

Chase Park Theater

presents

The Taming of the Shrew



You lie in faith, for you are call'd plain Kate,
And bonny Kate, and sometimes Kate the curst
But Kate, the prettiest Kate in Christendom,
Kate of Kate-hall, my super-dainty Kate,
For dainties are all Kates, and therefore Kate
Take this of me, Kate of my consolation,
Hearing thy mildness prais'd in every town,
Thy virtues spoke of, and thy beauty sounded,
Yet not so deeply as to thee belongs,
My self am mov'd to woo thee for my wife.

by William Shakespeare

Directed by Karen Fort

November 9 to December 15, 2007

Celebrating over thirty years of Chase Park Theater!
4701 N. Ashland Ave., Chicago IL 60640 312-742-4701
www.ChaseParkTheater.org

The Taming of the Shrew

by William Shakespeare

Directed & produced: Karen Fort

Stage Manager: Kate Leth. Lighting design: Ryan Williams.
Costumes: Diane Hamm. Fight co-direction: Babes With
Blades: Libby Beyreis, Brenda E. Kelly. Sound design & original
music: Keith Fort. Asst Director: Duane Davy. House manager: JoAnn
Worthy. Publicity: Judy Molloy. Scenic: Adam Cobb, Joel Gross.
Sound op: Sara Jo Buffington Production Assistant: Valeriy Tvishor
Videographer: Jim Schipp

LUCENTIO, SUITOR TO BIANCA (AKA *CAMBIO*).....JON BUFFINGTON
TRANIO, LUCENTIO'S SERVANT (AKA *LUCENTIO*).....RAYMOND LAWSON
BAPTISTA MINOLA, MOTHER OF KATHERINA & BIANCA.....SYLVIA SCHLUTER
GREMIO, SUITOR TO BIANCA.....CHARLES MUELLER
KATHERINA MINOLA, BAPTISTA'S ELDEST DAUGHTER..... ARIN MULVANEY
HORTENSIO, SUITOR TO BIANCA (AKA *LICIO*).....ADAM McALEAVEY
BIANCA MINOLA, BAPTISTA'S YOUNGEST DAUGHTER.....MERCY ONI
BIONDELLA, LUCENTIO'S SERVANT.....EMMA CASEY
PETRUCHIO, OF VERONA.....LUKE HAMILTON
GRUMIO, PETRUCHIO'S SERVANT.....LEE PETERS
CURTIS, PETRUCHIO'S SERVANT IN VERONA.....MICHAEL SANCHEZ
NATHANIEL, PETRUCHIO'S SERVANT IN VERONA.....EMMA CASEY
PHILLIPA, PETRUCHIO'S SERVANT IN VERONA.....EBONY McLAURIN
PEDANT, A TEACHER (AKA *VINCENTIO*).....MICHAEL SANCHEZ
HABERDASHER.....EBONY McLAURIN
TAILOR.....MICHAEL SANCHEZ
VINCENTIO, LUCENTIO'S REAL FATHER.....PETER ESPOSITO
WIDOW.....EBONY McLAURIN
OFFICER.....SARA JO BUFFINGTON

In our ensemble, cast members may play many roles.
This performance will have one ten-minute intermission.
Please turn off cell phones, pagers, alarm watches, and any other noisy devices.

Synopsis of the Play

Lucentio has come to Padua to pursue his education; his servant Tranio urges him to indulge the other pleasures of youth as well. The wealthy Baptista Minola enters, with her daughters, the shrewish Katherine ("Kate") and the sweet-tempered Bianca. Baptista tells two suitors of Bianca, Gremio and Hortensio, that none may marry Bianca until after Kate has a husband. The rivals agree it will be hard to find someone for Kate, for even though her dowry will be large, her temper is volatile. Meanwhile, Lucentio vows to woo Bianca himself.

Fortunately, Hortensio's friend Petruchio arrives from out of town, looking for a rich wife. He says he cares nothing for her temper nor her appearance, as long as he can "wive it wealthily". Hoping that Petruchio will solve the problem of Kate, and hearing that Baptista wants her daughters to have tutors, Bianca's three suitors contrive plans to woo her in person.

Kate and Bianca are at home fighting. Kate has tied up Bianca when the pack of suitors arrive. Hortensio has disguised himself as a music teacher, so that he can spend time with Bianca and woo her secretly. Gremio has another plan: he has hired a Latin tutor named Cambio for Bianca, leaving himself free to negotiate dowry terms with Baptista. Gremio does not know that this tutor is actually his unknown rival Lucentio. Meanwhile, under orders from Lucentio, Tranio has disguised himself as Lucentio so he can negotiate dowry terms with Baptista and keep Baptista busy while the real Lucentio woos Bianca. Petruchio comes as himself.

Baptista sends the tutors to instruct the girls, while she discusses financial arrangements with Petruchio. Hortensio soon emerges with his lute broken over his head, courtesy of Kate. Petruchio expresses admiration at her spirit. Kate herself comes to dissuade him, but for once has met her equal with words. When Baptista returns, Petruchio tells her that he and Katherine have gotten along together so well that they've agreed to be married next Sunday. Baptista delightedly approves the match.

Next, Baptista considers whether Lucentio (aka Tranio) or Gremio shall marry Bianca. Each claims to love her, so the deciding factor is the wealth they bring. No matter how much Gremio promises, Tranio can outbid him by claiming that he will inherit much more from "his" father Vincentio. Baptista agrees that Bianca will marry Lucentio, provided Vincentio confirms the inheritance within a week. Tranio ponders



Sir Lawrence Olivier as Katherine, at age 14 in 1922. Said to be one of the best Kates of the 20th century in England!

who he can get to play Vincentio.

The disguised tutors Cambio (aka Lucentio) and Licio (aka Hortensio) continue their wooing, until Bianca is called away to help Katherine dress for her wedding. The wedding of Katherine and Petruchio is a very strange affair; Petruchio dresses oddly, breaks nearly every custom, and departs with Katherine even before the wedding feast. Bianca observes that her sister "being mad, is madly mated." Following this, Baptista instructs Bianca and her soon-to-be-husband "Lucentio" to take the places of Katherine and Petruchio at the head table.

Tranio (aka Lucentio) brings Hortensio to Baptista's house. In hiding they see Bianca flirting with Lucentio (as Cambio). For her apparent inconstancy Hortensio swears with Tranio that they will give up courting Bianca, and Hortensio leaves to find a widow to marry "ere three days pass."

En route to, and at his country estate, Petruchio begins his "taming" of his new wife. He keeps her from sleeping, invents reasons why she should not eat, and buys her beautiful clothes only to rip them up. When Kate is told that they are to return to Padua for Bianca's wedding, she is only too happy to comply. By the time they arrive, Kate's "taming" is complete and she no longer appears to resist Petruchio. She complies in Petruchio's game, demonstrating her subordination to his will by agreeing that she will regard the moon as the sun, or the sun as the moon, if he demands it. She has understood her husband's method at last.



Taming of the Shrew, by Augustus Egg (1816-1863)

Meanwhile, Tranio persuades a travelling pedant to pretend to be Vincentio. Baptista is pleased to meet Lucentio's father and agrees to the wedding. Petruchio and Kate return to Padua to attend Bianca's wedding, meeting the real Vincentio along the way and telling him about his "son's" impending marriage. Vincentio joins them in their journey to Padua.

After their arrival, there is great confusion as all disguises collapse. However, everyone ends up married; Lucentio to Bianca and Hortensio to a rich widow. During the banquet, Petruchio brags that his wife, formerly untamable, is now completely obedient. Baptista, Hortensio, and Lucentio are incredulous and the latter two believe that their wives are more obedient. Petruchio proposes a wager in which each will send a

servant to call for their wives, and whichever wife comes most obediently will have won the wager for her husband. Baptista, not believing that her shrewish Katherine has been tamed, offers an enormous second dowry in addition to the wager.

Neither Bianca nor the widow responds to the call, Bianca informing her husband that she cannot come because she is busy and the widow ordering Hortensio to come to her. Kate does come, winning Petruchio a second dowry. Kate ends the play with a monologue explaining that wives should always obey their husbands and lords: perhaps sincerely, or perhaps tongue-in-cheek.

Wikipedia, http://en.wikipedia.org/wiki/The_Taming_of_the_Shrew, here edited.



Kate (Arin Mulvaney) and Petruchio (Luke Hamilton), getting acquainted...



Director's Notes

In this story servants convincingly play their masters' parts, masters feel what it is to serve, in order to win love. People take off and put on disguises, roles and gender roles. We poke fun at materialistic marriages, women, men, and fools in love.

Elizabethan upper class women were brought up to be chaste, silent and obedient, if they wanted to be virtuous ladies. Kate is a heroine with "a spirit to resist", a spoiled rich tough cookie, with a need for correction. "Rough" bachelor hero Petruchio is bribed to "wive it wealthily". Two stubborn, wild, hot tempers conflict and yet attract each other. Kate cries, "My tongue will tell the anger of my heart or else my heart, concealing it, will break; and rather than it shall, I will be free." Petruchio stands firm in his patriarchal authority, backed up by religion, law, economics and culture. Yet Petruchio comes to love the better person she is becoming, and understand Kate's need for a voice of her own, somehow. He comforts her when she reveals her vulnerability. Finally she has an insight, and starts having fun playing his games of calling the sun the moon and an old man a fair maiden, in the same way that Grumio enjoys wordplay teasing, even as he obeys his boss Petruchio. When the newly-married Widow calls Kate a shrew in public, Kate comes at Petruchio's call, and cleans up her own bad reputation by showing off how shockingly proper and demure she can seem. Grumio must have winked at Kate when he fetched her. I think she knows that something is up. Now Kate cleverly wields camouflage, subterfuge and flattery of the patriarchy in order to catch more flies with honey. "Such duty as the subject owes the prince, Even such a woman oweth to her husband. I am ashamed that women...seek for rule supremacy or sway when they are bound to serve love and obey..."



Taming of the Shrew is filled with falconry metaphors: Petruchio refers to Kate as a "haggard", which is an untrained hawk, captured from the wild.

Did Shakespearean audiences cheer when Kate found true happiness in submission to the traditional woman's role in domestic married life? I think so. Even today, some find it reassuring. But I think, (along with most 'experts') that she is tongue in cheek. Her struggle for change may go patiently underground, yet she frolics with laughter at the absurdities of bias, happier than ever before.

Falling in love changes both Petruchio and Kate so that they come to be on each other's side. Such mutual respect inevitably subverts patriarchal hierarchy.

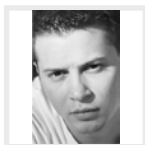
The Players and Staff

BABES WITH BLADES (Fight Directors): **Libby Beyreis** and **Brenda E. Kelly**, co-fight choreographers, are both members of Babes With Blades, Chicago's only all-female, stage combat theater ensemble. Founded in 1997 to expand opportunities for women to perform stage combat, the company has since produced eleven world-premiere plays, most of which were written by the ensemble. The company hosts a New Plays Development Project and a semi-annual playwriting competition entitled "Joining Sword and Pen." Look for them at www.BabesWithBlades.org, and be sure to catch their Spring production of "*Los Desaparecidos*", directed by David Wooley, opening in April, 2008.



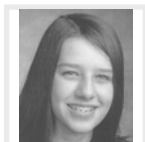
LIBBY BEYREIS: see Babes With Blades, above.

JON BUFFINGTON (Lucentio) has a B.F.A. in performance from the University of Idaho, and has been in the Windy City for a year. An Idaho native, Jon has both understudied and worked with The Idaho Shakespeare Festival and Idaho Repertory Theatre, and has been involved with theatre since junior high. Favorite roles include Dinky Dau in *Tracers*, Homenides in *A Flea In Her Ear*, Ross in *Macbeth*, and Mercutio in *Romeo and Juliet*. He's excited for the opportunity to play with Chase Park Theater, and sends his love to his beautiful wife, the "Animals", and B-town.



SARA JO BUFFINGTON (sound operator / Officer) is a recent BFA graduate from the University of Idaho. She is most accustomed to acting on the stage, but is happy to help in any way she can. Her past credits on stage include *A Flea in Her Ear*, *MacBeth*, *The Early Girl*, *The Government Inspector*, and *The Adding Machine*, among others. She is happy to be residing in Chicago with her husband Jon Buffington (playing Lucentio) and looks forward to the opportunities that the city has to offer.

EMMA CASEY (Biondella) Emma is happy to be performing in her second show with Chase Park Theater, where she played Fleance and 4th Witch in *Macbeth*. She is a junior at Whitney Young Magnet High School. She loves music, reading, and writing.



ADAM COBB (set builder) is new to Chicago and to the Chase Park Theater. He moved into town in May of '06, and *Richard III* is his very first production with Chase Park. He was hired to do scenic design and construction, but tries to get involved in any area of technical theatre that he can squire into. Over the last several months he has been interning at the Neo-Futurist Theatre doing office and tech work. He hopes to be a part of the dynamic Chicago theatre scene for years to come!

DUANE DAVY (assistant director): After short career as a student (business, architecture and urban design) and as a pilot in the Air Force, Duane retired

from his position as cartographer for the City of Chicago in April 2004. Duane has been contributing his time to Chase Park Theater for several years. Thanks, Karen, for a start in yet another career. [[Please see Page 12 for our dedication to Duane, who shuffled off his mortal coil on Oct 9]]

PETER ESPOSITO (Vincenzio): is delighted and honored to be performing Shakespeare for Chase Park Theatre. Recent credits include Chase Park Theater's Duncan in *Macbeth*, Duke Senior in *As You Like It*, Kent in *King Lear*; Circle Theatre's Jeff Recommended production of *Design for Living* (Ernest); Steep Theatre's excellent staging of *A Book of Days* (Walt); and Polarity Theatre Ensemble's *Macbeth* (Duncan). Thanks to all who have guided me along this ever-evolving journey.

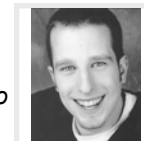


KAREN FORT (Director) directing credits include *Richard III*, *Macbeth*, *As You Like It*, *King Lear*, *A Midsummer Night's Dream*, *Twelfth Night*, *Life Is A Dream*, *Hamlet*, *Summer Brave*, *The Tempest*, *The Madwoman of Chailot*, *Romeo and Juliet*, *Much Ado About Nothing*, *Oddkins*, *Sally and Marsha*, *Pastorale*, *Castanets*, and *Motherlove*. She has acted for Victory Gardens, Organic, Pheasant Run, St. Nicholas and Open Eye, taught at The Actor's Center, founded the Young Actor's Program of the Organic, and published in The Reader. Special thanks to Sandy Shinner, Robert Scogin, Henry Godinez and Barbara Gaines.

KEITH FORT (sound design, roustabout) is a live event executive producer and production manager by trade, and travels widely on assignment. This and all my work is dedicated to the memory of my father, Jim Fort (1925-2007), whose love of theatre and Shakespeare engendered that love in me at a very young age, and without whose support my career in show business might never have happened. *Adieu, adieu, adieu. Remember me.* - Hamlet, I,4 - the Ghost.

JOEL GROSS (scenic carpenter): is a recent graduate of the Act One conservatory program, where he played Hal in *Picnic* this past spring. Until he took this job (after tiring of bartending) he didn't appreciate how much work it takes to support actor's performances. Joel is currently playing the lead in *High School Musical* at Metropolis Theater.

LUKE HAMILTON (Petruccio) is honored to be performing for the first time with Chase Park Theater. Luke originally hails from Oregon but now calls Chicago home, with his beautiful wife Danielle. Recent appearances include *Line* at Oracle Theater, *Two Gentleman of Verona* at Shakespeare on the Green, and *Damn Everything But the Circus* at the Seattle Fringe Festival. He holds the Bard in the highest esteem and is thankful for this opportunity! Huzzah! (Heb.12:28)



DIANE HAMM (costumer): I've been making costumes for the stage since the early 1990's and began sewing as early as the 7th grade. Trusting in the cre-

ative process is a spiritual expression for me, and its magical when “things come together” on stage. As an undergraduate in Milwaukee, I did shows on the side for money for dancers, later in grad school in Michigan and California, I did side projects for the Science Fiction and Fantasy community. Much of my work is historical or fantasy-themed, with an eye towards movement. Recently, since I have been in Chicago, I am in business for myself as a metalsmith/jeweler where I specialize in custom and period style pieces. Here, I have worked mainly with community theatres, doing larger productions. I also costumed *Macbeth* and *Richard III* at Chase Park Theater last season.

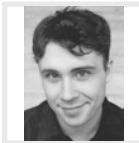
BRENDA E. KELLY: see Babes With Blades, above.

RAYMOND LAWSON (Tranio) This is Raymond's first show with Chase Park Theater. This character actor lives in beautiful Aurora Illinois. He has done several shows in Chicago, including *The Curse of The Goonies*, (where he played It the Clown), *Bambi: a Life in the Woods*, and *Moby Dick: Rehearsed*. Raymond played Father mark and Joey in *Tony and Tina's Wedding*. He starred in and was one of the writers for the independent film *Blaine 4 U*. He will be in the independent film *Red Hot Zombies from Hell*.



KATE LETH (stage manager): Kate is a transplant from Des Moines, Iowa, where she spent many active years in the theater community. She has a Bachelor of Arts in Theater Arts from The University of Iowa, and has put it to good use. This is her 4th Chicago production as Stage Manager, with a list of many more to come (hopefully). Kate was the stage manager for *As You Like It* in 2006, and the 2005 *King Lear* at Chase Park Theater. She would like to thank Karen for including her in this production. Thanks also to Loving Andy, without whom she would probably go mad.

ADAM MCALEAVEY (Hortensio) is very excited to be on board for this production. He is a recent graduate of the BFA Acting program at the University of Wisconsin Stevens Point. Some of his favorite previous roles include Billy from the *Cripple of Inishmaan*, and Einstein from *Picasso at the Lapin Agile*. Enjoy the show folks.



EBONY M. MCLAURIN (Haberdasher, Widow) has performed with Congo Square Theater as an understudy for the character Maneda in the *Daughters of the Mock*, performed at Victory Gardens Theater. She also performed in the longest running Blues Show in Chicago as the character Mississippi Mama, a Blues Singer in *I was there when the Blues was Red Hot*, performed at The Legendary Palm Tavern on 47th street. She made the character Mississippi Mama come to life. Other performances include the Lady in Green *For Colored Girls who consider Suicide when the Rainbow is Enuf*, performed at the Palm Tavern. She has also appeared in several student film projects at Columbia College: *The Restaurant*, *The Test* and *Money on the Table*. Ebony is

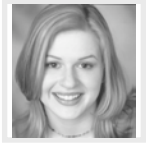


working at Chase Park Theater for the first time.

CHARLES MUELLER (Gremio): was born in Mishawaka, Indiana. He trained in acting and English literature at Indiana University, at Actor's Center (with Kyle Donnelly and Karen Fort), and at Second City (with Martin DeMaat, Sheldon Patinkin, Del Close, and Don De Pollo). His acting work includes appearances in the film *The Package*, the television series *Crime Story* and *Jack & Mike*, and he's been an Assistant Director (DGA) for TV and the movies. As a newswriter, he's worked with UPI, associate editor for *down beat* magazine, written for the Chicago Reader. He has written for off-Loop theater, documentary narrations for children's film, direct-response TV commercials and infomercials, and most recently wrote and directed "*Stalingrad*," a rock-historical, travelogue, video documentary. Charles is presently an asset and liability analyst, who moons away his days thinking about Arden, Frederick, and why David Lean could afford to wait for the light. He is is posthumously fond of Dickens, Gram Parsons, and E. B. White, this June graduated from DePaul University with a liberal arts BA, and in September of 2005 married the former Lisa Coleman. At Chase Park Theater, Charles has portrayed Banquo in *Macbeth*, Duke Frederick & Sir Oliver Mar-Text in *As You Like It*, the King of France and various thugs in *King Lear*.



ARIN MULVANEY (Katherina) is originally from Kalamazoo, MI, received her BA in theatre from Columbia College Chicago where she performed in *Stage Door* and *The Three Penny Opera*. Favorite past roles include Puck, Helena, Juliet, Cordelia, Cressida, Rosencrantz, Rosie in *Cabaret*, and the Girl in *Veronica's Room*. Arin is grateful for the opportunity to bring her favorite playwright to the people of her neighborhood and wishes to thank her friends and family for their support.



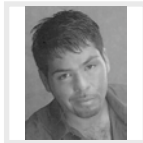
MERCY ONI (Bianca) is working with Chase Park Theater for the very first time and is de-light-ed. Other theatre companies she has worked with are Corn Productions, Oak Park Festival Theatre, Vitalist Theatre and Collaboracion.



LEE PETERS (Grumio) a native of New York, Lee has been teaching and directing for almost 10 years now. While in New York he worked with a Staten Island Branch of the Childrens Aid Society where he taught everything from tap dance to juggling. Since moving to Chicago five years ago Lee has been a stage manager, educator, director, lighting designer, actor and an administrator. As an educator Lee spent 4 years managing the Theatre School for Village Players Theatre teaching and directing youth between the ages of 5-18 and he is currently teaching acting at the Forevermore School of dance and theatre arts. Some of his directing credits include *Annie*, *You're a Good Man Charlie Brown*, *Once on this Island*, *Bye Bye Birdie*, *Guys and Dolls Junior*, *A Midsummer Nights Dream*, *42nd Street* and *The Crown: A hip-hop retelling of Hamlet* which he also wrote. Lee has recently gone back to his roots in theatre and is excited about being in his 4th Shakespeare production at Chase Park. He is currently

the Program Coordinator for the educational floor programs at Shedd Aquarium.

MICHAEL SANCHEZ (Curtis, Tailor, Pedant) This is Michael's first production with Chase Park Theater. He hails from Colorado, where he received his BFA in theatre from the University of Colorado, Boulder. Michael has been involved in the arts since he was eight years old, having appeared in numerous productions, including leading roles in *Death and the Maiden*, *To Kill a Mockingbird*, *Measure for Measure*, and *The Seagull*. A consummate performer, Michael brings a fierce tenacity to all roles, large and small. He wishes to thank Karen and the Chase Park Theater organization for this wonderful opportunity. He dedicates this performance of the Pedant in memory of Duane Davy.



SYLVIA SCHLUTER (Baptista Minola) is very happy to be in her third show with Karen Fort at Chase Park! She last appeared in *Macbeth* as the Third Witch and Gentlewoman, and as Mistress Quince in *A Midsummer Night's Dream* & *The Healer/Lady In Waiting*, in *King Lear*. She has appeared in *Strutt Night* at Berger Park, Talent Shows at the Dept. of Aging, *A Raisin In The Sun*, *The Importance of Being Earnest*, *Sorry, Wrong Number*, *Gifts of the Season* and other productions. As an active senior citizen she plans to grow from here. She would like to thank Karen for her confidence and support.



VALERIY TVISHOR (production assistant) helps with whatever needs to be done. Val is a retired professional choreographer and puppeteer from Kiev, Ukraine. He hopes to revive his puppet theatre in Chicago. The starving actors and crew thank Val for his elegant and delicious rehearsal tea parties.

RYAN WILLIAMS (lighting designer) is completing his fifth year at Loyola University Chicago where he will finish with a B.S. in Biology and a B.A. in Theatre with an emphasis in Design. He works as the light shop supervisor for the Loyola University Chicago Theatre Department mentoring the student master electricians and serving as Crew Chief for all electric crews. Ryan freelances throughout Chicago as a Lighting Designer and Master Electrician. Hailing from Gary, Ind. Ryan, through his freelance work, has worked with Dionne Warwick, Earth Wind and Fire, Ray Charles, Bill Cosby, Mavis Staples, The Spinners, and WAR just to name a few. Chicago theatrical credits include: Lighting Design for *Dead Man Walking* and *Hedda Gabler* (Loyola University Chicago); Resident Designer for the Gary Comer Youth Center; Associate Lighting Designer for *Noir* (Building Stage Theatre); Master Electrician for *Les Liaisons Dangereuses*, *Love's Labours Lost*, *Dead Man Walking*, *Sweeney Todd*, *The Laramie Project*, *The Learned Ladies*, *A Midsummer Night's Dream* (Loyola University Chicago); Live Sound Mixer for *Sweeney Todd*, *Cinderella* by Rodgers and Hammerstein (Loyola University Chicago); *Electronic Baby* (BobKat Productions at ATC).

JOANNE WORTHY (house manager) has been a long time consistent contributor to Chase Park Theater. She made her stage debut in 2005's production of *King Lear*, as a member of the ensemble. She's interested in cooking, reading,

and learning more about Shakespeare. She still plans to head to Florida: hurricanes, watch out!

CHASE PARK THEATER NEWS

This production is dedicated to the memory of **Duane Davy**. A long-time supporter of Chase Park Theater, he contributed his time and talents in numerous administrative and creative tasks to every production of the past three years. He was scheduled to make his stage debut as an actor in this production, and was also the assistant director. Duane had a stroke while bicycling on the Lakefront on Thursday, Oct. 4. He died on Tuesday, October 9, during the rehearsal period, at age 59. See Duane's bio on page 7.



Duane was a patron of the arts, and loved his subscriptions to the Symphony and Lyric Opera. He made annual trips to Stratford ON to see Shakespeare there. A confirmed bachelor, he loved the ladies, as they loved him. He baked scones, and brought them for the cast a few days before his stroke. He had an extensive social life and many interests. Duane helped found the Friends of Chase Park Theater.

We will miss you Duane, and we remember you!
Goodnight, sweet prince, and flights of angels sing thee to thy rest.



This past September, the **Illinois Theatre Association** gave Chase Park Theater their **Award of Excellence** in the Community Theatre Division. We are very proud to be #1 in the state! Congratulations to Karen, the Friends of Chase Park Theater, and all the actors, designers, and technicians whose hard work is recognized by this important state-wide award!



SPECIAL THANKS TO:

- The Chicago Park District's **Chase Park** and **North Region** management & staff for all their teamwork.
- All our Chase Park Theater past production designers, some of whose design effort is represented onstage here tonight. We use repertory design elements, and what you see tonight is the cumulative effort of many designers who have contributed to our productions in the past. Scenic: **Simon Lashford, Matt Bourque, Jeff Grygny, Duane Davy, Keith Fort**; Costumes: **Sara Tauer, Skyler Schrempf, Diane Hamm**; Lighting: **Richie Norwood, Maggie Fullilove-Nugent**.
- **Sandy Shinner** (Associate Artistic Director, Victory Gardens Theater) for her special guidance of our troupe at Chase Park Theater.
- **Barbara Gaines** (Artistic Director), **Reetu Gowder** (Casting Director) and **Deb Acker** (Production Stage Manager) from Chicago Shakespeare Theatre for their continuing support, guidance, and invaluable assistance.
- **Henry Godinez** (Artistic Collective, Goodman Theatre & Northwestern University faculty) for artistic insight.
- **Bob Scogin** (Artistic Director, Shaw Chicago, bon vivant and man about town) for First Folio Technique training and Shakespeare support.
- **Friends of Chase Park Theater** for our website, www.chaseparktheater.org, and their many other kindnesses. For information about contributing or volunteering with our Friends, call Karen Fort at 312-742-4701.
- **Ed Harris** for his kind generosity.
- **Reed Fellars** for his structural engineering expertise and assistance.
- **Fort Production Management, Inc.** for pro bono technical services and equipment funding, including our new lighting system. Special thanks to FPM's clients for making these contributions possible. www.VisionsRealized.com
- We have received a Seed Grant award from **FRIENDS OF THE PARKS**. We thank them for their support!
- We would like to express our particular thanks to the friends and family of Duane Davy, many of whom sent contributions to Friends of Chase Park Theater, in memory of Duane. See page 12 of the program for more on this.



ABOUT CHASE PARK THEATER:

Chase Park Theater has been an active community-based theater program for over thirty years, in two different field house buildings on this site. Our mission is to launch new talent, develop actors and designers into the next level of their careers, and provide a forum for experienced designers and performing arts workers who wish to contribute their knowledge and talent back to the roots of their industry. We are committed to working in a diverse community, and we strive for the highest possible quality in our collaboration. We are proud to serve as a launching pad for emerging professionals and newcomers to the world-famous Chicago theatrical community.

In the past several years, our productions have helped to spin off several new theater companies and numerous individual actors, including Thunder & Lightning Ensemble, Signal Ensemble Theatre and Revolution Theatre. Companies in residence here have included Plasticene and Tri-Arts, and many companies use our facility for rehearsal space daily.

Currently, afternoon youth & children's classes are rehearsing *The Wizard of Oz* and *The Taming of the Shrew*. Some of the youth in our drama instruction program also participate in our adult-level productions. Drama instructor Karen Fort teaches this program.

We have recently launched our new **Teen Company!** Performances of *The Wizard of Oz* are November 30 at 3:30pm and December 1, 2 & 8 at 2PM. Tickets are \$3.00.

Chase Park Theatre needs your support! Please contact director Karen Fort at 312-742-4701 about how you can help. Please take a moment to write to the Chicago Park District and tell them that you support this program. We love volunteers to assist with our productions, in a great variety of capacities. Thank you for coming to our show tonight, and for your support!

WATCH FOR OUR
Upcoming Productions:

OTHELLO

by William Shakespeare.
Spring, 2008. Big trouble is brewing.



For more information about Shakespeare and this play:

•Your **Chicago Public Library** is a great place to start! CPL has 2,305 books (including audio books) on Shakespeare! More info online at www.chipublib.org, or your local branch library. It's free!

•**Folger Shakespeare Library**: www.folger.edu

•**M.I.T.**, online complete works in modern text: <http://tech.mit.edu/Shakespeare/works.html>

•**Online Shakespeare**: www.onlineshakespeare.com

•**Schoenberg Center** (U. PA):

<http://dewey.library.upenn.edu/sceti/furness/>

•**U of VA**: <http://etext.virginia.edu/shakespeare/folio/> The First Folio is now online, and several Quartos too!



The **FRIENDS OF CHASE PARK THEATER** foster and promote Chase Park Theater's mission. We're proud to be an advisory council under the auspices of the Friends of the Park (www.fotp.org). Contributions made to Friends of Chase Park Theater are tax deductible charitable contributions, under the Friends of the Parks' 501(c)3 status. It's easy to make a contribution to Friends of Chase Park Theater. Please consider a **contribution to our work** if you like what you see here tonight! And remember: we are always looking for **volunteers**, at any skill level. See director Karen Fort for more information.

Special thanks to **Kara Bershad** (President), **Joann Worthy** (Treasurer), and **Duane Davy** for their invaluable assistance in getting the Friends off the ground!

Chase Park Theater is a production of



City of Chicago
Richard M. Daley, Mayor

Chicago Park District
Timothy J. Mitchell,
General Superintendent & CEO

Chicago Park District Board of Commissioners

Matt Marino, North Region Manager
Victoria Colla, Area Manager
Michele Mineur-Brieske, Chase Park Supervisor

For more information about your Chicago Park District, visit us on the web at www.chicagoparkdistrict.com or call 312-742-PLAY; 312-747-2001 (TTY).

Learn more about us at www.ChaseParkTheater.org