

Summer 2004

2004 Illinois Shakespeare Festival

School of Theatre and Dance
Illinois State University

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ILLINOIS
SHAKESPEARE
FESTIVAL

Folio



Hamlet
Cyrano de Bergerac
the Two Gentlemen of Verona

the theatre at ewing manor

2004

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ILLINOIS SHAKESPEARE FESTIVAL

2004

THE TWO GENTLEMEN OF VERONA
BY WILLIAM SHAKESPEARE

JUNE 25, JULY 1, 3, 9, 11, 17, 21, 25, 27, 31, AUGUST 5, 8, 10, 12



CYRANO DE BERGERAC

BY EDMOND ROSTAND

TRANSLATED AND ADAPTED FOR THE STAGE BY ANTHONY BURGESS

JUNE 26, JULY 2, 8, 10, 18, 20, 23, 29, AUGUST 4, 6, 11, 14



HAMLET

BY WILLIAM SHAKESPEARE

JULY 16, 22, 24, 28, 30, AUGUST 1, 3, 7, 13

THE THEATRE AT EWING MANOR, BLOOMINGTON, ILLINOIS

CALVIN MACLEAN
Artistic Director

DON LACASSE
Managing Director

The 2004 Illinois Shakespeare Festival is made possible in part by funding and support provided by individuals, businesses, foundations, government agencies, and organizations as well as Illinois State University, the Center for the Performing Arts, the College of Fine Arts, and the School of Theatre. A complete list of Festival contributors is printed on page 38 of the program.



"All the world's a stage,

and all the men and women merely players;

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A message from the Artistic Director

Our 2004 season is devoted to passionate and frustrated idealists. God bless them.

We will never be without them. Their passion may be wonderful, or dangerous; their idealism misguided or reckless. Sometimes, their idealism is enchanting. Sometimes, as in these plays, the yearning for a world without injustice or without prejudice is inspiring but tragic.

Hamlet's idealism compels him toward a terrible destiny. Seeking justice, he rushes headlong, perhaps madly, toward vengeance and death. Along the way, his fury is terrifying, awesome, and beautiful. Shakespeare's greatest play is now four hundred years old, and our new production marks a new partnership with our colleagues in the English Department and their summer colloquium on Shakespearean scholarship. We welcome them.

Cyrano's idealism compels him toward self-sacrifice. So thoroughly frustrated by the world's prejudice towards him and his appearance, Cyrano believes he can never be seen for who he is or for the beauty under his skin. Cyrano's frustration can be at one moment enraged, at another filled with wit and humor, and then filled with despair. And yet, accompanying his anger is a perception of the world that is inspiring and poetic. Rostand is worthy of Shakespeare in this beautiful play of romantic and philosophical idealism.

And our season begins with Shakespeare's sweet play about friendship, romantic love, romantic confusion and growing up. Romantic love rarely lives up to the ideal, even though we believe it should. The two gentlemen of Verona, and the two even-worthier women that love them learn this lesson in Shakespeare's fresh, passionate, and delightful way.

We welcome long time and new friends to our Festival, and especially wish to thank the many wonderful people who support our efforts so generously. We wish to welcome our new President of Illinois State University, Al Bowman, and our new Dean of the College of Fine Arts, Lon Gordon. And especially, we want to dedicate this season to two long time supporters, Harriet and Phares O'Daffer — two people who because of their efforts and generosity have played a major role in what our Festival has become. Thank you.

— Cal MacLean

THE 27TH SEASON OF THE
ILLINOIS SHAKESPEARE FESTIVAL
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HARRIET AND PHARES O'DAFFER

*Thank you for your dedicated years of service
and continuous support of the Illinois Shakespeare Festival
and the College of Fine Arts.*



The Two Gentlemen of Verona

SYNOPSIS

We begin in Verona, where two young gentlemen, Proteus and Valentine, best friends, are parting. Valentine, who scorns love, is going to attend the Duke's court in Milan; Proteus, in love with Julia, a local gentlewoman, wants to stay in Verona; they part company. Meanwhile, Julia's maid-servant Lucetta gives Julia a love letter from Proteus, which Julia is (after some resistance) thrilled to receive. Some time later, Antonia, Proteus's mother, decides, prodded by Panthino, to send Proteus against his will to join Valentine in Milan. Proteus and Julia say their tearful goodbyes, exchanging rings as a symbol of their faithfulness, and Proteus departs for Milan.

In Milan, Valentine, egged on by his servant, Speed, has fallen in love with the Duke's daughter, Silvia, but must compete with the Duke's preferred suitor, the wealthy Thurio (whom Silvia dislikes). Proteus arrives in Milan and Valentine introduces him to his lady love. Valentine confides in Proteus that he and Silvia plan to elope, since the Duke would never consent to Valentine's suit. Proteus, who now discovers his own infatuation for Silvia, plots to pursue Silvia for himself.

Back in Verona, Proteus's servant Launce has missed Proteus's boat and must make his own way to Milan with his ungrateful dog, Crabbe. Julia, desperate for Proteus, throws away propriety, gets Lucetta to disguise her as a boy, and sets off for Milan.

In Milan, Proteus reveals to the Duke Valentine's elopement plans. The Duke lays a trap for Valentine, catches him, and banishes him from Milan. Proteus and Launce help

Valentine out of town. Launce contemplates marriage, while Valentine, crushed, wanders toward Mantua, but along the way finds himself in a dangerous forest accosted by the resident outlaws, who first attempt to intimidate Valentine, but end by electing him captain of their crew.

Thurio complains that Silvia still won't love him; Proteus encourages him to woo her in song and sonnet. Julia (disguised as a boy named "Sebastian") arrives in Milan; Speed takes her to the Duke's palace, where she finds her love Proteus wooing Silvia in song. Julia is heartbroken, even though Silvia spurns Proteus. Proteus hires "Sebastian" to help him pursue Silvia. Silvia employs Eglamour, a family friend, to help her escape to find Valentine. The Duke discovers Silvia's escape and goes after her, followed by Thurio, Proteus, and "Sebastian."

In the forest Silvia is captured by the outlaws. Proteus rescues Silvia, and, made desperate by her spurning, starts to make forceful advances. Valentine witnesses Proteus's attempts and intervenes, calling Proteus a traitor. Proteus is repentant and begs Valentine's forgiveness. Valentine accepts, and reaffirms their friendship by offering Silvia to him. Hearing this, "Sebastian" faints and is revealed to be Julia. The outlaws capture the Duke and Thurio. Valentine challenges Thurio to a duel for Silvia. The Duke, seeing this, reunites the lovers. Valentine pleads reinstatement for the outlaws' gentlemanly status, and all head out of the forest.



DRAMATIS PERSONÆ

The Veronese

Valentine, a young gentleman of Verona	JOHN HOOGENAKKER*
Proteus, a young gentleman of Verona	GABRIEL V. ORTIZ*
Speed, servant to Valentine	CHRISTOPHER TRICE
Julia, a young lady of Verona	AILENE KING†
Lucetta, maidservant to Julia	CORRIE DANIELEY*
Antonia, mother of Proteus	TANERA MARSHALL†
Panthino, advisor to Antonia	TOM QUINN*
Launce, servant to Proteus	PHILIP EARL JOHNSON*
Crabbe, dog of Launce	ETHEL

The Milanese

Sylvia, daughter of the Duke of Milan	BROOKE PARKS
Ursula, servant to Sylvia	ALISON HEITNER
Thurio, wealthy suitor to Sylvia	GREG MCGRATH†
Duke, the Duke of Milan	JACK MCLAUGHLIN-GRAY*
The Duke's Retinue:	JEFF FISHER, TIM LUEKE†, ANDREW WEIR†
Thurio's Retinue:	NICHOLAS FLOYD, JONATHAN C. LEGAT
Sylvia's Retinue:	YETIDE BADAKE, DEHLIA MILLER, BETH THOMPSON
Eglamour, gallant friend to Sylvia	TOM QUINN*
The Musicians:	
Bongo	CHRIS CANTELM†
Violin	KARA KULPA
Saxophone	JONATHAN C. LEGAT
Accordion	TANERA MARSHALL†
Guitar	TOM QUINN*

The Forest Outlaws

Outlaw #1, a leader	RIAN JAIPELL†
Outlaw #2, a linguist	CHRIS CANTELM†
Outlaw #3, a brute	D.C. WRIGHT†
Moyses	NICHOLAS FLOYD
Valerius	ANDREW WEIR†
Outlaw #6	JEFF FISHER
Outlaw #7	JONATHAN C. LEGAT
Outlaw #8	TIM LUEKE†

Understudies: ANDREW WEIR† (Valentine), JEFF FISHER (The Duke), JONATHAN C. LEGAT (Launce)

*Member of Actors' Equity Association †Equity Membership Candidate

‡Member of the Society of Stage Directors and Choreographers, an independent national labor union

Director	JESSICA KUBZANSKY§
Scenic and Costume Designer	MICHELLE NEY
Lighting Designer	JULIE MACK
Sound Designer	AARON PAOLUCCI
Stage Manager	LAURA M. LAMOUREUX

— there will be one 15-minute intermission —

THE TWO GENTLEMEN OF VERONA

—DIRECTOR'S NOTES

What would you do if all your life you were brought up to believe that your best friend was the epitome of everything great, and everything he touched turned to gold? And what if your path in life was slightly less certain, you were fatherless, and, as it happened, your name was Proteus, and you found yourself to be (like your namesake from Greek mythology), a shapeshifter: young, protean, and continuously changing forms to try to accommodate what the world seemed to expect of you? And what if you loved your best friend more than anything in the world, and then you saw him fall in love with someone else, would you then decide that anyone he loved must be the essence of everything you should love, and decide to love her too?

Shakespeare scholars spend very little time on *The Two Gentlemen of Verona*, tending to dismiss it as an early comedy — a mere harbinger of later, greater comedies such as *A Midsummer Night's Dream*, *As You Like It*, *Twelfth Night*, all of which share a great many common elements with this earlier play. But that above conundrum I find as compelling and profound a question as any Shakespeare poses. For me, this early Shakespeare is still a glorious piece of text.

And in this text, it appears that Shakespeare's Italian geography was a fantasy of his own creation. For instance, people are required to take boats from Verona to Milan over open water; no map of Italy, even from the 16th century, plots an ocean between these two cities. It seems, therefore, that Shakespeare was much more interested in iconic, theatrical representations of the nature of these places and the

people who inhabit them, rather than feeling tied to any naturalistic reality. In this production then, we (an intrepid team of cast, crew, and designers with whom it is pure joy to collaborate) have tried to honor that spirit, exploring instead what is at the heart of the heart of the play.

And at the heart of this play is Love, which is a very special kind of madness. Love causes disruptions in the brain that seem to disable the synapses where thought, logic, loyalty, dignity and reason usually live! And passion, which is instantly addictive, is the drug of love that heightens everything we do, drives out sanity, and raises the stakes to unbearable limits of life and death. Mix that with some honest lust, butt it up against the rules of proper behavior, and make it go head to head with all sorts of real human frailty, and the result is a very dangerous brew indeed, a heady mix of betrayal, passion, jealousy, intoxication, and blindness.

And there are so many kinds of love in this play — platonic love, passionate love, romantic love, filial love, paternal love, master/servant love, and even interspecies unrequited love — and they all clash, collide, reverberate, rebound and force our characters into behavior that is silly, shameless, knee-jerk, unbearable, operatic and true.

So for me, more than anything *The Two Gentlemen of Verona* is a journey through the geography of the heart, that terribly devious landscape: vibrant, beautiful, intoxicating, yet full of minefields, catastrophes, disasters, intolerable pain and dreadful disillusionment. It makes the world both a thoroughly ridiculous and a terrifyingly dangerous place to navigate. It makes idiots, dupes, and fools of even the wisest of us, and though it might, someday, make us wise, it is incontrovertibly a place out of which it is impossible to emerge unchanged.

Isn't it a place we have all had the splendiferous misfortune to live in from time to time ourselves?



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Cyrano de Bergerac

SYNOPSIS

Act I, Scene 1: Cyrano de Bergerac opens in a theatre in 17th Century Paris where we meet Christian, in love with Roxane but too shy to speak to her. The actor, Montfleury, is forced off the stage by Cyrano, who had previously forbidden him to perform. The Comte de Guiche, in love with Roxane but married to another woman, is planning to marry Roxane to Valvert so that she will remain available to him. Cyrano fights a duel with Valvert while composing a poem, killing him in the end. The theatre is cleared and Cyrano confesses his love for Roxane to his friend, Captain Le Bret. Cyrano is certain that Roxane cannot return his love because of his enormous nose. Suddenly, Roxane's duenna (chaperone) arrives and tells Cyrano that Roxane wishes to meet him the next morning. Exalted, believing that she will confess love to him, Cyrano boldly goes off to fight a hundred men in defense of another poet.

Act I, Scene 2: The next morning, at Ragueau's pastry shop, Roxane tells her cousin Cyrano that she is in love with Christian whom she has only seen from a distance. She asks that Cyrano protect Christian who has enrolled in Cyrano's regiment of cadets. He agrees, even though he is in love with Roxane himself. When Christian is introduced to the cadets they trick him into commenting on Cyrano's nose, which he does repeatedly during Cyrano's tale of his exploits the night before. When they are alone, Cyrano reveals his relationship to Roxane and suggests that Christian, who is terrible with words when it comes to wooing a woman, let Cyrano compose poetry for him to write and speak to Roxane.

Act I, Scene 3: Several weeks later, de Guiche arrives at Roxane's house and requests that she return his love before he leaves for the battlefield. Roxane avoids his promptings and even manages to trick de Guiche into not sending Cyrano and Christian into battle.

Christian woos Roxane who is on her balcony while he, below, receives the poetic words whispered to him by Cyrano from the shadows. After a short time, Cyrano begins speaking the poetry himself, his voice disguised, and his love for Roxane comes pouring out. A Capuchin monk arrives with a letter from de Guiche requesting to see Roxane before he departs for war, but Roxane dupes the monk into marrying her to Christian instead. Cyrano manages to detain de Guiche with a fabulous tale while the marriage takes place inside, and when de Guiche discovers he has been tricked he sends Christian and Cyrano into battle after all.

Act II, Scene 1: We are at the siege of Arras, the regiment of cadets exhausted and starving after weeks of fighting. The soldiers listen to music and poetry to try to forget their hunger. Cyrano has been penning letters to Roxane and risking his life to cross enemy lines every day to deliver them. He shames de Guiche by returning the white scarf of authority which de Guiche had thrown away on the battlefield to protect him from recognition by the enemy. Christian receives a letter from Roxane whose feelings about her beloved husband have shifted. She writes that, after reading his many letters, she now loves his soul and not his physical beauty. Christian, after discovering how often Cyrano has been writing to Roxane in his name, realizes that Roxane is unwittingly in love with Cyrano and not him. He urges Cyrano to return to claim Roxane and bravely rushes off to the fighting. Christian is killed in the ensuing battle, and Cyrano vows that Roxane will not learn the truth.

Act II, Scene 2: Fifteen years have passed. Roxane is living in a convent, still mourning Christian. De Guiche visits her and asks her forgiveness. Cyrano, who has never revealed that it was he who was the poetry behind Christian's outer beauty, nor has he revealed his love for Roxane, visits her every week. But, this Saturday he is late. He has been ambushed by enemies, a fatal blow delivered to his head. Cyrano arrives finally, mortally wounded but hiding the fact from Roxane. He asks to read the letter Roxane carries close to her heart, the last letter "Christian" wrote to her. As the sun fades and the letter lies unopened in his hand. Roxane realizes he is reciting the letter aloud from his heart. She suddenly realizes it was he whom she has loved all this time. Cyrano dies as he lived, fighting to the last.



DRAMATIS PERSONÆ

Cyrano de Bergerac	PHILIP EARL JOHNSON*
Christian de Nueville	CHRIS CANTELM†
Comte de Guiche	BEN WERLING*
Roxane (Madeleine Robin)	CORRIE DANIELEY*
Le Bret	TOM QUINN*
Ragueneau	GREG MCGRATH†
Roxane's Duenna	TANERA MARSHALL†

Ensemble (In order of appearance)

Act I Scene 1 (A Theatre in Paris)

Jodelet	RIAN JAIPELL†
Actors	AILENE KING†, DEHLIA MILLER, JEFF FISHER, F. REED BROWN*, KARA KULPA
Foodseller	YETIDE BADAKI
Marquis	NICHOLAS FLOYD
Precieuse	BETH THOMPSON, BROOKE PARKS, ALISON HEITNER
Cuigy	TIM LUEKE†
Brissaille	ANDREW WEIR†
Montfleury	JEFF FISHER
D'Artagnan	GABRIEL V. ORTIZ*
Citizen	JOHN MAYER
Pickpocket	CHRISTOPHER TRICE
Ligniere	JONATHAN C. LEGAT
Vicomte de Valvert	D.C. WRIGHT†

Act I Scene 2 (Ragueneau's Bakery Shop)

Lise	AILENE KING†
Cooks	BROOKE PARKS, BETH THOMPSON, D.C. WRIGHT†, CHRISTOPHER TRICE
Musketeer	NICHOLAS FLOYD
Poets	GABRIEL V. ORTIZ*, JOHN MAYER, ALISON HEITNER
Cuigy	TIM LUEKE†
Brissaille	ANDREW WEIR†
Townspeople	YETIDE BADAKI, DEHLIA MILLER
Cadets	RIAN JAIPELL†, JEFF FISHER, JONATHAN C. LEGAT, F. REED BROWN*, CHRISTOPHER TRICE, GABRIEL V. ORTIZ*, D.C. WRIGHT†

Act I Scene 3

(A Street in Front of Roxane's House)

Musical Page	KARA KULPA
Townspeople	YETIDE BADAKI, DEHLIA MILLER
Cuigy	TIM LUEKE†
Brissaille	ANDREW WEIR†
Precieuse	BETH THOMPSON, BROOKE PARKS, ALISON HEITNER
Capuchin	JOHN MAYER

Act II Scene 1 (The Siege of Arras)

Cadets	RIAN JAIPELL†, TIM LUEKE†, JONATHAN C. LEGAT, ANDREW WEIR†, CHRISTOPHER TRICE, GABRIEL V. ORTIZ*, NICHOLAS FLOYD, F. REED BROWN*
Bertrandou	JOHN MAYER
Spanish Soldiers	D.C. WRIGHT†, JEFF FISHER, GREG MCGRATH†

Act II Scene 2 (A Convent)

Mother Marquerite de Jesus	TANERA MARSHALL†
Sister Marthe	YETIDE BADAKI
Sister Claire	AILENE KING†
Nuns	BROOKE PARKS, ALISON HEITNER, BETH THOMPSON, DEHLIA MILLER

Understudies:

GABRIEL V. ORTIZ* (Cyrano), JOHN MAYER (Compte de Guich)

*Member of Actors' Equity Association

†Equity Membership Candidate

Director	PATRICK O'GARA
Scenic Designer	JOHN C. STARK
Costume Designer	DAN L. WILHELM
Lighting Designer	JULIE MACK
Sound Designer	AARON PAOLUCCI
Stage Manager	CHRISTOPHER J. DIGSBY†

— there will be one 15-minute intermission —

CYRANO DE BERGERAC —DIRECTOR'S NOTES

*I myself am a tree,
Not high perhaps, not beautiful, but free —
My flesh deciduous, but the enduring bone
Of spirit tough, indifferent, and alone!*

These are Cyrano de Bergerac's words to his friend, Captain Le Bret, and they capture the spirit of the man known as one of the finest inventions of the classical stage. Cyrano is a man who wants to love but can't! He is a noble hero, a man of immense skill, bravery, and the highest of ideals, both morally and aesthetically. But, he is unable to love himself, and so, unable to pursue love of and for another. He is a man of action, of thought, and of poetry in all of their many manifestations, but love is desperately beyond him. His journey through life is beautiful in its physical and verbal achievements, and yet, with the woman he would love, he is a boy reduced to a monosyllabic "ah"! The irony and human comedy of the play results from this and the fact that he is able to produce the words of love...for the woman he loves...only through the mouth of another man...a beautiful man who is also unable to express his love.

Edmund Rostand wrote *Cyrano de Bergerac* in 1896-97 and it was first produced in Paris in December, 1897. It took France, Europe and America by storm. Here was a play that broke out of the drawing room realism of the late 19th Century with poetic brilliance, exceptional theatricality, and

yet completely believable characters. The wave of emotion that greeted the first performance of the now-famous role by the great French actor/comedian Coquelin (who had commissioned the work from Rostand) was breath-taking. In one play Rostand had created a main character, supporting characters and a story line that have often been compared to those of Shakespeare. And, since 1897 the play has been in continual production somewhere in the world...again, like Shakespeare's works.

This is a highly Romantic play with dazzling though quite accessible poetry. The translator, Anthony Burgess, who is perhaps best known for his 1960's novel *A Clockwork Orange* has created a poetic language that sounds and feels like everyday speech except for its rhythmic drive and its unusual and very funny rhymes. It is a play that will have you laughing one moment and crying the next. It is a tour de force of the human soul and...ultimately...a grand evening of theatre.

We had a great time working on it, and we hope you have a ball experiencing it!



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Hamlet

SYNOPSIS

Hamlet has been called from his religious studies at Wittenberg back to Denmark for the funeral of his father the King. A mere two months have passed since the old King's death. Claudius, brother to the deceased king, has taken the crown for himself and has married Hamlet's mother, Gertrude. Denmark is now on alert because of a threat from the Norwegian prince, Fortinbras, wishing to recover certain territory. Hamlet is torn by grief and anger at his mother's hasty re-marriage, and frustration at his uncle's demand that he remain in Denmark rather than return to his studies.

Hamlet is told by his best friend, Horatio (a fellow scholar at Wittenberg) about the appearance of a ghost resembling Hamlet's dead father.

Meanwhile, Laertes, son to Polonius (counsellor to the King) has won his father's reluctant permission to leave Elsinor for France. Before leaving he cautions his sister Ophelia to reject Hamlet's advances.

On the rampart later that night the ghost appears to Hamlet and tells him that Claudius murdered him and asks Hamlet to take revenge. Hamlet decides to hide both his agitation and his plans by feigning madness.

He appears to Ophelia in a distressed and disheveled state. Polonius, believing that Hamlet's madness has been triggered by Ophelia's rejection. Meanwhile a diplomatic peace is concluded with Norway. Claudius sends for Hamlet's school friends, Rosencrantz and Guildenstern, to help uncover the cause of Hamlet's disorder. They encounter Hamlet but he soon discerns that they are spies. Hamlet convinces a visiting troupe of actors to reenact the circumstances of his father's murder before him.

Polonius and Claudius arrange a meeting between Ophelia and Hamlet and spy upon them. Aware of their presence Hamlet feeling betrayed by Ophelia much abuses her.

The performance of the play is a success. Claudius responds strongly to the re-enactment of the murder and Hamlet is convinced that the ghost has spoken the truth. Gertrude calls him to her chamber to give an explanation for his insult to Claudius.

Gertrude awaits her son, while Polonius spies behind a curtain. Hamlet arrives in a frenzy and frightens his mother who calls out. In a moment of confusion Hamlet mistakenly kills Polonius. Claudius accelerates his plan to send Hamlet to England under the escort of Rosencrantz and Guildenstern and sends secret orders that Hamlet be immediately executed upon his arrival in England.

Ophelia meanwhile has drifted into a madness of her own, and her brother Laertes returns from France responding to the death of his father. Meanwhile Hamlet returns from England unharmed. Laertes encounters his mad sister and Claudius blames Hamlet. They plot to hold a fencing match during which Laertes will poison Hamlet with an envenomed rapier. As insurance Claudius will also poison a glass of wine which he will give to Hamlet. Gertrude enters with the news that Ophelia has drowned.

Upon his return, Hamlet meets Horatio in a graveyard where, unobserved, they witness the burial of Ophelia. Upon hearing Laertes curse him, Hamlet reveals himself and claims a deep love for Ophelia. They scuffle. A friendly fencing match is introduced as a way for Laertes and Hamlet to reconcile.

The match unfolds, during which, the poisoned wine makes its way into Gertrude's hands and she drinks. Both Hamlet and Laertes are wounded by the deadly poisonous sword. Hamlet, in his dying moments, finally confronts and kills Claudius and then names the election rights to Fortinbras.



Costume designs by
Marcia K. McDonald

DRAMATIS PERSONÆ

Hamlet	JOHN HOOGENAKKER*
Claudius	BEN WERLING*
Gertrude	TANERA MARSHALL†
Horatio	CHRISTOPHER TRICE
Polonius	JACK McLAUGHLIN-GRAY*
Laertes	CHRIS CANTELM†
Ophelia	AILENE KING†
Ghost	JOHN MAYER
Rosencrantz	RIAN JAIRELL†
Guildenstern	GREG McGRATH†
Fortinbras	GABRIEL V. ORTIZ*
Osric	TIM LUEKE†
Player King	TOM QUINN*
Player Queen	YETIDE BADAKE
Voltemand	JEFF FISHER
Cornelius	D.C. WRIGHT†
Marcellus	ANDREW WEIR†
Reynaldo	NICHOLAS FLOYD
Grave Digger #1	JACK McLAUGHLIN-GRAY*
Grave Digger #2	JOHN MAYER
Players, Lords, Ladies, Messengers	YETIDE BADAKE, JEFF FISHER, NICHOLAS FLOYD, ALISON HEITNER, JONATHAN C. LEGAT, TIM LUEKE†, DEHLIA MILLER, GABRIEL V. ORTIZ*, BROOKE PARKS, BETH THOMPSON, ANDREW WEIR†, D.C. WRIGHT†

Understudies:

RIAN JAIRELL† (Hamlet), GREG McGRATH† (Claudius), TOM QUINN* (Polonius)

*Member of Actors' Equity Association †Equity Membership Candidate

Director	MICHAEL HALBERSTAM
Scenic Designer	JOHN C. STARK
Costume Designer	MARCIA K. McDONALD
Lighting Designer	JULIE MACK
Sound Designer	AARON PAOLUCCI
Stage Manager	SARA C. ORMSBY*

— *there will be one 15-minute intermission* —

HAMLET —DIRECTOR'S NOTES

The nature of this great meditation of mortality is that it allows the artists who enter its world to truly become the abstracts and brief chronicles of the time. As Hamlet reminds us:

"The purpose of the Playing, whose end both at the first and now, was and is, to hold as 'twere the Mirror up to Nature; to show Virtue her own Feature, Scorn her own Image, and the very Age and Body of the Time, his form and pressure."

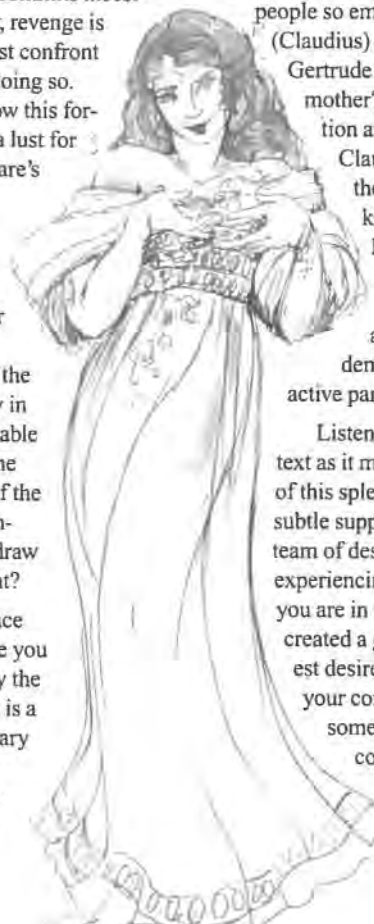
Production history research reveals that the most successful productions of this play have not been the result of some heavy directorial concept but in the subtle crafting of its human interactions. *Hamlet* follows a tried and true formula from Elizabethan theatre - The Revenge Tragedy - father is killed by wicked brother who commits incest by marrying his brother's widow, revenge is demanded from the son who must confront the killer and become a man in doing so. Many Hollywood plots still follow this formula, leading the audience into a lust for blood in the final reel. Shakespeare's innovation is still staggering. Instead of following a series of black and white sign posts, he fills his play with human ambiguity. What if the wicked brother were not so wicked? What if he were an excellent King? What if the new royal couple were genuinely in love? What if the son were incapable of committing murder? What if he were twisted by contemplation of the afterlife and staggered by his conscience. And what if he were to draw the audience into his predicament?

I believe that we must embrace ambiguity if we are to truly invite you into Hamlet's world. Accordingly the setting is neither then nor now. It is a hybrid with a modest contemporary touch or two but obedient to the rules of its world. Some of those rules? Ghosts are real; Hell and

Heaven exist; royalty is at its peak and yet subject to election rights; Denmark is a strong and powerful country; fathers are distant and remote; autopsies are not allowed.

Ambiguity is more pervasive in the gray world of Denmark's human interactions. Here are a few questions we have asked that you might find generate some heated discussion at both intermission and on the ride home (and for that matter, for years to come). Does Hamlet ever fall from playing at madness into genuine insanity? Why does a strong and willful girl like Ophelia lose her mind and take her own life? Have she and Hamlet consummated their relationship? Why have the Danish people so embraced a usurping brother (Claudius) over a much loved son? Is Gertrude a conspirator or just a rotten mother? Or is she starved for affection and in denial? Were she and Claudius having an affair prior to the murder? Why did Claudius kill old King Hamlet? Is young Hamlet ready to assume the throne? (Sorry! No easy answers. After all - theatre is a collaborative art and it demands your consistent and active participation.)

Listen carefully to the crafting of text as it mingles with the individuality of this splendid cast and observe the subtle supportive world of this elegant team of designers. For those of you experiencing the play for the first time, you are in for a treat. Within *Hamlet* is created a gateway into your own deepest desires, insecurities, and ultimately your contemplations of the dread of something after death, the undiscovered country from whose bourne no traveller returns.



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*As a decrepit father takes delight
To see his active child do deeds of youth,
So I, made lame by fortune's dearest spite,
Take all my comfort of thy worth and truth.
For whether beauty, birth, or wealth, or wit,
Or any of these all, or all, or more,
Entitled in thy parts do crowned sit,
I make my love engrafted to this store:
So then I am not lame, poor, nor despised,
Whilst that this shadow doth such substance give
That I in thy abundance am sufficed
And by a part of all thy glory live.*

*Look, what is best, that best I wish in thee:
This wish I have; then ten times happy me!*

— Sonnet 37

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Directors

JESSICA KUBZANSKY

Director (Two Gents)

Jessica Kubzansky is an award-winning director working around the U.S. Kubzansky, who was just given the Los Angeles' Drama Critics Circle's Margaret Harford Award for Sustained Excellence in Theatre, was recently named Co-Artistic Director of the theatre wing of Pasadena's new intimate performing arts complex, The Theatre at Boston Court, where she just opened the world premiere of Cody Henderson's *Cold/Tender*. Other recent Los Angeles forays include both the Geffen Playhouse and the previous LATC world premiere productions of Bryan Davidson's *War Music* (multiple Ovation Awards); the West Coast premiere of Shelia Callaghan's *Kate Crackernuts* (24th Street Theatre), the multiple award-winning *Toys in the Attic* (The Colony), *Measure for Measure* (A Noise Within), David Hare's *Amy's View* (International City Theatre), several world premieres for the Mark Taper Forum's New Works (by Diana Son, Paula Weston Solano, Julia Cho). Productions in other cities include: Playwrights' Arena's new musical, *Salamone! McIntyre's Moscow*, most recently at New York's Chekhov Now Festival, Carol Wolf's *The Thousandth Night* (*Monsieur Shaherzad*) starring Ron Campbell, at London's Old Red Lion, among many venues worldwide (next up at the Aurora Theatre), *Pirates of Penzance* for the Publick Theatre (Boston), Tony Kushner's *The Illusion* in Florida, *Twelfth Night* in Arizona, *Macbeth* in Edinburgh, Scotland, and, also in SoCal: *A Moon for the Mishogotten* with the Festival's own Phil Johnson (The Laguna Playhouse), *Dancing at Lughnasa* (La Mirada Theater for the Performing Arts), *A Servant to Two Masters* (International City Theatre), Havel's *The Memorandum* as well as *Burn This* (Odyssey Theatre), *Lulu* (Pacific Resident Theatre), *The House of Blue Leaves* and *The Mandrake* (West Coast Ensemble), *Heartbreak House* (The Colony), Schnitzler's *Anatol* (Buffalo Nights), Wadsworth's *The Triumph of Love* (Ivy Substation) among many others. Kubzansky holds an MFA from CalArts and teaches at UCLA; she and her productions are the recipients of numerous directing and productions awards.

PATRICK O'GARA

Director (Cyrano)

Patrick O'Gara has taught acting and directing at Illinois State University for nearly twenty years. As a director, actor and teacher he worked extensively in the Chicago theatre for the prior twenty years. He directed for such theatres as Goodman Stage II, Wisdom Bridge, the Court Theatre, the Old Town Players, the Gill Community Arts Center and the Oak Park Festival Theatre. He was the Artistic Director of the Oak Park Festival Theatre from 1981 to 1985 and Artistic Director of the Chicago Council on Fine Arts Artists-in-Residence program in Theatre from 1977 to 1981. Patrick has directed over 50 productions in professional and semi-professional theatres in the Chicago area and in Bloomington-Normal. He received two non-Equity Joseph Jefferson Citations for Excellence of Directing in



the mid 1970's and served on the Joseph Jefferson Committee from 1984 - 1987. He was voted the Outstanding Teacher of the Year in the College of Fine Arts in 1998. His most recent directorial achievements at Illinois State University include both parts of *Angels in America* by Tony Kushner, *Macbeth* by Shakespeare, and *Arms and the Man* by George Bernard Shaw.

MICHAEL HALBERSTAM

Director (Hamlet)

Michael is the Artistic Director and co-founder of Writers' Theatre; a professional Equity theatre company with two intimate performance venues in Glencoe, Illinois, dedicated to the word and the artist. For Writers' Theatre he has directed *Love & Lunacy: A Play On Words*, *Dear Master: Not About Heroes* (starring Nicholas Pennell), *Diary of a Madman*, *My Own Stranger*, *Marriage & Bears*, *Blake, Memoir: Private Lives*, *Look Back in Anger*, *Candida*, *Fallen Angels*, *Nixon's Nixon*, *Spite for Spite*, *The Father: A Phoenix Too Frequent*, *Rough Crossing*, and *Crime and Punishment*. Michael appeared in the Writers' Theatre productions: *Two By Shaw: Oscar Remembered*; *Damon Ring & F. Scott*; *In the Heat of Winter*; the title role in *Richard II: plinteracts*; *Loot*, and most recently, *Misalliance*. Previously, he spent two years at The Stratford Festival in Ontario, and performed in *Timon of Athens*, *The Knight of the Burning Pestle* (title role), *Much Ado About Nothing*, *As You Like It*, and *Macbeth*. Michael's other Chicago acting credentials include productions with The Court Theatre, Wisdom Bridge, and Chicago Shakespeare. Elsewhere he spent two years teaching Shakespeare in the professional training program at DePaul Theatre School, directed *Pledge of Allegiance* for the American Theatre Company, *The Gamester* for Northlight Theatre (Jeff Nominated), *The Rape of Lucretia* for Chicago Opera Theatre, *Francesca Da Rimini* and the American Premiere of *Le Freischutz* for the Ravinia Festival. At Writers' Theatre (his past season he directed *Benefactors* and *The Doctor's Dilemma*). This fall he opens their 04/05 season with *The Seagull*. He received a Crystal Award in 2001 from the Chicago Drama League for outstanding artistic contributions to the Chicago Theatre community and an ABBY award for Arts Management Excellence from the Arts and Business Council of Chicago.



JESSICA McLAUGHLIN

Assistant Director/
Green Show Director (Two Gents)

RACHEL CHAVES

Assistant Director/
Green Show Director (Cyrano)

F. REED BROWN

Assistant Director/
Green Show Director (Hamlet)



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MICHELLE NEY

Scenic/Costume Designer (Two Gents)

Michelle Ney is a scenic and costume designer for theatre, opera, and dance. This is Michelle's third season at the Festival, where she has designed scenery for *Measure for Measure*, and scenery and costumes for *The Merry Wives of Windsor*. Other Shakespeare productions Michelle has designed include *Macbeth*, *Taming of the Shrew*, *Cymbeline*, *A Midsummer Night's Dream*, *Twelfth Night*, and *Henry IV, part I*. Michelle has worked at various theatre and opera companies including Texas Shakespeare Festival, Austin Lyric Opera, Idaho Repertory Theatre, and Manhattan Clearing House. Her designs have been published in TD&T twice and she was one of 36 U.S. designers whose work was featured in the '99 Prague Quadrennial International Design Exhibit. Michelle is currently Head of Design and Technology at Texas State University.

JOHN C. STARK

Scenic Designer (Cyrano/Hamlet)

In over a decade with the Festival John has designed seventeen productions. He began his Festival career with the memorable 1993 production *Pericles* and he has designed at least one production each year since including last season's *King Lear* and *As You Like It*. Other favorite Festival productions include *A Midsummer's Nights Dream*, *The Tempest*, *The Triumph of Love* and *Coriolanus*. John has taught design and technology at Illinois Wesleyan University, Arizona State University and is currently a Professor of Theatre at Illinois State University. He has produced over 95 designs for other theatre companies including: Noble Foot Theatre, Victory Gardens Theatre, Pennsylvania Centre Stage, Famous Door Theatre, University of Illinois-Opera, Sacramento Theatre Company, Indiana Repertory Theatre, Nebraska Repertory Theatre, Illinois Wesleyan Summer Theatre, Actors Theatre of Phoenix, Childsplay, Inc., Tempe, AZ and the Mulebarn Theatre, Tarkio, MO. His design for Famous Door's *The Living* received a Joseph Jefferson award for excellence in 1997.

DAN L. WILHELM

Costume Designer (Cyrano)

A Professor and Costume Designer for the Illinois State University School of Theatre, Dan is in his 18th season with the Festival. He has previously designed costumes for *King Lear*, *The Three Musketeers*, *The Triumph of Love*, *Comedy of Errors*, *Twelfth Night*, *The Tempest*, *Cymbeline*, *Pericles*, *Macbeth*, *She Stoops to Conquer*, *The Rivals*, *Othello*, *As You Like It*, and *Two Gentlemen of Verona* and *Wild Oats*. Professionally, he has designed for the Grove Shakespeare Festival in California; the Philadelphia Company; the Encompass Theatre, and the 13th Street Theatre, both in New York; Steppenwolf Theatre Company, The Bailiwick Repertory, and Famous Door Theatre in Chicago.

MARCIA K. McDONALD

Costume Designer (Hamlet)

Marcia K. McDonald has been designing for the professional theatre for almost twenty years. Ms. McDonald's design work has been seen on the New York stage, as well as a number of regional venues. Her professional credits include: on Broadway, *Cyrano the Musical*, with Yan Tax (Tony Nomination Best Costumes), *Three Men and a Horse*, *On the Waterfront*, and *Dream* with Ann Hould-Ward as well as *In the Summerhouse* at Lincoln Center. Off Broadway credits include *Camping with Henry and Tom*, *Marat Sade*, *Post Punk Life*, and *The Merry Wives of Windsor* for Shakespeare in the Park in New York City. Ms. McDonald also had the distinct pleasure of serving as the Design Associate to Patricia Zipprodt on such extraordinary productions as *Cat on a Hot Tin Roof*, *Fiddler on the Roof*, and *Dangerous Games* as well as the New York City Ballet's production of the full *Sleeping Beauty*, directed and choreographed by Peter Martins. Ms. McDonald is currently serving as a professor of Costume Design at Illinois Wesleyan University.

JULIE MACK

Festival Lighting Designer

Julie, an Associate Professor of Lighting Design at Illinois State University, is pleased to be returning to the Illinois Shakespeare Festival, where she was the Festival Lighting Designer for the 2001 and 2002 seasons. Recent lighting designs include *Anything Goes* at the Skylight Opera Theatre in Milwaukee, *Speaking in Tongues* at Famous Door Theatre and *The Underpants* at The Noble Fool Theatre, both in Chicago. She was also the lighting designer for the 2003 Colorado Shakespeare Festival, designing *Taming of the Shrew*; *Much Ado About Nothing*, and *Hamlet*. Other Chicago credits include the Victory Gardens Theater, American Theatre Company, and Theatre on the Lake. Julie is a co-founder of the Fairbanks Shakespeare Theatre in Fairbanks, Alaska, now in its twelfth season.

AARON PAOLUCCI

Festival Sound Designer

Aaron Paolucci has been an Assistant Professor at Illinois State University since 1999 and currently teaches in both the Arts Technology program and the School of Theater. He earned a BFA in Technical Theatre from Southern Illinois University at Edwardsville and an MFA in Theatre Design and Technology at Southern Illinois University at Carbondale. His emphasis is in theater sound design and digital audio creations, editing, and engineering. He is the sound supervisor for the School of Theater and the Arts Technology program and has made major contributions to the design and development of the audio systems at the new Ewing Theater and the Center for the Performing Arts. He has been the Resident Sound Designer for the nationally recognized Illinois Shakespeare Festival since 1999. His recent credits include Sound Designer for *The Merchant of Venice* directed by the internationally renowned Joshua Sobol, Mixdown Engineer for the latest Barron James Band album *Inside Your Head*, and audio designer for the Cutmann Dance Company in Chicago.

Assistant Designers

AMY CAMPION
Asst. Scenic Designer (Hamlet)

KEVIN DEPINET
Asst. Scenic Designer (Cyrano)

ROBERT GOODE
Asst. Costume Designer (Cyrano)

AUSTIN JEPHSON
Asst. Scenic Designer (Two Gents)

JOANNA MELVILLE
Asst. Costume Designer (Two Gents)

JENNIFER POOL
Asst. Costume Designer (Hamlet)

MARY PAT SPRINGER
Asst. Sound Designer

Text and Movement

PAUL DENNHARDT Festival Fight Director

Paul Dennhardt returns to the Festival for his sixth season as fight director. He is an associate professor in the School of Theatre at Illinois State University teaching acting, movement and stage combat and he is currently pursuing certification as a teacher at the Urbana Center for the Alexander Technique. He has been a tenured associate professor of theatre at both Western Illinois University and the University of Wisconsin-Madison. Paul resides in Stanford with his lovely spouse and partner, Jean MacFarland Kerr, and their precious daughters, Delia Marie and Linnea MacFarland. Paul's credits as fight director, assistant or consultant include: *Twelfth Night*, *Guys and Dolls* (Dallas Theater Center); *King Lear*; *Volpone*, *King John*, *Henry IV*, *Coriolanus* (The Shakespeare Theatre, Washington, DC); *Coriolanus*, *Loves Labour's Lost*, *Othello*, *Richard III*, *The Three Musketeers* (Illinois Shakespeare Festival); *I Hate Hamlet* (The Northbrook Theatre), *Floating Rhoda and the Glue Man* (VITALIST Theatre Company, Chicago); *Faust* (Opera Illinois); *The Three Musketeers* (Madison Repertory Theatre); *Romeo and Juliet*, *Young King Arthur*, *Cyrano de Bergerac* (Birmingham Children's Theatre); *Man of La Mancha* (Little Theatre on the Square); *Henry IV, Parts I & II*, *The Swan* (Joseph Papp Public Theatre); *Romeo and Juliet* (Theatre For a New Audience).

RICHARD RAETHER Festival Fight Director

Richard has been working professionally as a director, fight director, teacher, and actor for 25 years. He has also served as the artistic director of New American Theater where his direction was hailed as "superb" by the Chicago Tribune. Richard has worked at such theatres as the Guthrie, Chicago Shakespeare Theatre, American Players Theatre, Dallas Theatre Center Alabama Shakespeare Festival, Ensemble Studio Theatre, and on such television shows as *All My Children*, *One Life to Live*, and *Guiding Light*. He has taught for numerous professional theatre training programs including Carnegie Mellon, University of Wisconsin, and University of Alabama, and recently directed *As You Like It* at Illinois Wesleyan University. Richard is a member of the Society of Stage Directors and Choreographers, and the Society of American Fight Directors.

ELIZABETH TERRY Festival Vocal/Dialect/Text Coach

Liz is a full-time member of the acting faculty for the Department of Theatre Arts at Brandeis University where she has directed *The Diviners*, *The Rimers of Eldrich* and *The Cherry Orchard*. She has over twenty years experience as an instructor of voice, speech and acting, is a certified teacher of the Edith Skinner speech method and was trained by Bob Parks in voice and Bruce Fertman in the Alexander Technique. Liz has served as voice and dialect coach for various theatres around the country including the La Jolla Playhouse, The Old Globe Theatre, the New Jersey Shakespeare Festival, the Illinois Shakespeare Festival and the Utah Shakespearean Festival where she is an Artist-in-Residence with the acting company and most recently performed in *Richard III* and *Much Ado About Nothing* for their 2003 summer season. She has a variety of acting, coaching and directing credits from several theatres including the Milwaukee Repertory Theatre, The Old Globe Theatre, the Illinois Shakespeare Festival and the New City Theatre in Pittsburgh. Liz was the Head of Acting for the MFA program at the University of California, San Diego (1994-1996) and was the Head of Speech at Wagner College, Staten Island, NY (1996-2000) where she directed much acclaimed productions of *Pippin*, *A Little Night Music*, and *Man of La Mancha* and was the Director of the Stanley Drama Award playwriting contest. During the summer of 1999, she adapted and directed *The Winter's Tale* for the New Jersey Shakespeare Festival's touring company and most recently has coached productions for the Stoneham Theatre, the American Stage Festival and performed for the Theatre Cooperative and the Boston Playwrights Marathon.

Green Show

TWO 'GENTLEMEN' OF VERONA

adapted and directed by Jessica McLaughlin
stage manager: Leigha Hoover

JUNE 25, JULY 1, 3, 9, 11, 17, 21, 25, 27, 31, AUGUST 5, 8, 10, 12

Proteus	ANDREW WEIR [†]
Valentine	JONATHAN C. LEGAT
Julia	BETH THOMPSON
Lucetta	DEHLIA MILLER
Silvia	ALISON HEITNER



PANACHE: THE CYRANO DE BERGERAC GREENSHOW

adapted and directed by Rachel Chaves
stage manager: Rebecca Goldberg

JUNE 26, JULY 2, 8, 10, 18, 20, 23, 29, AUGUST 4, 6, 11, 14

Narrator	GREG MCGRATH [†]
Christian	TIM LUEKE [†]
Roxane	BROOKE PARKS
Cyrano	JEFF FISHER



GREEN EGGS AND HAMLET

written by F. Reed Brown and Jennifer Nitzband
conceived and directed by F. Reed Brown
stage manager: Anne Larmon

JULY 16, 22, 24, 28, 30, AUGUST 1, 3, 7, 13

YETIDE BADAHI
CORRIE DANIELEY[†]
NICHOLAS FLOYD
RIAN JAIRELL[†]

Performances take place on the Courtyard Stage at Ewing Manor
at 7:00 pm on outdoor performance evenings.

[†]Member of Actors' Equity Association [†]Equity Membership Candidate
Greenshow Costume Designer

JENNIFER POOL



THE MADRIGAL SINGERS

directed by
James Major
assistant director:
Niall Casserly

featuring (l-r):
DENNIS TOBENSKI,
STEVE BAYER,
NIALL CASSERLY,
TOM PLEVIAK,

RANDI SHOCKENCY, TRICIA COLE, BETHANY FREITAG, ASHLEY SMITH



GREEN SHOW ACTIVITIES

Don't wait until 8:00 to come to the theatre. The fun starts much earlier! The **Ewing Manor grounds** open at 6 pm. Bring a bottle of wine and picnic basket or purchase a delightful **Biaggi's picnic dinner** in the courtyard and enjoy your meal on the **Great Lawn** or in the **Japanese Garden**. At 7 pm, a **mini-play** is presented on the **Courtyard Stage**, based on that night's production with entertainment for children of all ages. Stroll through the beautiful **Shakespeare Garden** (just south of the courtyard), and don't forget to visit the Festival's unique **Gift Shop** for the perfect gift for Shakespeare fans.

The Green Show is always free, even if you aren't attending that night's performance, so return another night and bring the kids!



SUNDAY EVENING DISCUSSIONS

Join Artistic Director Calvin MacLean and Festival actors immediately following the evening's performances on July 18, 25 and August 1.



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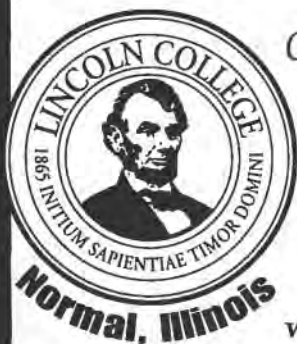
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YETIDE BADAKI**Ensemble (Two Gents)****Ensemble (Cyrano)****Player Queen/Ensemble (Hamlet)**

After twenty one years of learning and travelling, Yetide is happy to find herself here at the Illinois Shakespeare Festival. Yetide, after completing her undergraduate degree in Montreal, is currently working towards an MFA in acting here at Illinois State. Yetide is deeply grateful for the opportunity to not only learn but mature as both an actor and a person.

**F. REED BROWN****Ensemble (Cyrano)**

Reed is pleased to be making his debut at the Illinois Shakespeare Festival. Reed is an actor, director, choreographer and a co-founder of Ozark Actors Theatre (OAT). In the 14 years he served as Artistic Director there, he directed and/or designed more than sixty productions. Since 1999, Reed has appeared nationally in his one-man show, *Vincent*, based on the life of Vincent Van Gogh. He has appeared in *Coriolanus* at the McCarter Theatre, directed by Liviu Ciulei, and as Hamlet in the US premier of *Hamlet-Machine* with the Free Theatre of Munich. In New York he has been seen with the Bread and Puppet Theatre, La Mama ETC, Manhattan Ensemble, Theatre for the New City, and Corland Repertory Theatre. He is currently in the Graduate Directing Program at Illinois State.

**CHRIS CANTELM****Outlaw #2/Bongo (Two Gents)****Christian de Nuevillette (Cyrano)****Laertes (Hamlet)**

Honored to be part of the Festival again, Christopher was seen last year as Orlando (*As You Like It*), Jasper (*Knight of the Burning Pestle*), and King of France (*King Lear*). In May, he received his MFA in acting from the University of Connecticut. Recent credits at Connecticut Repertory Theatre include Proctor (*The Crucible*), Kemp (*A Cry of Players*), Johnny (*Misalliance*), Flote (*Red Noses*), Preacher (*Violet*) and Angelo (*Measure for Measure*).



Christopher also holds a BA from Temple University and an AA from Northampton Community College,

where he has performed and directed. He is the drummer for Eric Piper and the Meltdowns and plans to relocate to Chicago in August. Thank you Cal.

CORRIE DANIELEY**Lucetta (Two Gents)****Roxane (Cyrano)**

Corrie recently completed her MFA in acting from Illinois State where she has played a variety of amazing characters: Mabel in *Pride's Crossing*, Raina in *Arms and the Man*, Skriker in *The Skriker*, and Blanche in *A Streetcar Named Desire*. She is honored to return to the Festival for the second time. Last season you saw her as Cordelia in *King Lear*, Celia in *As You Like It* and Pompiona in *The Knight of the Burning Pestle*. Corrie has had the privilege of working at many off-Broadway and regional theatres across the country. She would like to dedicate her performance to her husband, Matthew, who has selflessly supported her and will continue to walk with her along life's journey.

**JEFF FISHER****Outlaw #6 (Two Gents)****Ensemble (Cyrano)****Voltemand/Ensemble (Hamlet)**

Jeff is pleased to be making his first appearance on the Ewing stage. He is soon to be graduate from Illinois State University. Some of his acting credits from Illinois State include Gus/ Anton/ Porter in *Pride's Crossing*, Father Bojovic in *Pentecost*, Duncan/ Siward in *Macbeth*, Alonso in *The Tempest*, Sea Captain/ Priest in *Twelfth Night*, Dr. Bradley in *The Man Who Came to Dinner*, Dr. Chasuble in *Importance of Being Earnest*, Stump in *Blood Eden*, and many more. Last year Jeff was nominated as best partner in the American College Theatre Festival. Jeff is looking forward to the experience of acting under the stars and having the summer to do it.



NICHOLAS FLOYD

Moses (Two Gents)

Ensemble (Cyrano)

Reynaldo/Ensemble (Hamlet)

Nicholas is a recent graduate from Ball State University where he received a BS in Theatre. This is his first summer with the Shakespeare Festival and he wishes to thank Cal for giving him this opportunity. Nicholas would also like to say thanks to his mom along with the other great teachers that have helped him get here.



ALISON HEITNER

Ursula (Two Gents)

Ensemble (Cyrano)

Ensemble (Hamlet)

Alison Heitner is thrilled to be making her debut at the Illinois Shakespeare Festival this summer. Alison is a recent graduate of the Illinois State University acting program. Favorite Illinois State credits include: Martha in *A Piece of my Heart*, Sheila in *A Chorus Line*, and Gertrude in *Rosencrantz and Guildenstern are Dead*. After the Festival, Alison plans to relocate to Chicago. She is excited to be working with such a wonderful cast and crew.



JOHN HOOGENAKKER

Valentine (Two Gents)

Hamlet (Hamlet)

John is pleased and honored to be at the Festival this summer. Some of John's regional credits include *Mary Stuart*, *Richard III*, *Escape From Happiness*, and *The Foreigner* at Milwaukee Repertory Theater, and *Work Song: Three Views of Frank Lloyd Wright* at both Arizona Theatre Company and Missouri Repertory Theatre. Chicago credits include *Anthony and Cleopatra* at Chicago Shakespeare Theatre, *Killer Joe* at The Theatre at 2851 Halsted, the world premiere of Clifford Odets' lost play *I Got the Blues at Victory Gardens*, *Robin Hood of Barnsdale Wood* for Equity Library Theatre, and *The Bomb-itty of Errors* at both the Royal George and Chicago Shakespeare Theatre.



RIAN JAIRELL

Outlaw #1 (Two Gents)

Ensemble (Cyrano)

Rosencrantz (Hamlet)

Joining the Festival for the second time, Rian is extremely close to finishing his Master of Fine Arts degree from Illinois State University. Recent roles at the university include Sergius in *Arms and the Man*, Mozart in *Amadeus*, Pip/Theo in *Three Days of Rain* and Raif in *Pentecost*. Other Regional and Chicago credits include Edgar in *King Lear*, Noah in *The Rain Maker*, Titus in *Going Down*, Ben in *The Beginning of August* and Patsy in *John Bull's Other Island*. Rian is a native of Laramie, Wyoming.



PHILIP EARL JOHNSON

Launce (Two Gents)

Cyrano (Cyrano)

Phil returns for his ninth season since 1986, the year of his graduation from Illinois State University. Festival audiences may remember him as Caliban in *The Tempest*, Jack Absolute in *The Rivals*, Antony in *Antony and Cleopatra*, Benedick in *Much Ado About Nothing*, Petruccio in *Taming of the Shrew* and most recently Coriolanus in *Coriolanus*. In Chicago he has worked at The Goodman, Famous Door, Court, Stepwolf, Bailiwick and Chicago Shakespeare Theatre at Navy Pier. Nationally, he was seen as Joe Pitt in the first national tour of *Angels in America: Parts I & II*, and in Los Angeles at the Laguna Playhouse. The Mark Taper Forum New Works Festival, as well as numerous television and film roles. He spends most of his time performing the shows *MooNIE the Magnif'Cent* and *MooNIE and BrooN: Foolish Mortals!*, both comedy variety performances, at theatres and Renaissance festivals around the country as well as in Australia last year at The Melbourne International Comedy Festival. Both shows will be performed here at the Festival this summer on August 2, and you are all cordially invited to attend. Love always to Genna, Cooper, Quincy, and our beloved Sophie.



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AILENE KING

Julia (Two Gents)

Ensemble (Cyrano)

Ophelia (Hamlet)

Ailene is thrilled to be returning to the Festival for a second season. Ailene has just received her MFA from the University of California at Irvine and is planning to make Chicago her new home. A bit of a change from her hometown of Maui, Hawaii but she is looking forward to it! Last year, Festival credits include: Rosalind in *As You Like It* and Luce in *The Knight of the Burning Pestle*. Other favorite roles include: Medea in *Medea*, Isabel Archer in *The Portrait of a Lady*, Thyona in *Big Love*, and Billie Dawn in *Born Yesterday*.



KARA KULPA

Violin (Two Gents)

Ensemble (Cyrano)

Kara returns to the Shakespeare Festival for a second summer after her debut role as "fiddling Frida" in last year's *As You Like It*. This year Kara extends her talents into two shows. In her spare time, Kara likes to sing/ compose music on her guitar and play gigs at the local coffee-houses. She's also into taking mission trips and traveling anywhere just for fun. A senior at Illinois State, Kara studies Music Therapy and would someday like to take her practice to Maine. Kara would like to thank her family and friends for their endless love and support. She says "Hi, Mom!"



JONATHAN C. LEGAT

Outlaw #7/Saxophone (Two Gents)

Ensemble (Cyrano)

Ensemble (Hamlet)

Jon is pleased to be returning to the Festival for his second year. A recent graduate of Illinois State, Jon will be moving to Chicago come this August. His latest roles have included Teach from *American Buffalo*, Herb Lee from *Tea & Sympathy*, the washtub bass player in the Festival's *As You Like It* and Millet in *Fuddy Meers*.



TIM LUEKE

Outlaw #8 (Two Gents)

Cuigy (Cyrano)

Osric/Ensemble (Hamlet)

Now in his second summer, Tim is glad to be back at the Festival learning new lessons and creating new memories. Last year Tim pranced around as the spoiled young Michael MerryThought in *The Knight of the Burning Pestle*, and although he won't do much prancing this year, he is still having a great time. A recent graduate of Ball State University in Muncie, IN, Tim will head to New York City in the fall to begin a new chapter in his life. He wishes to thank his professors and mentors along the way as well as his amazing family and friends for all the gifts they give him. "Enjoy yourselves! Keep supporting the arts!"



TANERA MARSHALL

Antonia/Accordion (Two Gents)

Roxane's Duenna (Cyrano)

Gertrude (Hamlet)

Tanera graduated with an MFA from DePaul's Theater School in 1995 and has worked in Chicago as an actor and teacher since then. Acting credits include numerous roles with greasy joan & co. (company member) and Red-room Theatre, a summer at the Sion Festival de la Rue in Switzerland, and roles at Court Theatre, WBEZ's *Stories On Stage*, Defiant, Local Infinities, Prop, Eclipse, and Organic Touchstone Theatre. She frequently works as a dialect/vocal coach at numerous Chicago-area theatres, and teaches Voice for the Actor at Columbia College. She is also an arts-integration specialist co-teaching in the Chicago Public Schools and leading teacher-training seminars.



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Macbeth

... and one more
to be announced

JOHN MAYER
Ensemble (Cyrano)
Ghost (Hamlet)

Although he is an Associate Professor of Theatre at California State University, Stanislaus, John remains deeply connected to his Chicago roots. He received his PhD in Theatre History from the University of Missouri in 1993 and his MFA in acting from Western Illinois University in 1985. A proud member of The Sturdy Beggars' Mud Show for the last seven years. How did John end up here? To quote John Steinbeck, "you don't take a trip, a trip takes you."



GREG MCGRATH
Thurio (Two Gents)
Ragueneau (Cyrano)
Guildenstern (Hamlet)

This is Greg's second year with the Festival and he recently completed an MFA in acting at Illinois State. A native of Brooklyn, NY, and a long-time resident of North Carolina where he was seen on many stages around the region. Recent roles at Illinois State include Bluntschli in *Arms and the Man*, Antonio Salieri in *Amadeus*, and Oliver in *Pentecost*. He toured with a production of *The Complete Works of William Shakespeare (abridged)*, appearing at the Piccolo Spoleto arts festival in Charleston, South Carolina. He is eternally grateful to family and friends, and thanks Ed Pilkington, Jeannie Woods, Daina Geisler, and Dan Woods for the direction and opportunities that they have provided on this journey.



JACK MCLAUGHLIN-GRAY
Duke (Two Gents)

Polonius/Grave Digger #1 (Hamlet)
Jack McLaughlin-Gray returns to the Illinois Shakespeare Festival where he appeared last summer as Duke Senior in *As You Like It*, Venturewell in *Knight of the Burning Pestle* and Gloucester in *King Lear*. Other Festival roles have included: Peter Quince (*A Midsummer Night's Dream*), Friar Lawrence (*Romeo and Juliet*), Sicinius (*Coriolanus*), Brabantio (*Othello*), Holofernes (*Love's Labour's Lost*), Pandolph (*King John*) and Baptista (*Taming of the Shrew*). Jack's



regional theatre credits include major roles at such theatres as: Guthrie, Steppenwolf, Goodman, Milwaukee Repertory, South Coast Repertory, Alabama Shakespeare and Indiana Repertory. He is a recipient and three time nominee of Chicago's Joseph Jefferson Award for best actor in a principal role. Jack has also appeared in a number of feature films (*The Negotiator*, *Opportunity Knocks*, *Major League*, *Jimmy Reardon*), television films (*Johnny Ryan*, *Howard Beach*, *The Father Clements Story*), episodics (*Early Edition*, *The Untouchables*, *Father Dowling*), commercials and voice-overs. He currently serves as Head of Acting for the School of Theatre at Illinois State.

DEHLIA MILLER
Ensemble (Two Gents)
Ensemble (Cyrano)
Ensemble (Hamlet)

Dehlia recently received her BA in acting from Illinois State. Favorite roles include Nan/ Lina in *Three Days of Rain*, Dorinda in *The Beaux Stratagem*, and Whitney in *A Piece of My Heart*.

She is thrilled to be a part of the Festival this summer. When the summer is complete she will return to her home town of Chicago to pursue her career. All my love to my family and friends for their continued encouragement and support!



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School of Theatre Season

Crowns by Regina Taylor

October 1, 2, 3*, 5, 6, 7, 8, 9

Fair Maid of the West by Thomas Heywood

October 6, 7, 8, 9*, 10

Phaedra by Racine

October 27, 28, 29, 30*

Metamorphoses by Mary Zimmerman

November 5, 6, 7*, 9, 10, 11, 12, 13

The Seagull by Anton Chekov

December 3, 4, 5*, 7, 8, 9, 10, 11

Fall Semester Dance Concert

December 10, 11*, 11

Marisol by Jose Rivera

February 25, 26, 27*, March 1, 2, 3, 4, 5

Morning Star by Sylvia Regan

March 2, 3, 4, 5*

The Moon for the Misbegotten, by Eugene O'Neill

March 30, 31, April 1, 2*, 2

The Secret Garden, a musical by Lucy Simon and Marsh Norman

April 8, 9, 10*, 12, 13, 14, 15, 16

The House of Blue Leaves by John Guare

April 29, 30, May 1*, 3, 4, 5, 6, 7

Spring Dance Concert

May 6, 7*, 7

*(Performances 7:30 pm except *2:00 pm)*

GABRIEL V. ORTIZ

Proteus (Two Gents)

Ensemble (Cyrano)

Fortinbras/Ensemble (Hamlet)

Gabriel is proud to make his debut with the Illinois Shakespeare Festival. Most recently, Gabriel joined the Asolo Theatre Company to play the entire season as Harry in *The Road to Ruin*, Sandy in *Hayfever*, Paul in *Murder by Misadventure* and Herrick in *The Crucible*. Other credits include Horatio in *Hamlet* and Ant. of Ephesus in *A Comedy of Errors* for Shakespeare Santa Cruz, Ferdinand in *The Tempest* for Pennsylvania Centre Stage, as well as various roles in his autobiographical one-person show *My Prodigal Son* for second-chance and inner-city high schools around the country. Gabriel received his BA from Cal State Northridge, and an MFA from Penn State University.



BROOKE PARKS

Sylvia (Two Gents)

Ensemble (Cyrano)

Ensemble (Hamlet)

An import from Los Angeles, Brooke's past theatre experiences include numerous productions at A Noise Within, California's classical theatre company, including: *Macbeth*, *The Cherry Orchard*, *Coriolanus*, Ermengarde in *The Matchmaker* and Mariana in *Measure for Measure*, under the supreme direction of Jessica Kubzansky. She has had the privilege of training not only at A Noise Within, but also in the Professional Conservatory at South Coast Repertory Theatre. She's whole-heartedly grateful for the opportunity to be here.



TOM QUINN

Pantherino/Guitar /Eglamour (Two Gents)

Le Bret (Cyrano)

Player King (Hamlet)

Tom is pleased to be making his fifth appearance with the Festival. His previous roles include King John, Forthos in *The Three Musketeers*, Posthumus in *Cymbeline*, and John Dory, the one legged boatswain, in *Wild Oats*. He just completed his MFA in acting at Illinois State University, where he recently played Prospero in *The Tempest* and the crafty slave, Pseudolus in *A Funny Thing Happened on the Way to the Forum*. When not acting on the stage or in the



classroom, Tom can often be heard playing folk music for his fellow citizens at the coffeehouse in Lincoln, Illinois. He would like to thank his family for all their love and support.

BETH THOMPSON

Ensemble (Two Gents)

Ensemble (Cyrano)

Ensemble (Hamlet)

Beth is a sophomore at Illinois State, where her credits include *This Is Our Youth* (Jessica), *Caucasian Chalk Circle*, and *Big Love* (Lydia). She also appeared in Heartland Theatre's production of *Private Eyes* as Lisa. Beth comes to Illinois State from Chatham, Illinois where she graduated from Glenwood High School. As Beth looks forward to acting and directing in the future. She appreciates the phenomenal support of her family, friends and her entire hometown.



CHRISTOPHER TRICE

Speed (Two Gents)

Ensemble (Cyrano)

Horatio (Hamlet)

Chris is proud to be a member of this season's acting company here at the Festival. Having just received his Master's Degree in Drama from the University of California, Irvine, he looks forward to a long, happy career on the stage. Past Shakespearean roles include the Porter in *MacBeth*, and Romeo in *Romeo and Juliet*, both at UCI. Chris sends his love to Mom, Dad, Nikky, and his dogs. Enjoy the show!



ANDREW WEIR

Valerius (Two Gents)

Brasaille (Cyrano)

Marcellus/Ensemble (Hamlet)

Andrew is an intern company member with the Festival this summer. He holds an MFA in Acting from Western Illinois University. This spring Andrew appeared as Naphthali in *Joseph and the Amazing Technicolor Dreamcoat* at New American Theatre. Previous roles include Algernon in *The Importance of Being Earnest*, Curly in *Oklahoma*, John in *Summer and Smoke*, and Private Gar in *Philadelphia, Here I Come*. This fall Andrew will begin a year-long internship with Playhouse on the Square in Memphis, TN. He would like to thank his family and friends for their love and support.



BEN WERLING

Compte de Guiche (Cyrano)

Claudius (Hamlet)

Ben is proud to be a part of the Illinois Shakespeare Festival this summer. Ben appeared in the fall of 2003 as Bernard Nightingale in Indiana Repertory's production of Tom Stoppard's *Arcadia*. Other favorite Chicago roles include: abusive talk show host Barry Champlain in Shattered Globe Theatre's Jeff Award-winning *Talk Radio*; Biff in Raven Theatre's *Death of a Salesman*; a member of the ensemble in *A Clockwork Orange* at Steppenwolf; the evil Villefort in *The Count of Monte Cristo* at Bailiwick; Brutus in the Next Theatre's *Julius Caesar*; the title role in *Hamlet* at Café Voltaire; Prosecutor Challee in A Red Orchid's *The Caine Mutiny Court Martial*; and The Cabbie in Famous Door Theatre's long-running *Hellcab*. Ben would like to dedicate this performance to: Lucinda Bassett, S.T., Omar, Holly — and the memory and spirit of the much missed, but never forgotten, Kellie Waymire.



D.C. WRIGHT

Outlaw #3 (Two Gents)

Ensemble (Cyrano)

Cornelius/Player (Hamlet)

This is DC's second season with the Illinois Shakespeare Festival. Last season he played Charles the Wrestler in *As You Like It*, Barbarosa in *The Knight of the Burning Pestle*, Second Servant in *King Lear*, and was Festival Fight Captain. Since that time, DC has played Theseus in *A Midsummer Night's Dream*. He has also directed *Is There Life After High School* at Western Illinois University as well as *The Thirteen Clocks*, the Regional Children's touring Production for WIU. In March he worked as Fight Director for the Arkansas Repertory Theatre Company's production of *Romeo and Juliet*, recipient of the National Endowment for the Arts' "Shakespeare in American Communities" grant. DC Wright is recognized as a certified teacher of stage combat by the Society of American Fight Directors, and is the Head of Movement and Stage Combat at Western Illinois University in Macomb, Illinois.



ETHEL

Crabbe (Two Gents)

A pedigreed English basset hound, Ethel has a natural bent for Shakespeare. After a puppyhood in rural Pennsylvania, she received her formal training at Town and Country Dog Obedience School in Bloomington, IL. She subsequently garnered critical attention at Basset Waddle in Dwight, Illinois, with her tour de force performance in the face-licking competition. Ethel was also a runner-up in longest wing span (length of ears from tip to tip). Bloomington audiences may recognize Ethel from her frequent duo appearances with her sister Lucy. In addition to the theatre, Ethel enjoys overeating, waddling, and singing with local opera stars, Kathleen Randles and Michelle Vought. This is Ethel's debut season with the Illinois Shakespeare Festival.



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CAL MACLEAN

Artistic Director

Cal has directed *Kind Lear* (2004), *Romeo and Juliet* (2002), *King John* (2000), *Wild Oats* (1999), *Measure for Measure* (1998), *Rosencrantz and Guildenstern Are Dead* (1997), *The Triumph of Love* (1996), *Cymbeline* (1995), *Two Gentlemen of Verona* (1994), *As You Like It* (1992), and *The Rivals* (1990) for the Festival. Professionally active in Chicago, Cal is a resident director of The Famous Door Theatre Ensemble where he has directed Martin McDonagh's *The Lonesome West* (Joseph Jefferson nominations for Production and Direction), Joshua Sobol's *Ghetto* (Joseph Jefferson awards for Production and Direction), Anthony Clarvoe's *The Living* (Joseph Jefferson awards for Production and Direction), *Greenland, Salt of the Earth* (Joseph Jefferson citations for Production and Direction), and *The Conquest of the South Pole* (Joseph Jefferson citations for Production and Direction). Cal has directed productions at the Connecticut Repertory Theatre, Indiana Repertory Theatre, Chicago's Tony Award winning Victory Gardens Theatre, the Asolo Theatre in Florida, and will return to Chicago's Victory Gardens next spring to direct many-time Festival actors Rick Peebles and Tandy Cronyn in Jeffrey Sweet's new play *Berlin '45*. Head of Directing and Professor of Theatre at Illinois State University, Cal is the recipient of the Outstanding Researcher Award given by the College of Fine Arts for excellence in scholarly and creative work. He has been Artistic Director of the Festival since 1995.



DON LACASSE

Managing Director

Dr. LaCasse returned to Illinois State University as Director the School of Theatre in July 2003 and was a member of the Theatre faculty from 1973-85. A co-founder of the Illinois Shakespeare Festival, Don also is an Emeritus Chair and Professor from Ball State University where he chaired the Theatre and Dance program for 18 years. He is a John F. Kennedy Center for the Performing Arts Gold Medallion recipient for his involvement with the American College Theatre Festival and was Theatre Person of the Year in Indiana in 1994. He has a BFA in Directing from the University of Connecticut, an MA and Ph. D. from Michigan State University and has directed over 60 productions in professional, university/college, and community venues.



CHAD LOWELL

Production Manager / Technical Director

Chad is returning to the Festival for his third season as Technical Director. He received his MFA from the University of Georgia in Scenery and Lighting Design. Chad is currently the Technical Director and Production Coordinator for Illinois State University School of Theatre. Prior to his work with the Illinois Shakespeare Festival and Illinois State, Chad Lowell worked many years professionally as a Technical Director, Scenic Designer, and Lighting Designer for The Highlands Playhouse. Shows that he designed/Tech directed include: *Grease*, *The Will Roger's Follies*, *Damn Yankees*, and *Bye Bye Birdie*. Chad has also worked as a freelance designer. Some credits include *The Most Happy Fella* at Shorter College and *Die Fledermaus* at Central Michigan University. He has also been employed as a Theater Consultant. One project included designing a theater in Montero, Bolivia.



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Carpenter

REBECCA S. KAPLAN
Carpenter/Run Crew

NICK ADELSBERGER
Carpenter/Run Crew

CHAD GRESKIWCZ
Carpenter/Run Crew

ALLEN SHAPIRO
Carpenter/Run Crew

CHRIS WYCH
Carpenter/Run Crew

NILS EMERSON
Carpenter Intern

KEVIN BAUTCH
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KATIE ALVORD
Painter Intern

LISA M. GARMOE
Painter Intern

**TERRY DANA
JACHIMIAK II**
Props Artisan

JEAVON GREENWOOD
Asst. Props Artisan/Run
Crew

NICK GRAZULIS
Props Intern/Run Crew

**NICCI
WALCHSHAUSER**
Props Intern

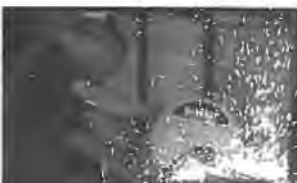
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DIANE KINKENNON
Electrician

JAMES GASKILL
Electrician/Run Crew

LAURA EILERS
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Crew

JOHN LUCAS
Electrician Intern/Run
Crew



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Technician/Run Crew

KAREN WILKINSON
Technician

NIKKI FORDHAM
Technician Intern

RACHEL PABST
Technician Intern

JENNIFER L. MICKELSON
Technician Intern

Stage Managers

SARA C. ORMSBY

Production Stage Manager Stage Manager (Hamlet)

Sara C. Ormsby is back for a second year of Shakespeare fun as PSM for the Illinois Shakespeare Festival (*The Knight of the Burning Pestle, As You Like It* and *King Lear*) She lives in Chicago where she stage manages for Famous Door Theatre (*Speaking in Tongues, The Great Society* and *The Cider House Rules Parts 1 & 2* (Six Jeff Awards)) and for Blueman Group Chicago. Recent productions include: *Theater District* (World Premier), *About Face* with STC; *Xena Live!*, *About Face*; *The City Wears a Slouch Hat* (World Premier), Wanderlust Productions; *Of Mice and Men* (ASM), Weston Playhouse, VT. Prior to moving to Chicago she spent three seasons with the San Diego Opera Ensemble and worked as both floor manager and wardrobe supervisor at the La Jolla Playhouse. Sara received her BA in Dramatic Art from UNC, Chapel Hill.

LAURA M. LAMOUREUX

Stage Manager (Two Gents)

Having recently graduated from Illinois State, Laura is excited to be returning to the Illinois Shakespeare Festival for her fifth season. Previous Festival production work includes Stage Manager for *King Lear* and Assistant Stage Manager for *Love's Labour's Lost* and *King John*.

CHRISTOPHER J. DIGSBY

Stage Manager (Cyrano)

Chris is excited to be returning for his second season with the Festival. While away from the Festival this year Chris had the opportunity to work on numerous productions with The Dallas Children's Theatre and The Nebraska Theatre Caravan. After this season Chris will begin studying at the University of Delaware where he will receive his Masters of Fine Arts in Stage Management. Chris would like to thank his family and friends for their support.

LEIGHA HOOVER

Assistant Stage Manager (Hamlet) Green Show Stage Manager (Two Gents)

ANNE LARMON

Assistant Stage Manager (Cyrano) Green Show Stage Manager (Hamlet)

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IT'S OUTDOOR THEATRE!

(Rain Policy)

The Festival performs through light showers. Should any outdoor performance be rained out before the first intermission, patrons may exchange their tickets for another performance within two business days. If a performance is stopped after the first intermission, the evening will be considered complete and no ticket exchanges will be possible.

Note: There is no indoor rain stage this year.

CONTACTING THE FESTIVAL

Illinois Shakespeare Festival • Campus Box 5700
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Box Office	309/438-8110
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Shakespeare Society	309/438-8974
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1978 - *As You Like It, Macbeth, Twelfth Night*

1979 - *Hamlet, King Henry IV part I, The Taming of the Shrew*

1980 - *The Merry Wives of Windsor, A Midsummer Night's Dream, Romeo and Juliet*

1981 - *The Comedy of Errors, Julius Caesar, The Winter's Tale*

1982 - *King Henry IV part II, Love's Labour's Lost, Othello*

1983 - *Macbeth, Much Ado About Nothing, The Two Gentlemen of Verona*

1984 - *Pericles, The Merchant of Venice, The Taming of the Shrew*

1985 - *Cymbeline, King Lear, A Midsummer Night's Dream*

1986 - *As You Like It, Hamlet, The Tempest*

1987 - *Measure for Measure, Romeo and Juliet, Twelfth Night*

1988 - *All's Well That Ends Well, The Comedy of Errors, Richard III*

1989 - *Henry V, The Merry Wives of Windsor, She Stoops to Conquer*
by Oliver Goldsmith

1990 - *Julius Caesar, Much Ado About Nothing, The Rivals*
by Richard Brinsley Sheridan

1991 - *Antony and Cleopatra, Othello, The Taming of the Shrew*

1992 - *Macbeth, As You Like It, The Winter's Tale*

1993 - *Richard II, Pericles, A Midsummer Night's Dream*

1994 - *Romeo and Juliet, Two Gentlemen of Verona, Henry IV pt I*

1995 - *Cymbeline, Henry IV, part 2, The Comedy of Errors*

1996 - *Twelfth Night, The Tempest, The Triumph of Love* by Marivaux

1997 - *Hamlet, All's Well That Ends Well, Rosencrantz & Guildenstern are Dead* by Tom Stoppard

1998 - *Much Ado About Nothing, Measure for Measure, The Falcon's Pitch* adapted by Jeffrey Sweet

1999 - *The Merry Wives of Windsor, Richard III, Wild Oats* by John O'Keefe

2000 - *Taming of the Shrew, King John, The Three Musketeers*
by Eberle Thomas & Barbara Redmond

2001 - *Love's Labour's Lost, Othello, Coriolanus*

2002 - *A Midsummer Night's Dream, Romeo and Juliet, The Merchant of Venice*

2003 - *King Lear, As You Like It, The Knight of the Burning Pestle* by Francis Beaumont & John Fletcher

2004 - *The Two Gentlemen of Verona, Cyrano de Bergerac* by Edmund Rostand, *Hamlet*

*Folio design, editing, and layout, and
Festival photography by Pete Guither,
Assistant to the Dean, College of Fine Arts.*

Festival Facts

RESTROOMS

Restrooms are located by the South theatre entrance. Handicapped facilities are available.

BOX OFFICE

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Campus Box 5700 • Normal, IL 61790-5700
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Ewing Box Office 309/828-9814
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FESTIVAL POLICIES

- Cameras and recording devices of any kind are not allowed in the theatre.
- Glass bottles, coolers, and picnic baskets are not allowed in the Festival theatre. Non-alcoholic drinks not in glass containers are allowed, as well as snack items.
- Patrons must refrain from walking on the stage at all times.
- Latecomers will not be seated until a suitable break in the play's action at the discretion of the House Manager and only in seats chosen by the House Manager.
- Smoking is not allowed in the theatre.
- Please turn off watch alarms, beepers, pagers, and cell phones. If you need to be reached for an emergency, the House Manager will assist you.
- For emergency contact, babysitters call 309/828 9814. Please make sure the babysitter knows your seat location

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