, as an ultra-conservative matriarch from Mea Shearim, Jerusalem. Previously this born 'n bred Midwest actress appeared locally in *Transference*, *Helen* (of Troy) and *Bleacher Bums*, regionally in *Eurydice* (Madison Rep), *All My Sons* (LA Geffen Playhouse), *Bliethe Spirit* (Peninsula Players), and *Mata Hari* (Edinburgh Fringe Fest). And this past summer, she performed her solo show *Kaleidoscope* for the Destinations Program at Nebraska Repertory. Some TV/Film credits are *Ghost Whisperer*, *Roseanne*, *Designing Women*, *The Road to Perdition*, and *Family Practice*. Diane happily returns to The Project, now exploring ancient areas of Turkey as both human and goddess... thanks to Peter and Actors Equity.



Catherine Glynn (Lychorida, Bawd) is delighted to be working with the Shakespeare Project again, and feeling awkward about writing about herself in the third person but here it goes: Catherine was last seen with The Shakespeare Project playing Ursula in *Much Ado*. This past spring she had the great pleasure of playing Marchen in Chicago Dramatists' *10 Virgins*. She's been busy with commercial and print work over the past few years as well, and very grateful to have done national ads with Sears, Kitchen Aide, and Walmart. She's also the spokes model for Stella Cheese--though to be honest, she really doesn't do any speaking for them.... Catherine holds an MFA's from UT-Austin and the University of Delaware, is a proud member of AEA, and moonlights as an Executive coach for 'Speak by Design'--you can check that out at www.speakbydesign.com. As always, thanks to all of you who come to enjoy the Bard, and big kisses to Jeremy van Meter and the wild ones.