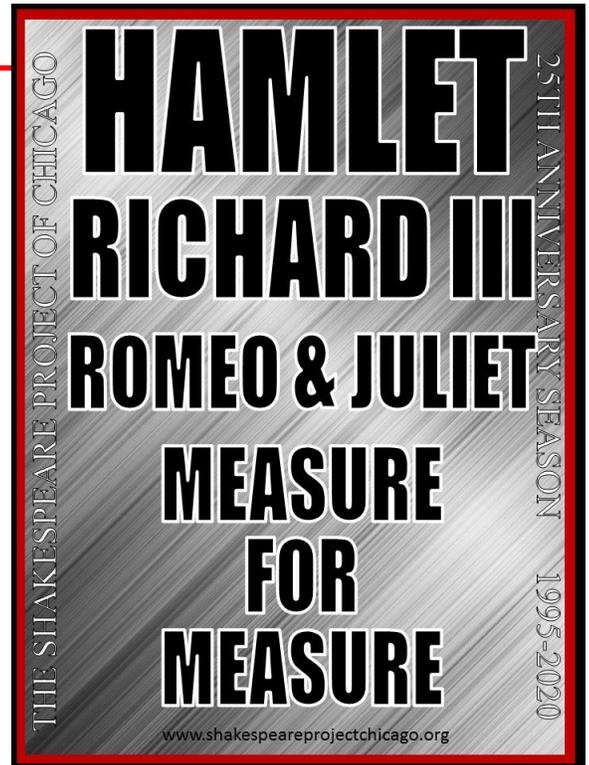


25th Anniversary Season

To celebrate its 25th anniversary, The Shakespeare Project will be featuring an all-Shakespeare season featuring some of his greatest plays. The season will open with, arguably, his greatest play, "Hamlet, Prince of Denmark," directed by JR Sullivan. "Hamlet" will run Oct. 11-17, 19, 2019. Peter Garino will direct "Richard III" which runs Jan. 10-16, 2020. The greatest love story, "Romeo and Juliet," will be offered February 21-27, 2020 directed by associate artistic director Michelle Shupe. Erin Sloan makes her Shakespeare Project directing debut at the helm of "Measure For Measure," which concludes the season May 15-21, 2020. Be advised that pre-registration is required for all venues except Wilmette and Highland Park. Registrations can be made via the library's website.



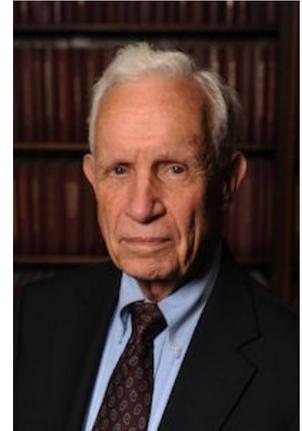
New Venue: Des Plaines Public Library

The Shakespeare Project is proud to announce its newest library venue. Wednesday evening performances will be given this season at the Des Plaines Public Library, 1501 Ellinwood Avenue, Des Plaines, Illinois. Performances will commence at 6:30PM. Pre-registration is required. The first performance will be "Hamlet, Prince of Denmark," on Wednesday, October 16, 2019. These performances are supported in part by the Friends of the Des Plaines Public Library.



Remembering David Bevington

The Shakespeare Project lost a dear friend and the worldwide Shakespeare community lost one of its greatest minds when David Bevington passed away on August 2, 2019, at the age of 88. He remains the only person to single-handedly edit the complete works of Shakespeare. Peter Garino, artistic director of The Shakespeare Project of Chicago reflected on David's close relationship with The Shakespeare Project. "In addition to regularly attending our Newberry shows, David provided introductions to several of our shows including *Henry V* and *King Lear*. He was so giving with his time and talent: speaking to students at the National Shakespeare Competition, and inviting us into his home for discussions on Shakespeare over a lunch that he and his wife Peggy lovingly prepared. In 2014, we honored David at one of our benefits and he spoke on his favorite Shakespeare film, *Shakespeare in Love*. In May of this year, David attended our presentation of Thomas Middleton and Thomas Dekker's city comedy, *The Roaring Girl*, at the Newberry, a play that he had edited but never seen. The Shakespeare Project is dedicating its entire 25th anniversary season to David's memory.



"Christmas Comes But Once A Year"

Late December 2019: At a backwater British university, a trio of squabbling academics attempt to unlock an ancient puzzle box containing the script for "Christmas Comes But Once A Year", a long-lost holiday extravaganza penned by a quartet of Shakespeare's contemporaries. And, in a flashback to November 1602, those playwrights -- Thomas Heywood, Henry Chettle, Thomas Dekker and John Webster -- struggle to complete an "accessible" holiday story. Can they meet their deadline? Will their famous frienemy "Wm Shakspr" come through with a bit of help? And why was



"Christmas Comes But Once A Year" erased from history? Past and Present collide messily in this rollicking world-premiere original holiday comedy, written by longtime Shakespeare Project sound designer George Zahora. Featuring a cast of Shakespeare Project favorites, directed by Peter Garino. The program will be preceded by a program of Christmas carols featuring award-winning vocalist Danni Smith, accompanied by Martin Monahan. Three performances only: Tuesday, December 10 at 6:30PM at Elmhurst Public Library; Friday, December 13 at 7:00PM at Niles-Maine District Library; Saturday, December 14 at 10:00AM at the Newberry Library, Chicago. Pre-registration is required for all performances. A world premiere.

All About Melville

The Shakespeare Project was very active in the Newberry Library's celebration of the work of Herman Melville. Four actors (Joe Bianco, Gary Houston, Christopher Prentice and David Skidmore) participated in the "Moby Dick Read-a-Thon", an end-to-end reading of his greatest work, which ran over 24 hours January 19-20, 2019. In March, The Project gave a theatrical reading of Orson Welles' play, "Moby Dick Rehearsed," directed by David Skidmore. Performances were given on March 15 at the Nilis-Maine District Library, and March 16 at the Newberry Library.



"Moby Dick Rehearsed" at the Nilis-Maine District Library.

Education Outreach: "Midsummer"

Three student actors from the University of Wisconsin-Parkside appeared in our February 2019 theatrical reading of "A Midsummer Night's Dream," directed by Melanie Keller. The actors performed alongside their acting teacher, Brian Gill, who performed the role of Oberon. The Shakespeare Project brought a special performance of "Midsummer" to the Parkside campus on Friday, February 22. Student actors performing in the show included Maxwell Alexander, Kyle Racas and Lyric Simonson.



Left to right: Brian Gill, Stephanie Diaz, Lyric Simonson, Samuel Douglas, Maxwell Alexander, Kyle Racas in "A Midsummer Night's Dream."

Thank You to our 2018-2019 Benefactors

The Shakespeare Project gratefully acknowledges all of the generous contributions made by its valued patrons over the past 24 years.

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25th Anniversary Gala

The Shakespeare Project held its 25th Anniversary Gala on August 17, 2019, at the Sheridan Shore Yacht Club in Wilmette, Illinois with over 70 guests in attendance. Longtime patrons, Jim and Paula Kiefer, generously donated the use of the venue for the fundraiser. A program of music inspired by Shakespeare, “For the Love of Shakespeare,” was presented, featuring 19 artists. Michael Joseph Mitchell and Judy Blue conceived and arranged the program. Music accompaniment was provided by Kara Kesselring. George Zahora provided sound design. Thank you to all who made this event so successful.



CAST AND CREW of “For the Love of Shakespeare”, 25th Anniversary Gala for The Shakespeare Project of Chicago, conceived and arranged by Judy Blue and Michael Joseph Mitchell, music accompaniment by Kara Kesselring. Kneeling: Michael Joseph Mitchell. First Row: Mary Ringstad, Gary Alexander, Judy Blue, Richard Shavzin, Grace Smith, Megan DeLay, Devri Chism. Second Row: Dan Rodden, Helene Augustyniak, Danni Smith, Sarafina Vecchio, Jeff Diebold, Hannah Mary Simpson, Matt Holzfeind, Joe Lehman, Ron Keaton, Kara Kesselring, Michelle Shupe.

“My Name Is Will”

The Shakespeare Project gave a performance of “My Name Is Will,” at the St. Charles Public Library on April 7, 2019. “My Name Is Will” is an adaptation of Shakespeare’s sonnets and songs by Peter Garino, with original music by Chris Walz. The performance featured Judy Blue, Joe Lehman, Mary Ringstad and Christopher Prentice. For information on booking “My Name Is Will,” email: outreach@shakespeareprojectchicago.org.



Actor Profile: Daniel Millhouse

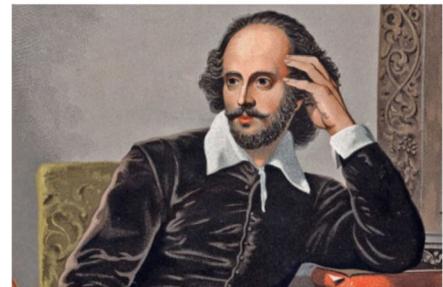


Daniel Millhouse made his debut with the Shakespeare Project in 2017 as Jaques de Boys in *As You Like It*. Since then, Daniel has worked on nine shows with the Project, either as an Actor or Assistant Director. You may have seen him in *Women Beware Women*, *A Baker Street Christmas Caper*, *Titus Andronicus*, *Back of the Yards*, *Moby Dick: Rehearsed*, *The Roaring Girl*, and *The Californian Incident*. Classically trained, Daniel Millhouse has played roles from Shakespeare to Samuel Beckett to Christopher Durang to Tony Kushner, working in various theaters across the Midwest. His primary character types are the hapless romantic who is always landing on his feet, the good-natured nerd who makes every awkward situation funny, and the charming trickster who is playfully wreaking mischief on the unsuspecting. Born in Grand Blanc, MI, he has performed in

Michigan, Wisconsin, Minnesota, Ohio, Illinois, Idaho, and Indiana. In 2015, Daniel graduated with an MFA in Acting and Directing from the University of Wisconsin-Madison and has a BS in Theatre Studies from Eastern Michigan University. He has also trained with the Great River Shakespeare Festival as an Acting Apprentice, the Neighborhood Playhouse, Theatre Lila, the Chekhov International Theatre School in Melikhovo, Russia, and the Second City. As well as working onstage, Daniel works with Activision and Raven Software as a Motion-Capture Artist on their *Call of Duty* video game franchise and is an Adjunct Professor at the College of DuPage. Daniel earned his Equity Card while working in repertory with the Idaho Shakespeare Festival in *Mamma Mia!* and as Charles Bingley in *Pride and Prejudice*. Daniel is a proud member of AEA and is represented by Big Mouth Talent. Check out more information on his website at www.danielmillhouse.com and on his Twitter: @DCMillhouse. Finally, Daniel is extremely grateful to be a part of the Shakespeare Project family both on and off the stage!

“A Portrait of Shakespeare”

Artistic director Peter Garino has been giving performances of his one-man show, “A Portrait of Shakespeare,” at libraries across Chicagoland. The show is a combination biography of Shakespeare and performed excerpts from his plays and sonnets. Performances were given to enthusiastic audiences at the Sandwich, St. Charles, Highland Park, Oak Lawn, Mokena, and Vernon Area public libraries. A performance will be given at the Glencoe Public Library on Wednesday, November 13, 2019 at 7:00PM.



“The Californian Incident”

Like the fatal iceberg which the *Titanic* did not see until it was too late, what we see on the surface can sometimes obscure a greater truth which lies beneath.



A World Premiere
Niles-Maine District Library
September 20, 2019
7:00PM
Registration Required

The Californian Incident

By James Richard Goeser
Adapted for the stage with Peter Garino
Directed by Peter Garino

A theatrical reading by THE SHAKESPEARE PROJECT OF CHICAGO

								
JACK HICKEY	GARY HOUSTON	DOUG MACKECHNIE	KHNEMU MENU-RA	DANIEL MILLHOUSE	BILL MCGOUGH	CHRISTOPHER PRENTICE	ERIN SLOAN	RANDY STEINMEYER

The Shakespeare Project presented the world premiere of “The Californian Incident” on September 20, 2019, at the Niles-Maine District Library. Written by James Richard Goeser, and adapted for the stage with Peter Garino, the play presents a rebuttal to the long-standing claim that Captain Stanley Lord and his crew of the *Californian*, ignored the distress signals of the sinking *Titanic*. Garino directed a cast which included: Jack Hickey, Gary Houston, Doug MacKechnie, Khnemu Menu-Ra, Daniel

Millhouse, Bill McGough, Christopher Prentice, Erin Sloan and Randy Steinmeyer. Sarafina Vecchio was assistant director. George Zahora provided sound design and original music.

“Back of the Yards”

The Shakespeare Project of Chicago presented a theatrical reading of Kenneth Sawyer Goodman’s one-act play, “Back of the Yards,” on February 23, 2019 at the Newberry Library. The event was co-sponsored by the Chicago Literary Hall of Fame, Snickersee Press, Phantom Collective and the Newberry Library. Peter Garino directed a cast that included Kayla Carter, Deborah Clifton, John Kishline, Daniel Millhouse and Randy Steinmeyer. Goodman’s play, set in one of Chicago’s toughest early 20th-century neighborhoods, tells the tale of a Chicago policer officer and a Roman Catholic priest who collaborate to save a young man at risk.



Randy Steinmeyer, Kayla Carter, Daniel Millhouse, Deborah Clifton and John Kishline.

Gender-Blind Casting

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Janet McTeer as Hamlet, Glenda Jackson as Lear, Fiona Shaw as Richard II, Pat Carroll as Falstaff, Vanessa Redgrave as Prospero, Harriet Walter as Brutus, and Sarah Bernhardt as Hamlet. There are so many examples of our Shakespearean actresses appearing in men's roles, and these are but a few. Women appearing as men is not a new concept in Shakespeare, in fact, he wrote in the gender fluidity construct himself in characters such as Viola in *12th night*, Imogen in *Cymbeline* and Rosalind in *As You Like It*.

But why is it so compelling to see a woman playing one of the titular characters in the canon? Perhaps one of the reasons is (for the actresses anyway) to embed themselves into Shakespeare's words in a way he doesn't afford them as female characters. It has been argued that there is a psychological difference between the way Shakespeare writes for men and the way Shakespeare writes for women, but is there really? We all share the power of emotion, we all share the power of words - how we wield that power is the difference. If words are something that all humanity shares, when a woman plays a man on stage (as a man), the audience has the opportunity to hear those words through a powerful new filter. Hamlet's "To be or not to be" certainly has a different thrust if delivered by a female, just as "Once more into the breach" might suddenly remind us of Queen Elizabeth rallying the troops. What does it mean to see the world as a woman and how does that resonate differently in the delivery?

Naturally, the same argument can be made from the other side - the original practices model put men back into all of the roles (of course in Shakespeare's day women weren't allowed on the stage) which gives the audience a different lens on the work - emotions and power through the filter of what it means to be a man.

Most importantly, perhaps, within all of this character sharing, arrives the opportunity to talk politics: gender politics, political power, equality and universal experience. To wit, the soon to be arriving production of "Taming of the Shrew" from the RSC will see Kate and Bianca as men and all of the rest of the characters as women in a matriarchal society. Glenda Jackson as "Lear" challenged our ideas of power within gender as the ruler gets older (does the divide become less stark)? And Harriet Walter as Brutus in "Julius Caesar" reinforces the idea that everyone has a stake or stance and culpability belongs to everyone. Gender blind casting helps us to conceive these shows in a new and inclusive way. And maybe we can start to see more of ourselves in every role. We can embrace the uniqueness and similarities that we share. — *Michelle Shupe*