



Regina M. Schwartz is a writer and scholar of Renaissance Literature and Religion. She is the author of numerous works on Milton including the award-winning book, *Remembering and Repeating: On Milton's Theology and Poetics* which received the James Holly Hanford Book Prize from the Milton Society of America. She has published in the journal of *Milton Studies*, in the *Oxford Handbook of Milton*, the *Blackwell Companion to Milton*, the *Journal of Religion and Literature*, and in *Theology and the Political*. Her most recent study is *Sacramental Poetics at the Dawn of Secularism: When God Left the World*. She is a past President of the Milton Society of America, served on the editorial board of the *Journal of the American Academy of Religion*, and has written on biblical literature and theology, including *The Curse of Cain: The Violent Legacy of Monotheism* which won a Pulitzer Prize nomination. She was a keynote speaker at the International Milton Symposium in London to celebrate the 400th anniversary of Milton's birth. Schwartz is now Professor of English and Law at Northwestern University; prior to that, she taught at Duke University for a decade. She is a recipient of Woodrow Wilson and Rockefeller Fellowships, and has been a scholar-in-residence at the Institute for the Advanced Study of Culture in Virginia. She also wrote the libretto for the new opera based on Milton's epic, "Losing Paradise," recently composed by the award-winning composer, John Eaton. She dedicates this play to her mother.

discovered *The Day on Which a Man Dies* (in Chicago, East Hampton and Cape Cod). He is a member of the Seanachai ensemble, co-fronts the rock band Ingenious Whittler, is a creative consultant for Tessera Publishing, and writes and directs live action and animated sequences for the Emmy Award winning Digital Kitchen. Film work includes *Batman Begins*, *Witches' Night*, *The Express*, *The Poker House*, *Pickman's Muse*, *Helix*, *Cyrus* and *Good People*.



Sean Cooper (Moloch/Michael) most recently appeared with The Project in *Antony and Cleopatra* as Octavius Caesar. Sean has been acting in Chicago for over fifteen years. Theatre credits include *The Crowd You're in With* (Goodman Theatre), *These Shining Lives* (Rivendell Theatre) The *Final Toast* (International Mystery Writers Festival), *Wedding Play* (About Face Theatre), *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), and a slew of shows with The Shakespeare Project of Chicago. His film and television work includes *Whirlybird*, *A Pirate's Life*, *The Malcontents*, and a guest starring role on *The Beast*.



Peter Garino (Voice of God, Belial, Associate Artistic Director) is a founding member of The Shakespeare Project of Chicago and has contributed to over 40 theatrical readings as an actor and director since 1995. This season, he directed *Antony and Cleopatra* and appeared as Thomas and David in *The Rivals* and as Cardinal Wolsey in *Henry VIII*. On behalf of The Shakespeare Project, he has recently facilitated his *Sonnet Workshop* and *Page to the Stage Macbeth* for local public and private schools and colleges. Last season, he appeared as Lord Stanley in *Richard III*, Creon in Jeff Christian's adaptation, *In Medea Res* and directed *Pericles*, *Prince of Tyre*. Previously he directed Oscar Wilde's *The Importance of Being Earnest* and appeared as Duke Senior and Duke Frederick in *As You Like It*, 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. Additionally, 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. Peter is a member of Actors' Equity Association, AFTRA and the Screen Actors Guild.

JOHN MILTON and *Paradise Lost*

John Milton was not only England's finest epic poet, he was also a major statesman, and regarded as one of the most important political and religious thinkers of his time. Living during the tumultuous period of the English Civil War, John Milton devoted his life (1608-1674) and his work to liberty in three spheres: the church, the family, and the state. As the Latin Secretary for the Council of State to Oliver Cromwell during the English Commonwealth (1649-1660), he was in charge of all foreign correspondence; there and in his political pamphlets, he expressed the values of republicanism. Milton's prose writings include many tracts that focus on liberty: from church authority, from the tyranny of custom, from the tyranny of monarchy. He defends freedom of conscience, freedom of speech (in the influential *Areopagitica*), and he crafts passionate defenses of political freedom, including defending the execution of Charles I. Living not only during England's 17th-century experiment with republicanism, but also during the English Reformation, Milton's Puritanism included radical stances on the key religious controversies of the day, including questions of religious authority, toleration, and doctrine.

While Milton aspired to be a poet in his youth, and wrote the early masterpieces "Ode: On the Morning of Christ's Nativity" and "Lycidas," it was only after the Commonwealth project collapsed, the monarchy was restored, and he was exiled from his deep engagement with England's politics-- after he had lost his sight while writing on behalf of English liberty (his blindness was complete by 1652), and after his life was threatened and he was imprisoned (in 1659, and his books were burned under orders in the same year)-- that he wrote his major poetic works, in blindness and defeat. After his hopes for a better England had been dashed, he addressed the story of a lost Paradise. *Paradise Lost* (1667) was soon followed by *Paradise Regained*, the story of Christ's temptations in the wilderness, and *Samson Agonistes*, modeled on classical tragedy and focusing on Samson's last days among his enemies, the Philistines (1671). These show not only his impressive biblical and classical learning, but also an imaginative vision that has led many critics to describe his voice as prophetic. In *Paradise*

Lost, Milton "adapts" the story of the Garden of Eden from Genesis, 45 verses, to an epic of ultimately twelve books and 10,656 lines. He asks questions the Bible does not, presses on contradictions in the story, and throughout addresses the problem of human suffering. His "grand style" is an English indebted to Latin; his meter is "blank verse," (unrhymed iambic pentameter); and in his epic, Milton is not only engaged in an adaptation of the Biblical story, but also of classical epic, taking conventions from Homer and Virgil—huge battles, noble speeches, lengthy debates, elaborate descriptions, invocations to the Muse—and adapting them to his biblical subject. Many other works have been inspired by *Paradise Lost*, among them, Blake's "The Marriage of Heaven and Hell" and "Milton: A Poem," Wordsworth's "The Prelude," Keats' "Endymion," Byron's "The Vision of Judgment," Mary Shelley's *Frankenstein*, Joseph Haydn's oratorio "The Creation," Alexander Pope's "The Rape of the Lock" and "The Dunciad," and J.R.R. Tolkien's "The Lord of the Rings." And adaptations continue, most recently, John Eaton's new opera, "Losing Paradise."

Marathon readings of the epic (and there were many to celebrate his recent 400th birthday) take almost 15 hours. Interestingly, Milton's first plans for the story of Adam and Eve were for a drama—several drafts of an outline, *dramatis personae* and even a first speech survive, and it was about sixteen years before he turned to the epic instead. Still, as the critic Alastair Fowler noted, "it is possible to regard the loss of Paradise as the tragedy *par excellence*, the tragedy underlying all tragedies..." Still, as an epic, it holds the hope of creation and redemption to counterbalance this tragic vision.

--Regina M. Schwartz



This program is
partially supported by
a grant from the
Illinois Arts Council





James Krag (Beelzebub) was last seen at the Shakespeare Project as Scarus in *Antony and Cleopatra* and previously as Buckingham in *Richard III* and as Adriano in the gender-switched *Comedy of Errors*. Other recent Project appearances include Jaques in *As You Like It* and the title role of *Pericles* directed by Mr. Garino. Jim most recently understudied and appeared as Elyot in *Private Lives* at Chicago Shakespeare Theatre. Last year, he appeared at Victory Gardens as EKO in the Pulitzer Prize nominated play, *The Elaborate Entrance of Chad Deity*. Other Chicago credits include *Well* at the Next Theatre and *The Trip to Bountiful* at the Goodman, *The Best*

Man at Remy Bumppo, *Thyestes* at Court Theatre, and *Pacific* at Steppenwolf. New York credits include the original Broadway production of *Burn This, Mill Fire* at the Women's Project, and *Phedre* at the Fisher Center for the Performing Arts. Film and TV credits include *While You Were Sleeping*, *Mercury Rising*, *Molly*, *Prison Break*, *Early Edition*, *ER*, *Ellen*, *Dharma & Greg* and a recurring role on *Missing Persons*. Jim continues to perform *According to Mark*, his solo show of the Gospel of Mark, directed by Jeff Christian. (www.accordingtomark.org)



Stephen Spencer (Adam) is pleased to be back on the boards with The Shakespeare Project where he was seen most recently as Antony in *Antony and Cleopatra*. As a Founding Member, he's been involved in over 30 plays including *Henry VIII* (Henry), *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 *Ma Rainey's Black Bottom* and *Wait Until Dark* at Chicago's Court

Theatre, *Joe Turner's Come and Gone* (Congo Square/Goodman) and Oak Park Festival Theatre's *Comedy of Errors*. 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; *Son of America*; *Greg's Leg*; and *Morning Due* (Cannes 2008). Look for Steve this summer as Don Armado in *Love's Labour's Lost* at Oak Park Festival Theatre.



Fredric Stone (Raphael, Mammon) appeared most recently with The Project as Lepidus, Thyreus, and the Clown in *Antony and Cleopatra* and previously this past season as Sir Anthony Absolute in *The Rivals*. At the Utah Shakespearean Festival this past summer he appeared in *Henry V* and *As You Like It*, and at Writers' Theatre in *Rosencrantz and Guildenstern are Dead*. Fred is a founding member of The Shakespeare Project and has appeared *As You Like It*, *The Importance of Being Earnest*, *Much Ado About Nothing*, in addition to appearing in *Love's Labour's Lost*, *Faust*, *Ghosts*, *The Cricket on the Hearth* and

many others. He performed in *The Chosen* at Steppenwolf Theatre and as Agamemnon in *Trojan Women* at the Goodman Theatre. At Chicago Shakespeare Theatre, he's performed *Love's Labour's Lost* (Boyet), *The Tempest* (Alonso), *Richard II* (Northumberland), *Henry IV Parts I and II* (multiple roles); *Henry V* (multiple roles), *The Winter's Tale* (Camillo) and *The Taming of the Shrew*. 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 Oakbrook, and Illinois Theatre Center.

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THE MILTON PROJECT
and
THE SHAKESPEARE PROJECT OF CHICAGO

in association with
Northwestern University
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PRESENT

PARADISE LOST

by John Milton

Adapted by Regina M. Schwartz

Directed by
Jeff Christian

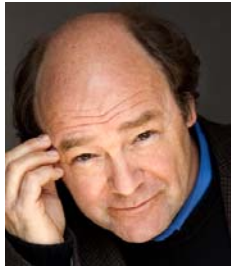
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www.shakespeareprojectchicago.org
P.O. Box 25126, Chicago, Illinois 60625

Artist Biographies



Bradley Armacost (The Poet) Just finished an extended run at Northlight in *A Life* with John Mahoney. Chicago credits include *The Seafarer*, *Maria Arndt*, *Playboy of the Western World* and *Faith Healer* (Steppenwolf); *The Trip to Bountiful*, *Oedipus Complex*, *Zoo Story*, *A Christmas Carol* and *A Touch of the Poet* (Goodman); *Cymbeline*, *Two Gentlemen of Verona*, *Antony and Cleopatra*, *Comedy of Errors*, *The Merchant of Venice* and *Timon of Athens* (Chicago Shakespeare). He is an Artistic Associate with Provision Theatre. He was the narrator for *The Rite of Spring* and *Le Bourgeois Gentilhomme* (Chicago Symphony Orchestra). Television and film credits include *Untouchables*, *Early Edition*, *Missing Persons*, *Angel Street*, *Repetition*, *The Company*, *Eight Men Out*, *Backwoods* and *Barbershop II*.



Melissa Carlson (Eve) most recently was seen as Cleopatra in The Project's *Antony and Cleopatra*. In addition to being The Shakespeare Project's Director of Education, Melissa has appeared recently as Hippolyta, Titania and Quince in *A Midsummer Night's Dream* and has also played Marina in *Pericles, Prince of Tyre*, 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 Labours Lost* and Helen of Troy and Covetousness in *Faust*. Other credits include: *A Midsummer Night's Dream*, *Short Shakespeare!* (Chicago Shakespeare Theatre), *Much Ado About Nothing*, *Antigone* (First Folio), *Berlin '45*, *Pyretown*, *The Action Against Sol Schumann* (Victory Gardens), *How I Learned to Drive*, *All My Sons* (Illinois Theatre Center), *Dylan* (Seanachai Theatre), *Edward II* (Red Hen), *Richard III*, *Macbeth*, *Romeo and Juliet* (Shakespeare on the Green), *Titus Andronicus*, (Shakespeare's Motley Crew), *Six Degrees of Separation* (Raven Theater), *Tattoo* (Trap Door Theater) and *A Yard of Sun* (Famous Door Theater). She has also worked with Court Theatre, The Lyric Opera, and CollaborAction among others. Television credits include numerous commercials and the CBS series *Early Edition*.



Jeff Christian (Director, Satan, Artistic Director) concludes his eighth season as Artistic Director having adapted and directed *A Midsummer Night's Dream*, *Henry VIII*, the gender-swapped *The Comedy of Errors*, *In Medea Res* (from Euripides' *Medea*), *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*, *As You Like It* and Somerset Maugham's *The Constant Wife*. Other directing credits include *Mojo Mickybo*, *A Whistle in the Dark* and *Our Father* (Seanachai Theatre Company), *The Skin of Our Teeth* (The Artistic Home), *Proof* and *Driving Miss Daisy* (New American Theater), *A Midsummer Night's Dream*, *The Two Gentlemen of Verona* and *Love's Labours Lost* (Lakeside Shakespeare; Michigan), the short film *Still Live*, both parts of *Angels in America* (The Journeyman; co-director and actor, sharing in three Jeff Awards and an After Dark Award), and James Krag's one-man show *According to Mark*. Acting credits with The Project include *Richard III*, *Brutus*, *Proteus*, *Mercutio*, *Enobarbus*, *Oberson/Bottom/Theseus*, *Bassanio*, *Hortensio*, *Buckingham*, *Oliver*, *Amiens*, *Antonio* (*Twelfth Night*), *Richard* (*Henry VI*), *Aegeus* (*In Medea Res*), *Hamlet* in *50 Minute Hamlet*, and one of the four actor/singers in *My Name is Will*. Other acting credits include work with Syracuse Stage, Indiana Rep, Writers' Theatre, Chicago Shakespeare, Milwaukee Rep, Madison Rep, The Women's Project of New York, Chicago Dramatists, Lakeside Shakespeare, New American Theater, Artists' Ensemble Theater, Illinois Theatre Center, Oak Park Festival, Artistic Home, Bernie Sahlins' production of *Murder in the Cathedral* and Tennessee Williams' recently

Paradise Lost

Dramatis Personae in Order of Appearance

THE POET.....	Bradley Armacost
EVE.....	Melissa Carlson
ADAM	Stephen Spencer
SATAN	Jeff Christian
RAPHAEL	Fredric Stone
VOICE OF GOD	Peter Garino
BEELZEBUB	James Krag
MOLOCH	Sean Cooper
BELIAL	Peter Garino
MAMMON	Fredric Stone
MICHAEL	Sean Cooper

Running Time: Approximately 2 hours including intermission

A discussion of the play will follow this performance.

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

