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Chicago Shakespeare Theater 800 E. Grand on Navy Pier Chicago, Illinois 60611

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ARTISTIC DIRECTOR CARL AND MARILYNN THOMA CHAIR Barbara Gaines

EXECUTIVE DIRECTOR Criss Henderson

PICTURED ABOVE Measure for Measure Company in rehearsal

рното ву joe mazza – bravelux

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Part of the John W. and Jeanne M. Rowe Inquiry and Exploration Series



"O earth, I will befriend thee." –*W.S.*









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About CST

A Regional Tony Award recipient, Chicago Shakespeare Theater produces a bold and innovative year-round season—plays, musicals, world premieres, family productions, and theatrical presentations from around the globe alongside education programming for students, teachers, and lifelong learners, and engagement with communities and artists across the city.

Founded in 1986, the Theater has evolved and expanded to present as many as twenty productions and 650 performances annually, and has been honored with numerous national and international awards. Chicago Shakespeare is the city's leading presenter of international work and has toured its own productions to five continents. The Theater is dedicated to welcoming the next generation of theatergoers; one in four of its audience members is under the age of eighteen.

Recognized as a national leader in arts education, the Theater's arts-in-literacy programs support work in classrooms across the region by bringing words to life onstage for tens of thousands of students each year and through a variety of professional learning opportunities for teachers. Its free citywide Chicago Shakespeare in the Parks program has fostered creative community engagement for more than a decade.

As a nonprofit organization, Chicago Shakespeare works to embrace diversity in all its forms, prioritize inclusion, provide equitable opportunities for growth and success, and offer an accessible experience for all. The Theater strives to engage today's artists and audiences in active and critical conversations with the work of its namesake playwright.

Located on Chicago's iconic Navy Pier, Chicago Shakespeare's campus features the Jentes Family Courtyard Theater, The Yard at Chicago Shakespeare, and the Thoma Theater Upstairs. Onstage, in classrooms and neighborhoods across the city, and in venues around the world, Chicago Shakespeare is a multifaceted cultural hub—inviting audiences, artists, and community members to share powerful stories that connect and inspire.

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In Memoriam Richard J. Franke

- * Denotes Executive Committee Members
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A Conversation with the Director

for *Measure for Measure* with the staff of Chicago Shakespeare, in a conversation facilitated by Creative Producer Rick Boynton.

Director Henry Godinez talked about his vision

What initially brought you to Measure for Measure?

Henry Godinez: My longtime friend Barbara Gaines called me a couple of years ago, wanting us to find a Shakespeare play that had a strong personal connection for me and might also speak to some of the racial tensions in our country. I've always loved Measure for Measure, and I immediately thought of my Cuban heritage. I started thinking about the play's themes of hypocrisy and selfrighteousness and all the parallels with Cuba in the 1950s-its nightclubs, sensuality, eroticism, and lasciviousness, all existing in stark contrast to the religious and pious element of that society and culture. The primary difference in my mind between Shakespeare's "Vienna" and our "Havana" is that religious piety rather than ideological piety fuels the events in Measure for Measure.

Can you tell us more about your own relationship to Cuba over your lifetime?

I was born there around the time of the revolution and came to this country when I was very young. In 2003 I returned when I was invited to attend a seminar on Afro-Cuban ritual and Caribbean theater. I went and rediscovered my birthplace. I witnessed firsthand how hypocritical the revolution and its leaders were. They promised to do away with racism, with sex work, with the way that Cuba had been appropriated in the '50s by the mafia and movie stars as their playground. But on my first day there I was propositioned on the street, so clearly sex work was still very much a part of the culture. As was racism. I soon realized that none of the nice homes or areas were populated by Black Cubans. You see people of every shade on the island-but I didn't see Black Cubans or women in positions of power there.

Visit **chicagoshakes.com** to explore more ideas and stories behind the art on CST's stages.

MEASURE FOR MEASURE

- BY WILLIAM SHAKESPEARE
- DIRECTED BY HENRY GODINEZ
- COURTYARD THEATER
- OCTOBER 21– NOVEMBER 27, 2022
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Director of *Measure for Measure* Henry Godinez



Given what you've said, did race and the destructive impact of colorism shape your casting process—and the story these actors will be telling?

Yes, very much so. The prejudices embedded in colorism play an essential role in the story we'll be telling. The character of Escalus, for example, is being played by a Black actor; the hypocrisy begins in this play as soon as the Duke names Angelo as his deputy. The Duke knows that Escalus is the most qualified to take his place, but he chooses Angelo instead. In our production, he doesn't give her the job as a Black woman; he gives it to Angelo, to a man who's not as dark as she is. And the white actors who were cast are strategically placed in roles to represent certain types of power.

The prejudices embedded in colorism play an essential role in the story we'll be telling And then there's the character of Barnardine. Two of my favorite Shakespeare scholars, Harold Bloom and Harold Goddard, see Barnardine as the most significant character in the play—one who has just two scenes. Barnardine is in prison for a murder so long ago that nobody can really remember the particulars. When Angelo demands to see Claudio's head as proof of his execution, the Duke proposes that Barnardine's head and execution—could be substituted to save Claudio. But when they go to tell Barnardine that he's got to die, the prisoner outright rejects the plan. Barnardine is the one character who doesn't play the game. He's not a hypocrite.

I started to think of him in terms of what's going on currently on the island. The group that threatens the revolution most right now are these young Black rappers in Santiago de Cuba, who are creating music that calls out the state on its racism. The government has tried to shut them down, persecuting and imprisoning them. I began thinking of Barnardine as one of these young Black rappers today, who's part of a movement called the San Isidro Movement. This choice affects the way we end our story and how we may see the real revolution.

How do Angelo's and Isabel's characters align with these parallels you see with Cuban culture and history?

I think that Angelo, like the revolution, starts with a genuine desire to instigate change, to react against the appropriation of culture and rampant lasciviousness. But then he meets Isabel and gives up his ideals to satisfy **>>**



his carnal ambitions. I see such parallels with revolutionary leaders like Fidel Castro and Che Guevara and what was likely originally a true and righteous response to dictatorship, to the repression by Batista's government. Then, like Angelo, they were overwhelmed and intoxicated by power. And on a very personal level, I started to see the character of Isabel represented in my own family, and how religious my sisters and my mom were.

Can you talk some about the role that music will play in this production?

You cannot separate Cuba from music. It's one and the same

You cannot separate Cuba from music. It's one and the same. In the world of our play, Mistress Overdone's brothel is really a nightclub, where you can find beautiful girls, beautiful boys—whatever the movie stars and rich people are looking for. I wanted to collaborate with Orbert Davis, one of the great jazz trumpeters in the world and founder of the Chicago Jazz Philharmonic. For years Orbert has traveled to Cuba to work with young musicians there who had no idea of what jazz really was. Through this work,

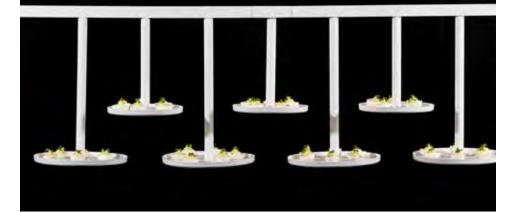
he has developed relationships with many young artists there—one of whom co-composed the music for this show with him.

In this so-called late "comedy" in Shakespeare's writing, humor and drama exist uncomfortably side by side. Where do you see this production living?

If Shakespeare has taught me anything, it's about antithesis and the contrasts in our lives every day. From broad malapropisms to subtle irony, there are so many kinds of humor in this play that we're looking to mine for those contrasts. Giving the comedy the chance to be as silly and wacky as it is sets up those darker, more threatening moments, making them all the more impactful and unsettling to witness.

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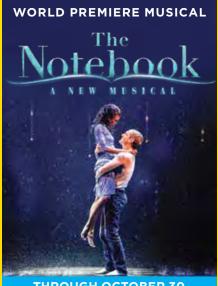
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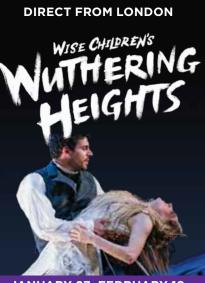
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At its core, our work is about people. Connecting audiences and artists. Partnering with teachers and students. Joining with friends and neighbors in shared spaces across the city. It is in this spirit that we work to become an increasingly diverse, equitable, inclusive, and accessible organization.

We strive always to make this a space of respect and acceptance—where every individual, with their unique identities and experiences, is valued and included.

You can learn more about our ongoing institutional commitment to address structural inequities in our community at chicagoshakes.com/IDEAtoAction. And we invite you to let our team know if there is anything we can do for you to make your visit today more enjoyable. chicago shakespeare on navy pier theater

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KARA RIOPELLE Managing Director

MEASURE FOR MEASURE

by WILLIAM SHAKESPEARE

Scenic & Projection Design

RASEAN DAVONTÉ JOHNSON Costume Design RAQUEL ADORNO Lighting Design MARÍA-CRISTINA FUSTÉ

Sound Design
ANDRÉ PLUESS

Hair & Make-up Design RICHARD JARVIE

Music Direction ORBERT DAVIS

Co-Arrangements & Composition

ORBERT DAVIS JORGE AMADO MOLINA Verse Coach

LIA MORTENSEN Dramaturgy

ANGELES TORRES

Movement Design

MELISSA BLANCO BORELLI Casting BOB MASON Production Stage Manager JINNI PIKE

directed by HENRY GODINEZ

Support provided by The Mary and Nick Babson Fund to Support Chicago Actors

Music Director and Composer Orbert Davis is the recipient of the Bob Tilles Music Chair, supported by the Gayle and Glenn R. Tilles Music Fund

Welcome. If we can help accommodate you during your visit, please speak with our House Manager. Please note that haze will be used during this performance. For your safety, we ask that you keep aisles and doorways clear. We request that you refrain from taking any photography and other video or audio recordings of the production.

The performance will run approximately 1 hour, 40 minutes with no intermission.

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Cast

- Duke of Havana Escalus, a judge Angelo, deputy to the Duke Lucio. friend to Claudio Mistress Overdone, a bawd Pompey, the clown Provost. warden of the prison Claudio, brother to Isabel Julietta. betrothed to Claudio Isabel. a novice in the Order of St. Clara Elbow, a constable Espuma, a singer Mariana, betrothed to Angelo Abhorson, an executioner Barnardine, a prisoner Francesca. a nun
- **KEVIN GUDAHL*** LANISE ANTOINE SHELLEY* ADAM POSS* **GREGORY LININGTON*** ANA SANTOS **ELIZABETH LEDO* ROBERT SCHLEIFER*** ANDRÉS ENRIQUEZ* FELICIA ODUH **CRUZ GONZALEZ-CADEL*** JOE FOUST* KIDANY CAMILO ALEJANDRA ESCALANTE* SÁNDOR MENÉNDEZ **DEBO BALOGUN* KIERRA BUNCH**

Understudies never substitute for listed players unless a specific announcement is made at the time of the performance: Debo Balogun* for *Angelo*; Kierra Bunch for *Mariana, Escalus, Provost*; Ajax Dontavius for *Claudio, Barnardine*; Tina El Gamal for *Pompey, Mariana, Francesca*; Dani Goldberg for *Espuma*; Sonia Goldberg for *Mistress Overdone, Pompey, Julietta*; Jalbelly Guzmán for *Julietta, Isabel, Francesca*; Joseph Aaron Johnson for *Abhorson, Barnadine, Elbow*; Michael Joseph Mitchell* for *Duke, Lucio*; Sándor Menéndez for *Elbow*; Felicia Oduh for *Isabel*; Jeff Parker* for *Duke, Lucio*; John Payne for *Espuma*; Laila Rodriques for *Escalus, Provost*; Arik Vega for *Claudio, Angelo.*

Production Stage Manager Assistant Stage Manager (*through October 16*)

Assistant Stage Manager (*beginning October 16*)

JINNI PIKE* SHANNON GOLDEN-STARR*

ELISABETH SCHAPMANN*

*denotes member of Actors' Equity Association.

Incidental music by Ernie Adams (*Drumkit*); Steve Eisen (*Flute; Alto, Tenor, and Baritone Saxophones*); Leandro Lopez Varady (*Piano*); Hayla Martinez Gonzalez (*Violin*); Stewart Miller (*Bass*); Norman Palm (*Trombone*); Jose Rendon (*Congas, Percussion*); Jonathan Wenzel (*Timbales*); Zara Zaharieva (*Violin*).

Playgoer's Guide

THE STORY

The laws of Havana have slept, unattended for years. Society has grown corrupt under the permissive rule of the Duke. To clean up the city and enforce its long-neglected laws, the Duke stages his departure, appointing in his absence the stainless Angelo as his deputy. Donning the disguise of a Franciscan friar, the Duke secretly returns to the city to observe Angelo and the outcome of his deputy's reforms.

He does not have long to wait as Angelo wastes no time in reviving a moribund statute that punishes fornication with death. The first victim is Claudio, Julietta's fiancé and father to her unborn child. Claudio's friend Lucio appeals to the accused man's sister, Isabel—a young novitiate preparing to take her sacred vows. She reluctantly agrees to appear before the deputy to plead for clemency. Angelo, overcome by desire for Isabel, concedes to yield up her brother—if she will first yield up her virginity to him. Attending her brother in prison, Isabel exposes this devil's bargain proposed by the Duke's new deputy. Claudio begs his sister to consent; in turn, she urges her brother to prepare for death.

Still in holy disguise, the Duke elaborately intercedes, arranging for Angelo's former betrothed, Mariana, to assume the place of Isabel in the assignation. He plans, too, for the head of a prisoner named Barnardine to assume the place of Claudio's under the executioner's sword; Barnardine, however, rejects the Duke's presumptive plans. As the citizens gather to watch, the Duke at last reveals himself, casting light into his own dark corners.

Profiles



DEBO BALOGUN

(Barnardine) CHICAGO SHAKESPEARE: Debut. CHICAGO: Light Falls, Red Rex, Zurich (Steep Theatre Company); graveyard shift (Goodman Theatre); Mary Shelley's Frankenstein

(Lookingglass Theatre Company); You Can't Take It with You, Fair Maid of the West (Oak Park Festival Theatre); Moon Man Walk (Definition Theatre); Bobby Pin Girls (Nothing Without a Company). **REGIONAL:** McCarter Theatre. FILM: The Christmas Pitch. **TELEVISION**: Power Book IV: Force (STARZ); Single Drunk Female (Freeform); Fargo (FX); Chicago Med (NBC); neXt (FOX). Balogun is an artistic associate with Oak Park Festival Theatre and ensemble member with Steep Theatre Company.



KIERRA BUNCH

(Francesca) CHICAGO SHAKESPEARE: Debut. CHICAGO: August Wilson's Two Trains Running, King Hedley II (Court Theatre); White (Definition Theatre); Recipe for

Disaster, Southern Gothic (Windy City Playhouse); Plantation (Lookingglass Theatre Company); UrbanTheater Company; Black Ensemble Theater; eta Creative Arts Foundation. **TELEVISION**: South Side (HBO Max); Shameless (Showtime); Chicago Med (NBC); Empire (FOX); Daytime Emmy Award-winning children's series Green Screen Adventures (WCIU). **AWARDS**: Jeff Award nominations for Performer in a Supporting Role for King Hedley II and Ensemble for Two Trains Running; Black Theater Alliance nomination for Best New Actress and Best Performance in an Ensemble.



KIDANY CAMILO (Espuma) CHICAGO SHAKESPEARE: Shakesfest: A Chicago Shakespeare Community Cabaret. REGIONAL: Creon in Oedipus El Rey (Indianapolis Shakespeare Company); José Mexicano

in Four Guys Named José and Una Mujer

Named María (Stageworks Theatre); Tom in These Shining Lives (Powerstories Theatre); Earthworm in James and the Giant Peach (ThinkTank Theatre); Jedadiah Schultz/et al. in The Laramie Project (The Space at 2106); José Boricua in Four Guys Named José and Una Mujer Named María (Spanish Lyric Theatre). DANCE: Decay, Anticipated (Mad Shak Dance Company). EDUCATION: MFA in acting, Purdue University (2022); BA in theatre arts, University of South Florida (2018). AWARDS: Theatre Tampa Bay emerging artist award (2018); Florida Theatre Conference All-Star Cast Award for Timmy Bell in Quilt (2017). www.kidanycamilo.com



ANDRÉS ENRIQUEZ

(Claudio) CHICAGO SHAKESPEARE: It Came From Outer Space. CHICAGO: Somewhere Over the Border (Teatro Vista); The Secret Council (First Folio Theatre);

Middle Passage (Lifeline Theatre); The Killing Game (A Red Orchid Theatre); A Gentleman's Guide to Love and Murder (Porchlight Music Theatre — Jeff Award nomination: Actor in a Principal Role), My Way: A Musical Tribute to Frank Sinatra (Theatre at the Center). **REGIONAL**: It Came From Outer Space (TheatreSquared); Montana Shakespeare in the Parks, Birmingham Children's Theatre, Colonial Williamsburg, Shawnee Theatre, Iowa Repertory. **TELEVISION**: Chicago PD (NBC). **EDUCATION**: MFA, University of Iowa. **ADDITIONAL CREDITS**: artistic ensemble, Lifeline Theatre.



ALEJANDRA ESCALANTE

(Mariana) CHICAGO SHAKESPEARE: All's Well That Ends Well. CHICAGO: 2666, The Upstairs Concierge, Measure for Measure, Song for the Disappeared (Goodman

Theatre). OFF BROADWAY: Dying City (Second Stage Theater). REGIONAL: The Taming of the Shrew (American Players Theatre); Othello (American Repertory Theater); Sense and Sensibility (Guthrie Theater); The Excavation of Mary Anning, Another Word for Beauty, Fingersmith (New York Stage and Film); Darwin in Malibu (Washington Stage Guild); 6 seasons with Oregon Shakespeare Festival, including productions of Measure for Measure, Romeo and Juliet, As You Like It, The Tenth Muse, A Midsummer Night's Dream, A Wrinkle in Time, The Tempest, Henry IV Parts 1 and 2, Othello, Love's Labor's Lost. EDUCATION: BFA, Boston University.



JOE FOUST (Elbow) CHICAGO SHAKESPEARE: 15 productions including Marionette Macbeth, The Winter's Tale, Romeo and Juliet, Henry IV Parts 1 and 2, Timon of Athens, Hamlet, Troilus and

Cressida, Twelfth Night. CHICAGO: Measure for Measure. A Christmas Carol. The Beard of Avon (Goodman Theatre); What the Butler Saw, Endgame (Court Theatre); Mother Courage And Her Children (Steppenwolf Theatre Company); Kabuki Medea (Wisdom Bridge Theater); The Seagull, Major Barbara (Remy Bumppo Theatre Company); Accidental Death of an Anarchist (Next Theatre); The Watson Intelligence, Spin, Santaland Diaries (Theater Wit); 10 productions with First Folio Theatre, and 3 seasons with Oak Park Festival Theatre. **REGIONAL:** title role in *Hamlet* (Nevermore Theatre); The 39 Steps, Around the World in 80 Days (Cleveland Play House); 5 productions with Milwaukee Shakespeare; Kabuki Achilles (People's Light): The Winter's Tale (Missouri Repertory Theatre); Romeo and Juliet (River Styx); 20 seasons acting, writing, and directing with Peninsula Players. Foust is a founding member of Defiant Theatre, where credits include directing and co-writing Action Movie: the Play and Ubu Raw. TELEVISION: Parks and Recreation, Chicago Fire (NBC): Normal (HBO); Early Edition (CBS); Proven Innocent (FOX); 61st Street (AMC).



CRUZ GONZALEZ-CADEL

(Isabel) CHICAGO SHAKESPEARE: Debut. CHICAGO (select): Hope: Part II of a Mexican Trilogy, The Abuelas, La Havana Madrid, i put the fear of mexico in 'em

(Teatro Vista); The Notebooks of Leonardo Da Vinci (Goodman Theatre). Marv Shellev's Frankenstein (Lookingglass Theatre Company); Lela & Co. (Steep Theatre, Jeff Award - Performer in a Principal Role): The Tragedy of Othello, The Moor of Venice, Electra (Court Theatre); You on the Moors Now (The Hypocrites); The Compass (Steppenwolf Theatre Company). FILM: Batman v Superman: Dawn of Justice. TELEVISION: Fargo (FX), Chicago Med (NBC), The Chi (Showtime), Empire (Fox). EDUCATION: BA in theatre arts, Universidad del Salvador. Buenos Aires. Argentina. Gonzalez-Cadel is an ensemble member and artistic producer at Teatro Vista. AWARDS: 2021 3Arts Make a Wave grantee.



KEVIN GUDAHL (Duke) CHICAGO SHAKESPEARE: As You Like It. The King's

As fou Like II, The King's Speech, Hamlet, Schiller's Mary Stuart, Tug of War: Foreign Fire and Civil Strife, Pericles, King Lear, The Merry Wives of

Windsor, Henry VIII, The School for Lies, Elizabeth Rex, Brutus in Julius Caesar, Fredrik in A Little Night Music. Hal in Henry IV Parts 1 and 2, Kayama in Pacific Overtures; title roles in Macbeth, Antony and Cleopatra, Troilus and Cressida. CHICAGO: Court Theatre, Goodman Theatre, Writers Theatre, Marriott Theatre, Northlight Theatre, Remy Bumppo Theatre Company, Drury Lane Theatre, Victory Gardens Theater. REGIONAL: The National Theatre, Washington, DC. **INTERNATIONAL:** 5 seasons with Stratford Festival, Canadian Stage, Donmar Warehouse, Royal Shakespeare Company (CST tour). FILM: While You Were Sleeping. Home Alone III, The Poker House. TELEVISION: The Shining Girls (Apple TV+); Chicago Fire, Crisis (NBC); Boss (STARZ); Empire, The Chicago Code (FOX); Early Edition (CBS). Gudahl is a multiple Jeff Award recipient, and is a frequent CST verse coach and Folio instructor.



ELIZABETH LEDO

(Pompey) CHICAGO SHAKESPEARE: All's Well That Ends Well, The King's Speech, Tug of War: Civil Strife, A Midsummer Night's Dream, As You Like It, !u About Nothin'

Amadeus, Funk It Up About Nothin'. CHICAGO: Uncle Vanva. The Secret Garden. Tartuffe, The Illusion (Court Theatre); The Matchmaker, Boleros for the Disenchanted, A Christmas Carol (Goodman Theatre): Homebody/Kabul, Morningstar (Steppenwolf Theatre Company); Steel Magnolias, Mamma Mia!, The Odd Couple, Barefoot in the Park (Drury Lane Theatre): Northlight Theatre, Writers Theatre, Lookingglass Theatre Company, Victory Gardens Theatre. About Face Theatre. and First Folio. NATIONAL TOUR: The King's Speech, REGIONAL: Syracuse Stage, Indiana Repertory Theatre, Renaissance Theaterworks, American Players Theatre, and over 20 productions with Milwaukee Repertory Theatre. TELEVISION/VOICEOVER: numerous TV roles in Chicago as well as voice overs for commercials, video games and a dozen episodes of The Twilight Zone Radio Dramas. EDUCATION: Loyola University of Chicago, Ledo was a 2016 Lunt-Fontanne Fellow mentored by Jason Alexander.



GREGORY LININGTON

(Lucio) CHICAGO SHAKESPEARE: verse coach for All's Well That Ends Well. CHICAGO: Goodman Theatre, Northlight Theatre. OFF BROADWAY: Brooklyn

Academy of Music, Joe's Pub. **REGIONAL:** Milwaukee Repertory Theater, Berkeley Repertory Theatre, Seattle Repertory Theatre, Yale Repertory Theatre, Ford's Theatre, Arena Stage, Shakespeare Theatre Company, Theater J, The Kennedy Center, Shakespeare Center of Los Angeles, Center Theatre Group, 12-year company member including 22 productions and 5 world premieres (Oregon Shakespeare Festival), and 5-year company member (Misery Loves Company). **TELEVISION**: *Station Eleven* (HBO Max); *Fargo* (FX); *Shining Girls* (Apple TV+); Chicago Med, Chicago P.D., The West Wing (NBC); Grey's Anatomy (ABC); Shameless (Showtime): Maior Crimes (TNT). EDUCATION: actor training program, Pacific Conservatory of the Performing Arts; 12 years with Scott Kaiser (Oregon Shakespeare Festival); 2 years with Ron Daniels (American Repertory Theater, The Other Place Theater). AWARDS: Helen Hayes Award (Who's Afraid of Virginia Woolf); 2022 Lunt-Fontanne Fellow. Linington has taught for Northwestern University. DePaul University, Lake Forest College, Aurora University, Georgetown University, Southern Oregon University, Shakespeare Theatre Company, and the Oregon Shakespeare Festival. gregorylinington.com.



SÁNDOR MENÉNDEZ

(Abhorson) CHICAGO SHAKESPEARE: Debut. CHICAGO: Juan Preciado in Pedro Páramo (Goodman Theatre/ Teatro Buendía, Cuba); Aguijón Theater.

INTERNATIONAL: 10-year company member and various productions including international theater festivals (Teatro Buendía, Cuba). Menéndez is a Cuban actor, director, and teaching artist. He has directed numerous productions, with standouts such as the world premieres of Abel González Melo's *Within and Epopeya*, Rey Andujar's *Adverses*, and Ariel Dorfman's *Death and the Maiden*. EDUCATION: Havana's Instituto Superior de Arte.



FELICIA ODUH (Julietta) CHICAGO SHAKESPEARE: Debut. CHICAGO: Hand to God (Paramount Theatre). REGIONAL: Pipeline (TheatreWorks). TELEVISION: Shining Girls (Apple TV+); 4400 (The

CW). EDUCATION: BA in communications, theatre, acting for screen and playwriting modules (Northwestern University). AWARDS: Reva & David Logan Foundation Artist Grant 2021.



ADAM POSS (Angelo) CHICAGO SHAKESPEARE: Debut. CHICAGO: Oedipus in Oedipus el Rey, Queen (Victory Gardens Theater); A Doll's House (Writers Theatre); 2666, Teddy Ferrara, The Magic

Play, The Solid Sands Below, A Christmas Carol (Goodman Theatre): 1984. Animals Out of Paper (Steppenwolf Theatre Company); The Lake Effect, Scorched (Silk Road Theatre Project): Passage (Remy Bumppo Theatre Company); The Beats (16th Street Theater) **REGIONAL**: Lady Macbeth in Robert O'Hara's Macbeth (Denver Center Theatre); Actors Theatre of Louisville, Studio Theatre, Milwaukee Repertory Theater, Indiana Repertory Theatre, Kansas City Repertory Theatre, Ensemble Theatre Company, TheatreWorks. FILM: The Middle Distance, Bar Fight!, Another Happy Day, All Happy Families, The Drunk, The King of U.R.L.'s, Speed Dating. TELEVISION: Paper Girls (Amazon), Chicago Med, Chicago Fire, Chicago PD (NBC), The Big Leap, Empire, Controversy, No Apologies, The Chicago Code, The Mob Doctor, Crisis (FOX), Shameless (Showtime). EDUCATION: BFA, The Theatre School DePaul University.



ANA SANTOS (Mistress Overdone) CHICAGO SHAKESPEARE: Debut. CHICAGO: La Gran Tirana: Descarga Dramatica, Casa Propia, Romeo and Juliet, Epopeya (Aguijón Theater); In the Heights,

Just Like Us (Visión Latino Theatre Company). **REGIONAL:** La Casa de Bernarda Alba (LatinUs Theater Company). **INTERNATIONAL:** Exersice of Style (Franche-Comté Theater Festival); Six Characters in Search of an Author, Hamlet, Gato Negro, The Chairs (Atelier Teatral). **EDUCATION:** University of Nebrija, Madrid, and University of Puerto Rico. **AWARDS:** 2018 3Arts Make a Wave, 2019 Alta Award - Outstanding Solo Performance and Outstanding Actor in a Principal Role, 2020 Chicago Latino Best Actress Award.



ROBERT SCHLEIFER

(Provost) CHICAGO SHAKESPEARE: Debut. CHICAGO: The Heart Is a Lonely Hunter (Steppenwolf Theatre Company); A Christmas Carol (Goodman

Theatre); Hamlet Dreams, Equus, Our Town, Pope Joan (Bailiwick Chicago): Police Deaf Near Far (Stage Left Theatre); Susan Zeder's The Edge of Peace (Northwestern University): Signs (The Gift Theatre Company). NATIONAL BROADWAY TOUR: Big River (Deaf West Theatre). REGIONAL: A Thousand Faces: The Lon Chaney Musical (The Encore Musical Theatre Company); Our Town (Actors Theatre of Louisville); Much Ado About Nothing (Amaryllis Theatre Company); The Tempest (Milwaukee Shakespeare); The Edge of Peace (Seattle Children's Theatre). OPERA: Bernstein's Mass (Lawrence University Opera). **EDUCATION:** Rochester Institute of Technology, University of Rochester, Northwestern University. AWARDS: After Dark Outstanding Performance (Equus), Best Ensemble (Police Deaf Near Far), Jeff Award (Musical, Pope Joan), 3Arts Award, 3Arts Fellowship (University of Illinois -Chicago), Kathryn V. Lamkey Award. Instagram: @robertimages www.robertschleifer.com



LANISE ANTOINE SHELLEY

(Escalus) CHICAGO SHAKESPEARE: Short Shakespeare productions of Macbeth, A Midsummer Night's Dream, Shakespeare in the Parks The Comedy of Errors.

CHICAGO: Lookingglass Theatre Company, Goodman Theatre, Steppenwolf Theatre Company. REGIONAL: American Repertory Theater, Outside the Wire; Santa Cruz Shakespeare, Kansas City Repertory Theatre, Indiana Repertory Theatre; and 5 years as resident company member of Milwaukee Repertory Theater. INTERNATIONAL: Macbeth, Aeneid, All My Sons (Stratford Shakespeare Festival); Nutcracker Turbo (Moscow Art Theatre). FILM: Discovery World, Fresh Hell, I Didn't Mean to Go Mental, The Inner Room, Macbeth HD. TELEVISION: Saturdays (Disney); Empire (FOX), Chicago Fire, Chicago Med (NBC). EDUCATION: MFA, ART/ MXAT, Harvard University; BFA, Cornish College of the Arts; Certificate, British American Drama Academy in Oxford, England. AWARDS: Fellowships include Stratford Shakespeare Festival's Chicago Fellow 2016, Victory Gardens Theater's Directing Fellow 2019, and Drama League Classical Directing Fellow 2021. www. Ianiseantoineshelley.com @lantoines



AJAX DONTAVIUS

(Understudy) CHICAGO SHAKESPEARE: Debut. CHICAGO: Fences (American Blues Theater); Middle Passage (Lifeline Theatre); MiLK: Podcast Play (Ma'at Production

Association of Afrikan Centered Theatre). **TELEVISION:** *Chicago PD* (NBC); *61st Street* (AMC). EDUCATION: BFA in acting, Chicago College of Performing Arts of Roosevelt University.



TINA EL GAMAL

(Understudy) CHICAGO SHAKESPEARE: Debut. CHICAGO: Through the Elevated Line, Twice, Thrice, Frice (Silk Road Rising); I Call My Brothers (Interrobang Theatre

Project); Much Ado About Nothing (Oak Park Festival Theatre); Young Playwrights Festival (Pegasus Theatre Chicago); Passage (Remy Bumppo Theatre Company); Light Falls (Steep Theatre Company). EDUCATION: BFA in theater performance, University of Illinois Chicago. El Gamal is the managing director of Jackalope Theatre Company and was featured in New City's Players 50, 2022.



DANI GOLDBERG

(Understudy) CHICAGO SHAKESPEARE: Debut. CHICAGO: Robin in Something Rotten!, Tomás and the Library Lady, Re: Click (Northwestern University); *The Emperor's New Clothes* (Virginia Wadsworth Wirtz Center for the Performing Arts); Feste in *Twelfth Night* (Lovers and Madmen); Protagonist in *Outdoor Bird* (Lipstick Theatre); *Godspell* (Arts Alliance Illinois); *Without Wings* (Purple Crayon Players); *State of the Art* (The Waa-Mu Show). FILM: *Grief Night Club.* EDUCATION: BA in theatre and Certificate in musical theatre, Northwestern University, Kibbutz Contemporary Dance Company Intensive, The Actors Gymnasium. Goldberg is a teaching artist at The Play Group Theatre in White Plains, New York. (they/them)



SONIA GOLDBERG

(Understudy) CHICAGO SHAKESPEARE: Debut. CHICAGO: Songs for Nobodies (Northlight Theatre); Once Upon a Mattress (Theo Ubique Cabaret Theatre); Wake

Up, Brother Bear! (Chicago Children's Theatre); *The Man Who Was Thursday* (Lifeline Theatre); *I Am Going to Die Alone and I Am Not Afraid* (Prop Thtr); *As You Like It, Twelfth Night* (Midsommer Flight); *The Snow Queen* (Filament Theatre). **REGIONAL**: *King Lear, Twelfth Night* (Montana Shakespeare in the Parks). **EDUCATION**: BA in theatre, Butler University; Certificates from LAMDA and The Moscow Art Theatre School.



JALBELLY GUZMÁN

(Understudy) CHICAGO SHAKESPEARE: Debut. CHICAGO: Romeo and Juliet (Teatro Vista); Killed a Man (Joking) (First Floor Theater/The Sound); Virgins

(Jackalope Theatre Company); Laced (About Face Theatre). **REGIONAL**: West Side Story (The Encore Musical Theatre Company). **EDUCATION**: BFS in musical theatre, Chicago College of Performing Arts, Roosevelt University.



JOSEPH AARON JOHNSON

(Understudy) CHICAGO SHAKESPEARE: All's Well That Ends Well, DREAM: A Community Reimagining of A Midsummer Night's Dream. CHICAGO: As You

Like It (Forest Park Theatre Company). **EDUCATION:** New York University, Meisner Studio. BA in theatre, University of Illinois at Chicago.



MICHAEL JOSEPH

MITCHELL (Understudy) CHICAGO SHAKESPEARE: The Wizard in The Wizard Of Oz, Sir Davison/Count Bellievre in Mary Stuart. CHICAGO: Spring Awakening (Porchlight

Music Theatre); Will Shakespeare in Elizabeth Rex (Oak Park Festival Theatre); My Fair Ladv (Lyric Opera of Chicago): Assassination Theater (Museum of Broadcast Communications); A Midsummer Night's Dream. The Winter's Tale. The Merchant of Venice (First Folio Theatre): The Goat or. Who is Sylvia? (Remy Bumppo Theatre Company); Underneath the Lintel (City Lit Theater Company); Scrooge, Bob Cratchit in A Christmas Carol (Drury Lane Theatre). **REGIONAL:** Asolo Repertory Theatre, Syracuse Stage, Indiana Repertory Theatre, BoarsHead Theater, Colonial Theatre. FILM: Falselv Accused: Scrooge & Marlev. TELEVISION: Chicago Fire (NBC). EDUCATION: Drake University; National Theater Institute; Théâtre des Amandiers, France.



JEFF PARKER

(Understudy) CHICAGO SHAKESPEARE: As You Like It (2021, 2011), The King's Speech, King Charles III, Cymbeline, The Three Musketeers, Timon of Athens: understudy in

Schiller's Mary Stuart, Red Velvet. CHICAGO: Parade, Days Like Today, Isaac's Eye (Writers Theatre); Wonderful Town, Objects in the Mirror, Camino Real, Bounce, Turn of the Century, Floyd Collins, The House of Martin Guerre (Goodman Theatre); Mamma Mial, Young Frankenstein (Drury Lane

Theatre); Discord, Mothers and Sons (Northlight Theatre): The Secret Garden (Court Theatre): Samsara (Victory Gardens Theater); The Brother/Sister Plays (Steppenwolf Theatre Company): Nine (Jeff Award nomination, Porchlight Music Theatre). REGIONAL: Candide (Huntington Theatre Company): My Fair Lady (Asolo Repertory Theatre); 1776 (American Conservatory Theater); Boy Gets Girl (Manhattan Theatre Club); The American in Me (Magic Theatre): Winesburg, Ohio (Kansas City Repertory Theatre). TELEVISION: Chicago Med, Chicago PD (NBC); Soundtrack (Netflix) The Big Leap, Empire, Next, Proven Innocent, Prison Break (FOX): EDUCATION: BFA in acting. University of Southern California.



LAILA RODRIQUES

(Understudy) CHICAGO SHAKESPEARE: Debut. CHICAGO: All Quiet on the Western Front (Red Tape Theatre), Letters Home (Griffin Theatre). EDUCATION: BFA in

acting, DePaul University.



HENRY GODINEZ

(Director) CHICAGO SHAKESPEARE: Directing debut. CHICAGO: Fannie, American Mariachi, Boleros for the Disenchanted, The Cook, Sins of Sor Juana, Zoot

Suit. Electricidad. Feathers and Teeth. Cloud Tectonics. A Christmas Carol (Goodman Theatre); Water by the Spoonful (Court Theatre): Last Stop on Market Street, A Year with Frog and Toad (Chicago Children's Theatre); Anna in the Tropics (Victory Gardens Theater); The Crossing, Broken Eggs, Santos and Santos (Teatro Vista). REGIONAL: Seattle Repertory Theatre, Oregon Shakespeare Festival, Asolo Repertory Theatre, Arena Stage, Studio Theatre, Dallas Theatre Center, Cleveland Play House, The Eugene O'Neill Theater Center, Yale Repertory Theatre, Signature Theatre. The Children's Theatre Company, Denver Center Theatre. He is chair and professor of theatre at Northwestern University and resident

artistic associate at Goodman Theatre. As an actor, Godinez has frequently appeared on Chicago Shakespeare's stages in Cymbeline, Much Ado About Nothing, King John, King Lear, Henry V, Twelfth Night, and Troilus and Cressida.

RASEAN DAVONTÉ JOHNSON

(Scenic & Projections Designer) CHICAGO SHAKESPEARE: It Came From Outer Space. CHICAGO: The Brothers Size The Great Leap. Ms. Blakk for President. La Ruta. The Burn, You Got Older, BLKS (Steppenwolf Theatre Company): Frankenstein, Lula Del Ray, Fjords (Manual Cinema); Her Honor Jane Byrne (Lookingglass Theatre); Fannie (Goodman Theatre). OFF BROADWAY: The Public Theatre. The Sheen Center. **REGIONAL:** Yale Repertory Theatre, Long Wharf Theatre, Oregon Shakespeare Festival, Geva Theatre Center, McCarter Theatre Center, Woolly Mammoth Theatre, Alliance Theatre, Seattle Rep. INTERNATIONAL: Farewell Mv Concubine (Ningbo Song and Dance Theatre); Damage Jov (BFloor Theatre). OPERA: The Central Park Five (Portland Opera); Freedom *Ride* (Chicago OperaTheatre); *Die Kathrin* (Chicago Folks Operetta); Blue (Toledo Opera); La Cenerentola (Yale Opera); Cunning Little Vixen (Opera Theatre at Yale College). EDUCATION: MFA in stage design. Yale University School of Drama. AWARDS: Joseph Jefferson Award, Michael Maggio Emerging Designer Award, Robert L. Tobin Director-Designer Showcase. Johnson is an adjunct at Columbia College Chicago.

RAQUEL ADORNO (Costume Designer) CHICAGO SHAKESPEARE: I, Banquo. CHICAGO: Intimate Apparel (Northlight Theatre): Wife of a Salesman (Writers Theatre); The Tragedy of Othello, The Moor of Venice (Court Theatre); Mies Julie (Victory Gardens Theater); Unelectable You (The Second City); D.O.A. (Strawdog Theatre Company); Murder Ballad, CARRIE (Bailiwick Chicago). **REGIONAL:** The Tempest, Intimate Apparel (Utah Shakespeare Festival); A Raisin in the Sun. The Taming of the Shrew. Cymbeline. A Doll's House, A Doll's House, Part 2 (American Players Theatre), EDUCATION: MFA, Northwestern University. AWARDS: The Michael Maggio Award 2022, The Michael Merritt Academic Achievement Prize for Collaborative Design 2019. www.raqueladorno.com

MARÍA-CRISTINA FUSTÉ (Lighting Designer) CHICAGO SHAKESPEARE: Debut CHICAGO American Mariachi (Goodman Theatre). BROADWAY: Jagged Little Pill, 2021 Remount Associate LD. OFF BROADWAY: Songs About Trains (Working Theater/Radical Evolution); Fur, Mud, The Conduct of Life (Boundless Theatre Company). **REGIONAL:** Cleveland Playhouse, Alabama Shakespeare Festival, Bay Street Theater; Anna in the Tropics (Barrington Stage Company); Airness (Geva Theatre Center); Children of Eden (Aurora Theatre); Sweat (People's Light Theater); In the Heights (Westport Country Playhouse): The Heath (Merrimack Repertory Theater). OPERA: Cecilia Valdés (Teatro Colón); Tosca, Bluebeard's Castle, Madama Butterfly, Don Pasquale, L'Elisir d'Amore (Ópera de Puerto Rico), EDUCATION: MFA in lighting design. NYU's Tisch School of the Arts. AWARDS: Princess Grace Award 2018, Suzi Bass Award 2016/2017, Nomination for Outstanding Lighting Design on a Musical 2019 (Atlanta, GA). Fusté is the executive artistic director of Boundless Theatre Company: www.boundlesstheatre.org. www.mcfuste.com

ANDRÉ PLUESS (Sound Designer) CHICAGO SHAKESPEARE: Macbeth. Romeo and Juliet. CHICAGO: Goodman Theatre, Steppenwolf Theatre Company, Court Theatre, BROADWAY: Good Night Oscar (Belasco Theatre); The Minutes (Cort Theatre/Studio 54); 33 Variations (The Eugene O'Neill Theatre); I Am My Own Wife (Lyceum Theatre); Metamorphoses (Circle in the Square), OFF BROADWAY: The Clean House (Lincoln Center); Milk Like Sugar, BFE (Playwrights Horizons). REGIONAL: Oregon Shakespeare Festival, Center Theatre Group, Yale Repertory Theatre, Arena Stage, Berkeley Repertory Theatre, Williamstown Theatre Festival, La Jolla Playhouse, Huntington Theatre Company, South Coast Repertory. AWARDS: multiple Joseph Jefferson Awards, Ovation Award, New York Drama Critics' Circle Award, Barrymore Award, Helen Hayes Award, Drama Desk Award, Lucille Lortel nominations for composition and design. Pluess is an ensemble member of Lookingglass Theatre Company.

RICHARD JARVIE (Hair & Make-up Designer) CHICAGO SHAKESPEARE: As You Like It Emma, The King's Speech, The Wizard of Oz, Romeo and Juliet, Hamlet, A Midsummer Night's Dream. Nell Gwvnn. Peter Pan - A Musical Adventure, Macbeth, Schiller's Mary Stuart, Red Velvet, The Taming of the Shrew. Madagascar. Shakespeare in Love; Chicago Shakespeare in the Parks productions of The Comedy of Errors, A Midsummer Night's Dream, and Romeo and Juliet; Short Shakespeare! productions of Romeo and Juliet, A Midsummer Night's Dream: Macbeth. Love's Labor's Lost. King Charles III; the inaugural season of Chicago Shakespeare on Navy Pier. CHICAGO: Goodman Theatre. Court Theatre. Steppenwolf Theatre Company, Drury Lane Theatre Oakbrook, 28 years with Lyric Opera of Chicago, 11 as wig master and make-up designer. REGIONAL: Alliance Theatre, McCarter Theatre, Guthrie Theater (wig master), OPERA: Atlanta Opera, San Francisco Opera, Hawaii Opera, Chicago Opera Theatre, Saint Louis Opera, Spoleto Festivals of Charleston, South Carolina, and Italy. INTERNATIONAL: Tom Patterson Theatre in Stratford, Ontario.

ORBERT DAVIS (Music Director/

Arrangements/Composition) CHICAGO SHAKESPEARE: Debut. CHICAGO: Chicago Jazz Philharmonic (co-founder/artistic director); Discover Music Discover Life (cofounder/CEO); Paradise Blue (composer, TimeLine Theatre Company); Mountaintop (trumpet soloist, Court Theater). REGIONAL: Joe Turner's Come and Gone (sound design team/composer, Missouri Repertory Theatre). FILM: DuSable to Obama: Chicago's Black Metropolis (composer, WTTW/ PBS), Road to Perdition (jazz consultant/ arranger/band leader); Beauty Rises: Four Lives in the Arts (featured artist/composer. WTTW/PBS); Infiniti in Black (featured artist, composer); The Babe (arranger/band leader): Jonathan Young in The Roommate. EDUCATION: BA in trumpet performance, DePaul University; MA in jazz pedagogy, Northwestern University; Honorary Doctorate in humane letters, Governor's State University. AWARDS: Jeff Award - Best Original Compositions, Emmy Award - Best original music/music production, DuSable to Obama. Davis is the host of The Real Deal with Orbert Davis on 90.9FM WDCB.

JORGE AMADO MOLINA (Co-Arrangements & Composition) CHICAGO SHAKESPEARE: Debut. FILM: El mundo de Nelsito, Aislados. DOCUMENTARY: Súlkary, Ramiro... siempre la danza. DANCE: Allegro danzante, La meta. EDUCATION: BA in composition, University of the Arts (Cuba); BA in violin performance, University of the Arts (Cuba). AWARDS: Ojalá Symphonic Creation Prize (2018), First Prize of the String Quartet Composition Competition "Nuestra América" (2019, Mexico), Cubadisco 2022 Award. DISCOGRAPHY: Ofrenda. He is currently a teacher at the National School of Music of Cuba.

MELISSA BLANCO BORELLI (Movement Designer) CHICAGO SHAKESPEARE:

Debut. CHICAGO SHARESPEARE: Debut. CHICAGO: artistic director and choreographer *Danceworks*, Northwestern University. EDUCATION: PhD in critical dance studies, University of California, Riverside, MA, University of Southern California, BA, Brown University. Blanco Borelli is an associate professor and director of the dance program at Northwestern University and teaches courses across theater, dance, and performance studies.

MAYA VINCE PRENTISS (Fight

Choreographer) CHICAGO SHAKESPEARE: Romeo and Juliet, CHICAGO: Clvde's, How to Catch Creation, School Girls; or, the African Mean Girls Play (Goodman Theatre); An Octoroon (Definition Theatre); Marie Antoinette and the Magical Negroes (The Story Theatre); Eclipsed (Pegasus Theatre Company). REGIONAL: School Girls; or, the African Mean Girls Play (TheatreSquared); As You Like It, Pride and Prejudice, Caesar (Illinois Shakespeare Festival): Origin Story (Illinois Theatre). FIGHT CHOREOGRAPHY: Steppenwolf Theatre Company, Definition Theatre, The Story Theatre, The Impostors Theatre, DIALECT COACHING: Goodman Theatre, The House Theatre of Chicago. FILM: Jade. TELEVISION: The Chi (Showtime) EDUCATION: BFA in drama, Spelman College; MFA in acting, University of Illinois Urbana-Champaign, AWARDS: Jeff Award-Best Fight Choreography for Ethiopianamerica.

LIA MORTENSEN (Verse Coach) CHICAGO

SHAKESPEARE: Romeo and Juliet Pericles Measure for Measure, All's Well That Ends Well. CHICAGO: Graveyard Shift, Rabbit Hole (Goodman Theatre): Mystery of Love and Sex, Company (Writers Theatre); An Inspector Calls, Night and Day (Remy Bumppo Theatre Company): Cymbeline (First Folio Theatre); Faith Healer (The Den Theatre); The Big Meal (American Theater Company); City of Conversation, Ten Chimneys, Lady Windermere's Fan, Sky Girls, Talley's Folly (Northlight Theatre); No Wake (Route 66 Theatre): Merchild (16th Street Theatre); Closer, Faith Healer (Steppenwolf Theatre Company); Fighting Words (Rivendell Theatre Ensemble): Well, A Doll's House, Macbeth, The Illusion (Next Theatre Company): Ghosts, All's Well That Ends Well, Measure for Measure, Serious Money (Court Theatre). FILM: A Nightmare on Elm Street (2010), Blink, Consumed, Market Value, View from Tall. Resurrecting McGinns. Soul Sessions. TELEVISION: Empire, Chicago Code, (FOX); Shameless (Showtime); Chicago Med, Chicago Fire, Crisis (NBC); Mix Tape (Netflix); Electric Dreams (Amazon Prime); Easy Abby (YouTube TV); The Onion (IFC); Family Practice (ABC).

SARAH SCANLON (Intimacy Director) CHICAGO SHAKESPEARE: It Came From Outer Space, All's Well That Ends Well, As You Like It. CHICAGO: Selected credits include Zurich (Steep Theatre); Djembe! The Show (Apollo Theatre Chicago); / Know My Own Heart, Southern Comfort (Pride Films & Plays); Between Riverside and Crazv (Redtwist Theatre); Head Over Heels (Kokandy Productions); Mad Beat Hip & Gone (Promethean Theatre Ensemble): The Rover (DePaul University); Legally Blonde (Northwestern University); Neither (Lifeline Theatre), REGIONAL: As You Like It (Milwaukee Repertory Theater). TELEVISION: Ripple Effects (Apple+); Somebody Somewhere (HBO): The Chi (Showtime): Finesse (VAM Studios); Fargo (FX); Damaged Goods (VAM Studios). EDUCATION: MFA in acting. American Repertory Theatre/Moscow Art Theatre School; Intimacy for the Stage Instructor: Oregon Shakespeare Festival. The Raleigh Little Theatre. Scanlon is a certified intimacy director and coordinator with IDC Professionals and Intimacy Directors International.

MARIA DE LOS ANGELES TORRES

(Dramaturg) is a distinguished Liberal Arts & Sciences professor of Latin American and Latino studies at the University of Illinois Chicago. She has written extensively on Latinos. Cuba, and Cuban exiles and has authored In the Land of Mirrors: The Politics of Cuban Exiles in the United States and The Lost Apple: Operation Pedro Pan, Cuban Children in the US and the Promise of a Better Future: co-authored Citizens in the Present: Civically Engaged Youth in the Americas, edited By Heart/De Memoria: Cuban Women's Journeys in and Out of Exile and co-edited Borderless Borders Latinos, Latin American and the Paradoxes of Interdependence and Global Cities and Immigrant: The Case of Chicago and Madrid. She has recently completed a manuscript The Elusive Present: Democracy's Time in *Cuban Thought* and is working on a project on the impact of Cuba's war in Angola on Cubans on the island and abroad. She is an interdisciplinary scholar who has contributed to art history projects, including compiling a virtual collection of One Hundred Years of Chicago Latino Art and Chicago Latino Art Virtual Gallery.

HAMID DEHGHANI (Assistant Director) CHICAGO SHAKESPEARE: Debut. CHICAGO: Bengal Tiger at the Baghdad Zoo. Eurvdice. A Moment of Silence (Northwestern University); Reportage of a Room, Story in a Box, Picnic (Grass Studio Theatre); The Lady from the Sea (assistant director, Court Theatre). INTERNATIONAL: Sohrab's Transgression (Entezami Theater, Tehran): From the Environs of Milad (Iranshahr Theater); Nathan and Tabileth (Khurshid Theatre), OPERA: Eurvdice (assistant director, The Metropolitan Opera). EDUCATION: MFA in directing, Northwestern University. AWARDS: Best Director, Playwriting, and Acting awards from various international festivals in Iran.

JINNI PIKE (Stage Manager) CHICAGO SHAKESPEARE: It Came From Outer Space, The King's Speech, SIX, Schiller's Mary Stuart, Ride the Cyclone. CHICAGO: Sweat, Kinky Boots, Beauty and the Beast, The Producers, The Wizard of Oz, Once, Elf the Musical, Sweeney Todd, The Little Mermaid, Hairspray, The Who's Tommy (Paramount Theatre); Nightwatch (Goodman Theatre); Bakersfield Mist, Danny Casolaro Died for You, The How and the Why, A Raisin in the Sun, Wasteland (TimeLine Theatre Company); Hillary and Clinton (Victory Gardens Theater). **REGIONAL:** 8 seasons as production stage manager with Heart of America Shakespeare Festival (Kansas City, MO); 3 seasons as production stage manager and 25 productions at Unicorn Theatre (Kansas City, MO); A Christmas Carol (Kansas City Repertory Theatre).

SHANNON GOLDEN-STARR (Assistant Stage Manager, through October 16) CHICAGO SHAKESPEARE: I. Banquo. Short Shakespeare! The Comedy of Errors, Q Brothers Christmas Carol, Fight Night, Shakespeare in the Parks production of A Midsummer Night's Dream. CHICAGO: Frankenstein, Act(s) of God. Plantation!. Hard Times. Moby Dick. Thaddeus and Slocuum: A Vaudeville Adventure (Lookingglass Theatre Company); The Very Hungry Caterpillar, Frederick (Chicago Children's Theatre): The King of the Yees, Uncle Vanya, Carlyle, Soups Stews and Casseroles: 1976, Feathers and Teeth (Goodman Theatre): The Mutilated. Simpatico (A Red Orchid Theatre); This Wonderful Life (American Blues Theater). **REGIONAL:** Peninsula Players Theatre. EDUCATION: BS in stage management, Ball State University.

ELISABETH SCHAPMANN (Assistant Stage Manager, beginning October 16) CHICAGO SHAKESPEARE: As You Like It, All's Well That Ends Well, Remember This: The Lesson of Jan Karski. CHICAGO: Where We Belong (Goodman Theatre). EDUCATION: BFA in stage management, University of Illinois at Urbana-Champaign.

BOB MASON (*Casting Director*) is celebrating his 22nd anniversary as CST's casting director, where his credits include over 150 productions and programs and 35 plays in Shakespeare's canon. In addition to numerous productions with Barbara Gaines, other productions of note include: a host of Sondheim musicals (*Follies, Sunday in the Park with George, A Little Night Music, Passion Road Show, Gypsy,* directed by Gary Griffin); *SIX* (CST, American Repertory Theater, Citadel Theatre, Ordway Center for the Performing Arts, Broadway—Tony

Award Nominee); Ride the Cyclone directed by Rachel Rockwell (CST, McCarter Theatre, MCC. 5th Avenue/ACT. Alliance Theatre): Rose Rage: Henry VI, Parts 1, 2 and 3, directed by Edward Hall (CST, The Duke on 42nd Street); and The Molière Comedies, directed by and starring Brian Bedford. He also directed and co-created Shakespeare Tonight! with Beckie Menzie, as part of CST's Shakespeare 400 Festival. Prior to casting, Mason enjoyed a career as a Jeff Award-winning actor and singer. He has been a visiting educator for Northwestern University, the School at Steppenwolf, the Guthrie BFA program, Acting Studio Chicago, and DePaul, Columbia, and Roosevelt University, among others.

RICK BOYNTON (Creative Producer) focuses on current and future artistic planning and production, as well as the development of all new plays, musicals, and adaptations for Chicago Shakespeare Theater (CST). Projects include: The Notebook, It Came From Outer Space, SIX (CST, American Repertory Theater, Citadel Theatre, Ordway Center for the Performing Arts, Broadway-Tony Award Nominee), The Book of Joseph (CST, Everyman Theatre, Off Broadway as The Lucky Star), Ride the Cyclone (CST, McCarter Theatre, MCC. 5th Avenue/ACT. Alliance Theatre). Sense and Sensibility (CST, Old Globe), Cadre (co-director) (CST, Johannesburg, Grahamstown, Edinburgh, Vancouver), Othello: The Remix (CST, London, Germany, Edinburgh, South Korea, New York), Funk It Up About Nothin' (CST, Edinburgh, Australian tour, London), A Flea in Her Ear (CST, Williamstown Theatre Festival), The Three Musketeers (CST, Boston, London). The Emperor's New Clothes, The Adventures of Pinocchio, Murder for Two (CST, New York), and The Feast: an intimate Tempest (in collaboration with Redmoon). Former artistic director of The Marriott Theatre and multiple Jeff Award-winning actor, he has starred in productions nationally, including CST's production of A Flea in Her Ear as Camille (Jeff Award, After Dark Award), As casting director/associate at Jane Alderman Casting, projects included: the television series Early Edition. Missing Persons. Untouchables, and ER: the films While You Were Sleeping and Hoodlum, among others;

and numerous national tours. Boynton has lectured at his alma mater Northwestern University and is the former president of the board of the National Alliance for Musical Theatre.



BARBARA GAINES

(Artistic Director/ Carl and Marilynn Thoma Chair) has directed nearly 60 productions at Chicago Shakespeare since founding the Theater in 1986, including

thirty of Shakespeare's plays. Honors include the 2008 Tony Award for Outstanding Regional Theatre, the prestigious Honorary OBE (Officer of the Most Excellent Order of the British Empire) in recognition of her contributions strengthening British-American cultural relations, the Making History Award, Chicago Innovation Hall of Fame, as well as multiple Joseph Jefferson Awards for Best Production and for Best Director. Gaines has directed at the Royal Shakespeare Company in Stratford-upon-Avon, Lyric Opera of Chicago, and The Old Globe in San Diego.





(Executive Director) has produced the Theater's past 33 seasons. Under his leadership, CST has become one of Chicago's most celebrated cultural

Tony Award for Outstanding Regional Theatre, as well as multiple Laurence Olivier and Joseph Jefferson Awards. He oversaw the Theater's move to its home on Navy Pier in 1999 and led the recent development of The Yard at Chicago Shakespeare. In 2016 he spearheaded the citywide, yearlong celebration of Shakespeare's legacy, Shakespeare 400 Chicago, Henderson has garnered multiple honors, including: the 2013 Cultural Innovation Award from the Chicago Innovation Awards: Arts Administrator of the Year by Arts Management Magazine at the Kennedy Center: recognition in Crain's Chicago Business "40 under 40"; and the Chevalier de L'Ordre des Arts et des Lettres by the Minister of Culture of France. In 2019 with Barbara Gaines, he was honored with the Making History Award, given to Chicagoans whose contributions to the city have made it "a better and more vibrant place to live." Henderson has served on the boards of directors of the League of Chicago Theatres and Arts Alliance Illinois, and for many years as president of the Producers' Association of Chicago-area Theaters. Henderson is director of DePaul University's MFA/Arts Leadership Program, a two-year graduate-level curriculum in arts management training created through a partnership between Chicago Shakespeare Theater and The Theatre School.

organizations and a leading American regional theater, honored with the 2008

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Actors' Equity Association (AEA), founded in 1913, represents more than 45,000 actors and stage managers in the United States. Equity seeks to advance, promote and foster the art of live theatre as an essential component of our society. Equity negotiates wages and working conditions, providing a wide range of benefits, including health and pension plans. AEA is a member of the AFL-CIO, and is affiliated with FIA, an international organization of performing arts unions. The Equity emblem is our mark of excellence. www.actorsequity.org



The Director of this production is a member of the **STAGE DIRECTORS AND CHOREOGRAPHERS SOCIETY**, a national theatrical labor union.



The scenic, projection, costume, lighting, and sound designers of this production are represented by United Scenic Artists, Local USA-829 of IATSE.

Staff

BARBARA GAINES Artistic Director Carl and Marilynn Thoma Chair

RICK BOYNTON Creative Producer

ARTISTIC & PRODUCING

PAIGE WHITSON-MARTINI General Manager

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Justice and Revolution A Scholar's Perspective on *Measure for Measure*

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- COURTYARD THEATER
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Carla Della Gatta, who contributes this essay, is a performance theorist and theater historian whose research focuses on aurality and ethnicity. She is coeditor of *Shakespeare and Latinidad* and author of the forthcoming monograph, *Latinx Shakespeares: Staging U.S. Intracultural Theater.* She is assistant professor of English at Florida State University. Shakespeare's *Measure for Measure* depicts a society on the cusp of revolution. The laws are so strict that those in power violate the very laws they are tasked to uphold and consequently fear enforcing them on others. Shakespeare's play opens with Duke Vincentio's admission that he wishes to temporarily turn over governance, or rather law enforcement, to his deputy Angelo. In director Henry Godinez's production, Shakespeare's Vienna is transposed to 1950s Havana, with its thriving nightlife, music, and licentiousness that flourish under the nose of the Duke, who has allowed the laws to slip over the last fourteen years.

The production is set during the period in Cuba when President Fulgencio Batista's dictatorship would soon be replaced in 1959 by the rebel movement, spearheaded by Fidel Castro and what would later become the Communist Party of Cuba, which still governs today. The setting of Havana during the Cuban Revolution of the late 1950s brings forward the dangers of religious ideology as means to dominate over the people. But it also offers the vibrancy of civil life, the intermixing of peoples in the city, and the staggering economic inequality—all that lead to a hope in a better future being possible if there is a change in governance.

As the play begins, the Duke decides to leave and brings in Angelo as the new law-and-order man, someone who can strictly enact the laws and is above reproach for any past mistakes. A young man named Claudio is arrested, publicly, because he has had sexual relations prior to marriage with his fiancée, Juliet. Claudio cannot afford the marriage banns; it is his poverty, not a lack of love, that make him unable to legalize his union. He is sentenced to death by beheading, making clear to audiences in both Shakespeare's day and in our present time that punishments exceed the crime for those the government does not value equally.



Mistress Overdone, the bordello owner, and those who work to make their living in her thriving business, are clearly in demand in society, yet they are subject to scrutiny and incarceration.

Claudio sends for his sister, Isabella, who is a novice of the convent and, once learning of Claudio's situation, meets with Angelo to petition for Claudio's release. Angelo reveals his own hypocrisy when he propositions Isabella in exchange for freeing her brother. Shakespeare structures the play in such a

The play combines ideas of religion with jurisprudence, questioning where we get our personal moral code way that we get to see Isabella deliberate what she should do, weighing Claudio's violation of the law, corporeal punishment, her familial duty toward her brother, her own corporeal autonomy and chastity, and Christian ethics.

As a novice nun, and therefore one who wishes to retreat from society to devote her life to her faith, her perspective on fairness and forgiveness is central to the story. Unique in the Shakespearean canon, the title of the play comes from a passage from the Bible, from Matthew 7:2: "or with whatever judgment you judge, you will be judged; and

with whatever measure you measure, it will be measured to you." The play combines ideas of religion with jurisprudence, questioning where we get our personal moral code, and how this might differ from the ethics within a culture.

Revolution occurs when the people overthrow those in power—or, stated differently, revolution is the dictatorship of the proletariat. *Measure for Measure* raises the question of who feels central in society when the laws and customs are too strict to account for human behavior. With so much illegal traffic—in cigars, rum, premarital sex—public lives do not mirror private lives, and clearly, Angelo's righteousness does not equate to religious piety. The Duke's use of disguise as a friar suggests that *indirect* influence, especially through the weight of a religious figure, may be a key strategy to reshaping the culture and its rules.

Measure for Measure has the most instances of each of the words "virtue," "justice," and "mercy" in the entire Shakespearean canon. Culminating in the final scene, nearly every character appears onstage to sort out not only the details of what has occurred but also the punishments (and rewards) for their actions. Perhaps this is the true staging of justice, putting everyone in a room together and admitting their actions before the community. **>>** It also puts on trial assumptions about punishment and forgiveness. The play asks what crime is worse: adherence to unjust laws or breaking them to enact justice? Mariana, at the Duke's suggestion, participates in committing a wrong

The play asks what crime is worse: adherence to unjust laws or breaking them to enact justice? to someone who has wronged her, and for both her and the society, the ends justify the means. At the play's close, the proposed unions may not exactly be the recompense for any crimes or lies—or the solution to moving society forward.

Measure for Measure has often been referred to as one of Shakespeare's "problem plays," a designation that signals just how challenging it has proven for scholars to classify. It is in fact a comedy—defined by several qualities of the early modern theater, including that nobody dies onstage and there are unions at the end, even if they are problematic. It is the last comedy that Shakespeare writes and, like *Twelfth Night* that precedes it, involves a female character who must deal

with the consequences of someone's unwanted advances and the convention of disguise driving the dramatic action. It is the problems that the play exposes and their possible remedies that lead the characters to take unconventional actions in the hopes of a better future. In Godinez's Cuban setting, these questions extend to the present day, suggesting perhaps the future will be led by those brave enough to challenge the rules and define justice for themselves.

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Mortensen has been a member of the Chicago Shakespeare family since its early days at the Ruth Page Theater, playing Isabella in *Measure*



for Measure, as well as portraying Helena in *All's Well That Ends Well* in the Theater's inaugural season on Navy Pier. Additional credits include Dionysa in *Pericles*, Lady Capulet in *Romeo and Juliet*, and playing Joan Fontanne herself in the play *Ten Chimneys* at Northlight Theater.

She is currently verse coach for Chicago Shakespeare's production of *Measure for Measure*, bringing her expertise to a new generation of Chicago artists. In recognition of her contribution to Chicago theater, Mortensen also received the Sarah Siddons Award and is a multiple Jeff Award winner and nominee.



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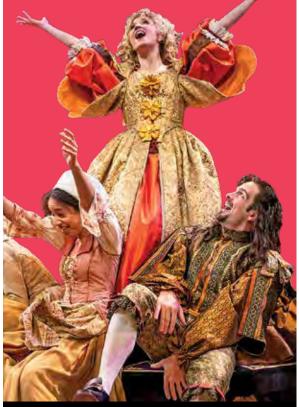
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