



Peter Garino (Adaptor, Director) is Artistic Director and a founding member of The Shakespeare Project of Chicago and has contributed to over 60 theatrical readings as an actor and director since 1995. He directed *Othello*, *The Moor of Venice* to open The Project's 18th theatrical reading season. This past season, he appeared as Agamemnon in *Troilus & Cressida*, Vincentio in *The Taming of the Shrew*, Delio in *The Duchess of Malfi* and directed and appeared in *Richard II*. Previously for The Project, he directed *The Tempest*, *Measure For Measure* and appeared as Sir Amias Paulet in *Mary Stuart*, George Page in *The Merry Wives of Windsor*, and Cardinal Wolsey in *Henry VIII*. On behalf of The Shakespeare Project, he has facilitated his *Sonnet Workshop* and *Page to the Stage Macbeth* for local public and private schools and colleges. Other roles includes Lord Stanley in *Richard III*, Creon in Jeff Christian's adaptation, *In Medea Res*, 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, the Body Politic, Pegasus Players and with the Oak Park Festival Theatre and Illinois Shakespeare Festival (three seasons). His directing credits for The Shakespeare Project include *Antony and Cleopatra*, *The Importance of Being Earnest*, *A Woman of No Importance*, *Pericles* (1996 and 2008), *The Taming of the Shrew*, *2 Henry IV*, *A Midsummer Night's Dream*, and his own adaptations of Shakespeare's sonnets and songs, *My Name Is Will*, and *The Rape of Lucrece*. Peter attended the National Shakespeare Conservatory and 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. He is a proud member of Actors' Equity Association, and SAG/AFTRA.



Chris Walz (Composer, Musician) is an accomplished vocalist, guitar player and actor. He holds a degree in theatre from Syracuse University and has lived in Chicago since 1988 and worked both as a musician and an actor. He played the lead role in Woody Guthrie in the national tour of *Woody Guthrie's American Song* and is a founding member of The Shakespeare Project of Chicago. Chris has taught in the US and Europe, including at the Sorrento Guitar Camp in Canada. He toured the world with the bluegrass band Special Consensus as a lead singer and guitarist, contributing three original songs to the repertoire. Since returning home, Chris has continued to work as a musician, teacher, composer and lyricist. He has taught at the Old Town School of Music since 1996.

THE SHAKESPEARE PROJECT OF CHICAGO

the world in words

PRESENTS

My Name Is Will A Dramatic Adaptation of Shakespeare's Sonnets and Songs

Adapted and directed by
Peter Garino

Original Music by Chris Walz

18th Season

November 26, 2012

19th Century Charitable Association
Oak Park, Illinois



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

www.shakespeareprojectchicago.org

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Artist Biographies



Jeff Christian led the company for eight seasons, having adapted and directed *A Midsummer Night's Dream*, *Henry VIII*, the genderswapped *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 *The Taming of the Shrew*, *King Lear*, *Love's Labours Lost*, *As You Like It*, Schiller's *Mary Stuart*, Sheridan's *The Rivals*, Somerset Maugham's *The Constant Wife* and Regina M. Schwartz's adaptation of John Milton's *Paradise Lost*.



Patrick Gagnon appeared in The Project's *Richard II*. He appeared last year in The Project's Benefit performance of *My Name Is Will* and previously at the opening of the Midwest Modern Language Association's annual meeting. Patrick recently appeared as Featured Ensemble in Drury Lane's critically-acclaimed *Sweeney Todd*, The Ziegfeld Tenor in *Funny Girl*, Baby John in *West Side Story* and Eugene (the geek) in *Grease*. Other credits include: *Show Boat*, *1776*, *Honk!*, *Bye Bye Birdie*, *Miss Saigon*, *Evita* (Marriott Theatre); *The Good War* (Northlight Theatre – world premier), *Forever Plaid* (Royal George Theatre); *Strike Up the Band*, *One Touch of Venus*, and *Babes in Arms* (Auditorium Theatre – *Ovation!* series). Patrick is a graduate of Northwestern University and a member of Actors Equity Association. *Soli Deo Gloria*.



Mary Ringstad directed *Much Ado About Nothing*, *All's Well That Ends Well*, and *Love's Labor's Lost* and assistant directed *King Lear* for The Project. Previous appearances include *Antony & Cleopatra*, *The Comedy of Errors*, *As You Like It*, *A Women of No Importance*, *Ghosts*, *My Name Is Will*, the title role in *The Rape of Lucrece*, *Romeo and Juliet*, *Julius Caesar*, *Othello*, *Titus Andronicus*, *As You Like It*, *Richard III*, *I- Henry VI*, *Much Ado About Nothing*, *Edward II*, *Macbeth*, *Taming of the Shrew*, *2-Henry IV* and *The Merry Wives of Windsor*. Mary, who has an MFA in Acting from Ohio University, is an adjunct faculty member at Oakton Community College. Mary also serves on the Board of Directors for The Project.



Barbara Zahora has been The Project's Associate Artistic Director since 2010 and has performed with them since 2005. She is co-adaptor and director of *50-Minute Romeo and Juliet*. Last season she directed *Troilus and Cressida*, as well as *The Merry Wives of Windsor* in 2011. Barbara's favorite roles for The Project include Queen Elizabeth I in *Mary Stuart*, Margaret in Jeff Christian's adaptation of *Henry VI Parts 1, 2, and 3*, Constance Middleton in *The Constant Wife*, and Gal in *50-Minute Hamlet*. Other Chicago acting credits include Writers' Theatre (where she's currently working on their production of *Hamlet*), ShawChicago, Chicago Shakespeare Theater, First Folio Theatre, Goodman Theatre, Illinois Theatre Center, Oak Park Festival Theatre, Northlight, Lookingglass and many others. She has also performed at a variety of places regionally and internationally, such as the Colorado Shakespeare Festival and Shakespeare's Globe Theatre in London, where she was part of the International Artistic Residency in 2004. Barbara teaches in Roosevelt University's Theatre Conservatory, as well as being a voiceover artist and a dialect coach. She is a proud member of Actors' Equity Association, and she's extremely grateful for the opportunities The Shakespeare Project provides in working with her favorite playwright and bringing his work to the public.

The Shakespeare Project of Chicago

Since 1995, The Shakespeare Project of Chicago has performed theatrical readings of William Shakespeare and other classic dramatists to Chicago area audiences free of charge to audience members. It also offers a fee-based education outreach programs on Shakespeare studies to local schools. The company draws its talent from local professional actors, all members of Actors' Equity Association, the union of professional actors.

Our mission is to bring "the world in words" to audiences that might otherwise not be able to experience the dramatic genius of the greatest dramatist in the English language. Our venues attract senior citizens as well as younger audiences that are not able to afford local Shakespeare offerings with prohibitive ticket prices. Our education outreach productions (*50-Minute Romeo and Juliet*, *50-Minute Hamlet*) provide abridged performances of Shakespeare's plays to augment middle-school and high school teachers' studies of Shakespeare. For our young learner audiences, our approach to the work is driven by a simple goal: make the student's first experience with Shakespeare a positive one.

In our readings, our artistic focus is rooted in illuminating the timeless truths found in the words of these great plays. Our audience members value the emphasis we place on the text, opening up a unique experience for them unencumbered by scenery, props, costumes and imposed conceptual conceits.

2012-2013 Theatrical Reading Season at the Niles Public Library, the Newberry Library, Wilmette Public Library and Highland Park Public Library

Still to come this season:

A Woman Killed With Kindness, by Thomas Heywood, directed by Peter Garino – Jan. 18-20, 2013

Twelfth Night, by William Shakespeare, directed by Jeff Christian – Feb. 22-24, 2013

The Reign of King Edward III, attributed to William Shakespeare and Thomas Kyd, directed by Peter Garino – April 19-21, 2013

Performance schedule:

Niles Public Library, Friday at 7:00PM

Newberry Library, Saturday at 10:00AM

Wilmette Public Library, Saturday at 2:00PM

Highland Park Public Library, Sunday at 2:00PM

Introduction to each play commences 15 minutes prior to curtain.

Shakespeare's Sonnets as Dialogue

By Dr. Peter Christensen

An Introduction to The Shakespeare Project of Chicago's Performance of "My Name is Will"

When the performance begins, you'll be watching something which will probably be new and different — a dramatic presentation which uses Shakespeare's sonnets as its dialogue. This idea may strike you as strange, since most people go to a poetry reading in order to hear and not to watch, but, if we read the sonnets with care, one of the first things we might notice about them is just how dramatic they really are. What you'll be seeing isn't a casual attempt to be different, but an effort to take advantage of what the sonnets have to offer. Their dramatic quality is something that we can overlook if we attend a conventional reading of these poems. There is a sense of immediacy about them, and the emotion expressed in them strikes us as real. They often reply to something that has been said, and they may often end on a note of waiting for a reply. Sonnet 109, for instance, begins with the words "O, never say that I was false of heart." It's clearly a response to someone who has accused the speaker of being untrue. There are some who have regarded the poems as letters, and although the idea seems unreasonable when applied to certain poems, we can see where the thought might have come from. We can say that many of the sonnets represent half of a conversation. The performance that you'll be seeing will present the sonnets as dramatic exchanges. For most part, there will be a speaker and someone who is listening (and there's one very interesting "duet"). It's astonishing to see just how actable these poems are—and each person, the speaker and the listener, will be acting. Each will deserve your attention. Listening to the poems is essential, but it's equally important to watch both the speaker and the listener, as these lyric poems get transformed into truly dramatic speech and are presented as a theatrical work.

As individual poems, the sonnets work in the way that human speech does. We watch a mind at work within each one. Like most good poems, they do not always end where they begin. There is a process of thought within each one. A given poem need not be consistent within itself. A poem may be overtly abject or full of praise, and yet reveal opposing attitudes at the same time. There is an inner drama within most of the sonnets. For instance, one may notice as Sonnet 87 is read to a listener that something very interesting is going on. What's the real tone of the poem, and how does the dramatic situation help to bring it out? Very few people can give up a beloved person happily or with full acceptance, and you might detect an undertone of sadness and even anger in the poem. It's important to listen not just for sense, but for the ways the mind and the feelings are working. As a given poem progresses, we can get a sense of a spontaneous opening up of things. Listen for mixed feelings, confusions, developments, and varied tones. Conscious intention may conflict with any number of other things. For example, self-abasement may run up against genuine resentment, as in Sonnet 87. Masochism can be mixed with aggressive nastiness.

Self-blame can co-exist with snideness. Ask yourselves what the speaker in each poem is responding to. What has just happened, or what has just been said? Ask yourselves what response the speaker is trying to evoke in his listener. And you might even wonder what the listener, as we see him created in the poems, will indeed say in response. In Shakespeare's sequence, the beloved person never speaks. In what you'll be seeing, there will always be two responses----one as a listener and then one as a speaker. Shakespeare the dramatist is at work here, creating both inner and external tensions. Our sympathy may not always be completely with the speaker. The poet may be viewing the speaker at an ironic distance on occasion. We never get inside the listener's head. How might he (or she) respond to some of the speaker's arguments?

The sequence doesn't provide a true narrative, but it presents meaningful scenes from that narrative--scenes that give us half the dialogue. It presents the complexity of human relationships. We'd be mistaken if we looked for general or objective meditations on love or anything else in these poems. What we should look for, and what we find, is high drama. Don't try to follow a plot in what you'll be seeing. The idea is to enjoy the moments for what each one of them gives us.

The wonderful music that you'll be hearing is also important to the overall effect of the show. Some of these are settings of famous songs from the plays; some are settings of less well-known songs. Together, they present a wide range of attitudes toward love—or moods of love-- ranging from the lyrical and tender to the extremely harsh and bitter--even the obscene. We hope you'll enjoy them, both for themselves and for the ways in which they enrich the experience of the sonnets.

Form can be very revealing in the "drama" of the sonnets. It's not always an easy thing to hear, but when the form or structure of the sonnet breaks down, it's possible that the speaker's feelings aren't under tight control. Not every sonnet follows the "pure" form of Sonnet 73. Everything in these poems makes its contribution to the dramatic inner struggle within the speaker and to the struggle between speaker and listener. Listen, watch, and enjoy.

Peter Christensen (Professor Emeritus, Literature and Drama, Columbia College) received his Ph.D. from the University of Minnesota and has regularly taught courses in Shakespeare, The Bible as Literature, Romantic Poets, Women Romantic Poets, British Literature, and Irish Literature. He has co-authored (with noted actor Yassen Peyankov) recently published and forthcoming new translations of plays by Chekhov and Bulgakov. Peter has also performed in productions of early English drama and served as dramaturg on many productions of both classic and modern plays in Chicago and London.

THE SHAKESPEARE PROJECT OF CHICAGO

“My Name Is Will”

A Dramatic Adaptation of Shakespeare’s Sonnet and Songs

Adaptation and Direction by Peter Garino

Original Music Composed and Performed by Chris Walz

My first experience with Shakespeare’s Sonnets came in my freshman year of college as a drama major at Hofstra University in 1973. We were assigned Sonnet 12 (“When I do count the clock that tells the time”) to perform in our Speech Class. I found the sonnets to be exquisite little morsels that were very accessible to someone just cutting their teeth on Shakespeare: Fourteen lines of iambic pentameter that expressed an idea, turned it over, and came to a realization. I would sometimes employ a sonnet as an audition piece alongside a monologue from one of the plays when faced with the constraint of presenting two contrasting selections from Shakespeare in under three minutes.

For me, the sonnets have always been more than just 154 short poems tucked at the back of the Complete Works of Shakespeare. The landscape of the sonnets is a jagged one where the author has revealed for us some of his most deeply private emotions. If conflict is the essence of drama, in my mind, the sonnets qualify as drama in the truest sense of the word. Like the plays, they possess a kind of potential energy sitting there on the page awaiting realization through the actor’s imagination and instrument. Unlike a play, the sonnets are non-linear in their sequencing. Stripped of any consideration to plot or convention, what’s left is the pure emotional thought of the speaker without artifice. I found that very liberating. My task as an adaptor of this material was similar to a film director and film editor poring over hours and hours of shot footage and deciding what scenes would end up in the final cut that ultimately would tell my story. If I haven’t included your favorite sonnet, I apologize. I did not set out to create “Shakespeare’s Greatest Hits” (Sonnets). If I did, Sonnet 18 (“Shall I compare thee to a summer’s day”) most certainly would have made the cut among others.

Our purpose today is to allow you to experience a selection of the sonnets (35 to be exact) through the art of theatre. Also included you will hear songs from eight of Shakespeare’s plays that comment on or provide counterpoint to the themes expressed in the sonnets. There is an intentional edginess to many of the sonnets I’ve included whose themes include passion, separation (both physical and emotional), betrayal, adultery, and mortality. At the same time, these darker themes are simultaneously balanced by other sonnets and songs from the plays whose expressions of hope, optimism, patience, understanding and fidelity provide a more positive perspective on the many aspects of love. Love can sometimes be a drag, but it can be fun, too.

My collaborators include the four accomplished actors who have generously lent their considerable talents to this effort and, in particular, Chris Walz, whose fresh original music for this piece continues to find new admirers.

Countless volumes have been written examining these little “contraptions” as noted scholar Helen Vendler refers to the sonnets in their native art form. Some have speculated on whether or not Shakespeare wrote the sonnets (I believe he did), the respective identities of the Dark Lady, the Rival Poet, the Young Man, whether they were autobiographical, etc. That’s not why we’re here today. Our goal is to breathe life into this work and to allow you, our audience, to experience the reverberations of this work in a singular way.

Special thanks to Dr. Peter Christensen for his insights into the sonnets and his support.

For Helene, with love.

- Peter Garino

MY NAME IS WILL

Song: “Where is Fancy Bred” from *The Merchant of Venice* The Company
Sonnet 87 “Farewell, thou art too dear for my possessing” Barbara
Sonnet 149 “Canst thou, O cruel! Say I love thee not” Jeff
Sonnet 151 “Love is too young to know what conscience is” Mary
Sonnet 152 “In loving thee thou know’st I am forsworn” Jeff
Song: “Fie on Sinful Fantasy” from *The Merry Wives of Windsor* Barbara
Sonnet 129 “The expense of spirit in a waste of shame” Patrick and Barbara
Sonnet 57 “Being you slave what should I do but tend” Barbara
Song: “Lover and His Lass” from *As You Like It* Jeff and Patrick
Sonnet 138 “When my love swears that she is made of truth” Patrick
Sonnet 130 “My mistress’ eyes are nothing like the sun” Jeff
Sonnet 42 “That thou has her is not all my grief” Patrick
Sonnet 27 “Weary with toil, I haste me to my bed” Mary
Sonnet 43 “When most I wink, then do mine eyes best see” Jeff
Sonnet 61 “Is it thy will, thy image should keep open” Mary
Sonnet 34 “Why didst thou promise such a beauteous day” Barbara
Sonnet 142 “Love is my sin, and thy dear virtue hate” Jeff
Song: “Love’s Bow Blues” from *Troilus and Cressida* Mary
Sonnet 140 “Be wise as thou art cruel; do not press” Barbara
Sonnet 60 “Like as the waves make toward the pebbled shore” Patrick
Sonnet 12 “When I do count the clock that tells the time” Barbara
Sonnet 15 “When I consider every thing that grows” Patrick
Song: “O Mistress Mine” from *Twelfth Night* Jeff
Sonnet 50 “How heavy do I journey on the way” Mary
Sonnet 44 “If the dull substance of my flesh were thought” Jeff
Sonnet 56 “Sweet love, renew thy force; be it not said” Mary
Sonnet 120 “That you were once unkind befriends me now” Barbara
Sonnet 143 “Lo, as a careful housewife runs to catch” Jeff
Sonnet 119 “What potions have I drunk of Siren tears” Patrick
Sonnet 116 “Let me not to the marriage of true minds” Mary
Sonnet 49 “Against that time, if ever that time come” Patrick
Song: “Take O Take Those Lips Away” from *Measure for Measure* Mary
Sonnet 64 “When I have seen by Time’s fell hand defac’d” Jeff
Sonnet 123 “No, Time, thou shalt not boast that I do change” Barbara
Sonnet 71 “No longer mourn for me when I am dead” Jeff
Song: “Come Away Death” from *Twelfth Night* Jeff
Song: “The Willow Song” from *Othello* Barbara
Sonnet 93 “So shall I live, supposing thou art true” Patrick
Sonnet 90 “Then hate me when thou wilt; if ever, now” Mary
Song: “Blow, Blow Thou Winter Wind” from *As You Like It* Mary
Sonnet 29 “When in disgrace with fortune and men’s eyes” Jeff
Sonnet 30 “When to the sessions of sweet silent thought” Barbara
Sonnet 147 “My love is as a fever longing still” Mary
Sonnet 136 “If thy soul check thee that I come so near” Patrick
Song: “Fear No More the Heat of the Sun” from *Cymbeline* The Company
Song: “Wind and the Rain Rag” from *Twelfth Night* The Company