

AS YOU LIKE IT

By William Shakespeare

Directed by J.R. Sullivan

10.20 → 10.25.2017

CORIOLANUS

By William Shakespeare

Directed by Barbara Zahora

01.12 → 01.16.2018

WOMEN BEWARE WOMEN

By Thomas Middleton

Directed by Michelle Shupe & Kelly Lynn Hogan

02.23 → 02.27.2018

MUCH ADO ABOUT NOTHING

By William Shakespeare

Directed by Peter Garino

05.04 → 05.08.2018

2017-2018 Performance Schedule:

Fridays at 7:00PM - The Niles-Maine District Library, 6960 W. Oakton Street, Niles, IL (Pre-registration required)

Saturdays at 10:00AM – The Newberry Library, 60 W. Walton, Street, Chicago, IL

Saturdays at 2:00PM – Wilmette Public Library, 1242 Wilmette Avenue, Wilmette, IL

Sundays at 2:00PM – Highland Park Public Library, 494 Laurel Avenue, Highland Park, IL.

Mondays at 6:30PM- Vernon Area Public Library, 300 Olde Half Day Road, Lincolnshire, IL

Tuesdays at 7:15PM – Mount Prospect Public Library, 10 S. Emerson Street, Mount Prospect, IL

Admission is FREE, seating is limited. All performances are preceded by an introduction to the play that commences 15 minutes prior to curtain.

PRESENTS

WOMEN BEWARE WOMEN

by

Thomas Middleton

Directed by

Kelly Lynn Hogan & Michelle Shupe

Sound Design & Original Music: George Zahora

Dramaturge: Regina Buccola

23rd Season

February 23-27, 2018

Niles Public Library
The Newberry Library
Wilmette Public Library
Highland Park Public Library
Vernon Area Public Library
Mount Prospect Public Library



* Actors appearing in this performance are members of Actors' Equity Association, the union of professional actors and stage managers.

www.shakespeareprojectchicago.org

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Chicago, Illinois 60625

773-710-2718

The Shakespeare Project gratefully acknowledges all of the generous contributions made by its valued patrons over the past 22 years.

With heartfelt thanks, we recognize contributors to our 2017-2018 season:

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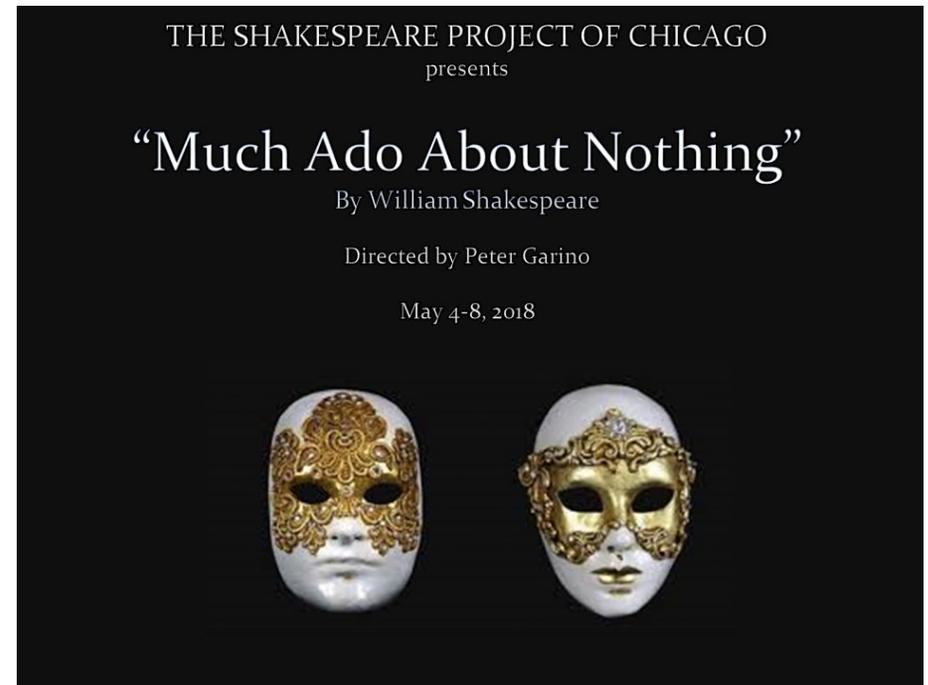
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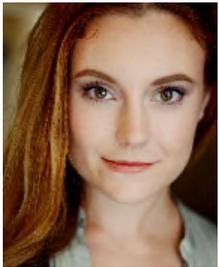
Artist Biographies



Matthew Bowdren (Leantio) Matt last performed with The Shakespeare Project of Chicago as Charles in *As You Like It*. Having recently relocated to Chicago, Matt spent five years as Education Director and Artistic Associate for The Rogue Theatre where he performed in *Hamlet*, *The Grapes of Wrath*, *Waiting for Godot*, and many more. Other regional credits include *Othello* and *Frankenstein* with the Arizona Repertory Theatre, *Romeo and Juliet* with Southwest Shakespeare, and *Comedy of Errors* with the Rose of Athens. Matt is a proud member of Actors Equity and holds an MFA in Performance from the University of Georgia.



Judy Blue (Mother) is counted as one of the many proud founding members of The Shakespeare Project of Chicago, in which she has appeared in countless readings, the touring *My Name Is Will* and the four-person *50-Minute Romeo and Juliet*. Judy has appeared numerous times at Chicago Shakespeare Theater, Goodman Theatre, Steppenwolf, as well as Writers Theatre, Drury Lane Oakbrook, CollaborAction, and Theatre at the Center among others. A veteran of many tours she has also appeared across the country at B Street Theatre (Sacramento), Syzygy (LA), Henry Street (NYC), Dallas Theater Center, Theatre Three (Dallas), Arkansas Repertory Theatre, Stage West and Casa Manana (Fort Worth). She has workshopped new plays as both director and actor with Chicago Dramatists for over 25 years, and most recently directed Chicago playwright Mia McCullough's *Impenetrable* at Clockwise Theatre and Jayme McGhan's *Life In A Sandcastle* for Concordia University. Television roles include *Chicago Med* and *Chicago PD*, and her audio book narration includes the *Sleuth Sisters* mystery series, and the award-winning Myrtle Clover series. Judy is an Artistic Associate of Chicago Dramatists, and Syzygy Theatre, and coaches lawyers in communication skills through Chicago Litigation Consultants. She is a proud member of AEA and SAG-AFTRA.



Cordelia Dewdney (Bianca) is delighted to join the storytelling of The Shakespeare Project. She has previously worked with Lookingglass Theatre (*Hard Times*, *Moby Dick*), has traveled with the National tour of *Moby Dick* to the Alliance Theatre, Arena Stage, and South Coast Repertory, and has appeared on *Chicago Med*. She is a proud graduate of Northwestern University with a degree in Theatre.



Diane Dorsey (Lord Cardinal) previously performed with The Shakespeare Project as Queen Eleanor *King John*, Dionyza/Diana *Pericles*, and Audrey/LeBeau *As You Like It*. Recently she appeared in *Jarred* (Artemisia Fall Festival), *The Old Dark House* (Films For The Ear), and understudied the title role of *Visiting Edna* (Steppenwolf). But the most exciting challenge was birthing Eloise/LoLo in the dystopian world of *Chewing on Beckett* (Artemisia Theatre). Some favorite roles are Violet *August: Osage County*, Ann Landers *Lady With All The Answers*, Kate *Taming Of The Shrew*, and Madame Arcati *Blithe Spirit*. Other regional credits include *Noises Off* (Peninsula Players), *All My Sons*

The Clutter Family Murders. Visit kellylynnhogan.com for more information about her acting, directing, teaching, and coaching work.

Michelle Shupe (Director) is thrilled to be co-directing Middleton's *Women Beware Women* with this incredibly gifted team. She has been active with The Project for many years: acting, directing, assistant directing and serving as dramaturge. Directing credits include: the Shakespeare Project 2015 summer benefit *The Dark Lady of the Sonnets*, *Merchant of Venice*, the 2013 summer benefit *Reflections from a Shakespeare Garden* (director and co-adapter). As an adapter, she also assisted with the adaptation of *50-Minute Romeo and Juliet*. Outside The Project, Shupe has directed at Taffety Punk, and Roosevelt University and assistant directed at Venus Theater and the Washington International School. As an actor, she has appeared in these favorite Shakespeare Project readings: *The Duchess of Malfi*, *The Revenger's Tragedy*, *King Lear* and Cervantes' *Three Interludes*. She has appeared at various theaters throughout the country, including: Theatre Squared, Shaw Chicago, Alabama Shakespeare Festival, the Shakespeare Theatre, the Goodman, Illinois Shakespeare Festival, and many others.

A NOTE FROM THE DIRETORS

Women Beware Women exposes the destructive effects of the commodification of women as powerfully as anything in the whole of Jacobean literature. Middleton's female characters openly reflect on their exploitation and appropriation by men and the culture men have created – and most of them turn their subjection into a weapon of malice. The play enacts an ascent of class, social custom, and hierarchy which is concurrent with, and indistinguishable from, a debilitating moral decline. The play is not simply a study of moral loss, but also a study of the social conditions which permit and arguably generate the moral chaos of the play.

Middleton's representation of female psychology can be seen as inextricably linked to a recognition of women's social and economic oppressed positions within a patriarchal society. Middleton's sympathy for these women reveals how they often act on unconscious motivations that cannot be recognized or controlled, but he also seems to understand how subjection and weakness can turn to special pleading, sexual license, and violence. "Middleton's capacity for tragedy is inseparable from his other supreme gift, his discernment of the minds of women; in this no dramatist of the period except Shakespeare is his equal." – Una Ellis-Fermor, 1935.

Livia – the creation of her very character being perhaps the greatest testament to Middleton's interest in the condition of women – articulates the classic double standard of a patriarchal society:

FABRITIO Why, is not man
Tied to the same observance, lady sister,
And in one woman?

LIVIA 'Tis enough for him;
Besides, he tastes of many sundry dishes
That we poor wretches never lay our lips to –
As obedience, forsooth, subjection, duty, and such kickshaws,
All of our making, but served in to them. (*Women Beware Women*, I.ii.)

In his play, women must beware of men as much as of women: Livia is horribly destructive, but no less so than the patriarchal power structure of the society that has subjugated her. Perhaps the ironic ambiguity of the play's title can be seen as a less directed warning: Women, beware! Women! Those who are victimized in this world, as revealed through the actions of its women, simply want a chance at powering the same hypocritical game in which they exist as its pawns.

Though the complaints and pleas for women's freedom in *Women Beware Women* are intense, they are also all compromised and subverted even as they are expressed. Middleton never excuses the evil his women do in this play. Through it, Middleton exposes the reality in which women must live, one where they are property, and shows how the social structure of this world generates and feeds women's 'rage', 'madness', 'malice' and 'plots'. He stages both their victimization and their self-generating evil; above all, he stages their resultant self-destructiveness, and hence their tragedy.

-- Kelly Lynn Hogan & Michelle Shupe, Directors

You are invited...

Come and support our outstanding high school students
at the Chicago finals of the

National Shakespeare Competition

Sponsored by English in Action

Wednesday, February 28, 2018

6:00pm

Ruggles Hall, Newberry Library, Chicago
Admission is Free

The winner will represent Chicago at the
National Finals held at Lincoln Center, New York
in May 2018.

WOMEN BEWARE WOMEN

Dramatis Personae

Duke of Florence..... Peter Garino*+
Lord Cardinal, brother to the Duke Diane Dorsey*
Fabritio, father to Isabella..... Stephen Spencer*+
Hippolito, brother to Fabritio.....Matthew Fahey*
Guardiano, uncle to the Foolish Ward.....Frank Farrell*
The Ward, a rich young heir.....Peter Eli Johnson*
Leantio husband to Bianca.....Matthew Bowdren*
Sordido, the Ward's man..... David Krajecki
Livia, sister to Fabritio and Hippolito..... Corliss Preston*
Isabella, daughter to Fabritio. Jodi Gage*
Bianca, Leantio's wife..... Cordelia Dewdney*
Mother to Leantio, a widow..... Judy Blue*+
Duke's AideErin Sloan*
ServantDaniel Millhouse
Guard.....Daniel Millhouse

Scene: Florence, Italy

Understudy: Daniel Millhouse

Running Time: Approximately two hours and fifteen minutes including intermission
A discussion of the play will follow this performance

* Members of Actors' Equity Association

+ Founding member, The Shakespeare Project of Chicago

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Newberry's 2014 Bughouse Square Debates. Chicago and Regional Stage includes the world premiere of *Queen* (Victory Gardens); *The Life of Galileo*, *Our Class* and *Night and Day* (Remy Bumppo Theatre); *Body + Blood* (The Gift Theatre); *Blizzard '67* (16th Street Theater & Chicago Dramatists); *The Quality of Life* (The Den & TOTL); *Blackbird* (Riverside Theatre); *Romeo & Juliet* and *The Winter's Tale* (Illinois Shakespeare Festival); *Ma Rainey's Black Bottom* and *Wait Until Dark* (Court Theatre); Joe Turner's *Come and Gone* (Congo Square/Goodman Theatre); and *Comedy of Errors* and *Love's Labour's Lost* (Oak Park Festival Theatre). Steve is a freelance actor and does voiceovers, film and television. He was Emile Wanatka in the Johnny Depp film, *Public Enemies*, and had a blast playing OG Tommy Davoni in the season two finale of *Empire*.

George Zahora (Sound Design and Original Music) has done sound design, in various professional and non-professional capacities, for more than 25 years. He's been The Project's unofficial resident sound designer since 2011; you may have heard his work in *Love's Labour's Lost*, *The Changeling*, *King John* or *Henry V*, to name a few. Recent non-Project sound design credits include Oak Park Festival Theatre's *Macbeth*, as well as shows at ShawChicago and Artemisia. When he's not writing music or creating sound effects, George is also a playwright – his 1994 meta-farce *Sex in the Title* was recently staged at Wheaton Drama (see www.sexinthetitle.com for more information). George thanks you for your ongoing support of The Project and the excellent Chicago artists it employs, and hopes that his work on *Women Beware Women* will add context and depth to your experience today.

Regina Buccola (Dramaturge) is Professor of English and Chair of the Humanities at Roosevelt University in Chicago, where she also serves as Director of Literature and Languages and core faculty in Women's and Gender Studies. She has published several books on early modern British drama and culture, most recently as editor of *A Midsummer Night's Dream: A Critical Guide* and co-editor, with Peter Kanelos, of *Chicago Shakespeare Theater: Suiting the Action to the Word*. Recent journal publications include *Medieval and Renaissance Drama in England* and *Borrowers and Lenders: The Journal of Shakespeare and Appropriation*. She serves as the scholar in residence at Chicago Shakespeare Theater, and is one of the Midwest American reviewers for the online journal *Reviewing Shakespeare*. She is delighted to be returning for a second Adventure in Middleton with the Shakespeare Project of Chicago.

Kelly Lynn Hogan (Director) Kelly is honored to be making her directing debut with The Shakespeare Project. She holds an MA in Performance Studies from NYU and an MFA from The Academy for Classical Acting at George Washington University, in affiliation with DC's Shakespeare Theatre. As an AD for SPC, she has presided over the 2015 productions of *Macbeth* and *The Revenger's Tragedy*, and 2016's *Cardenio* and *King John*. Jeff nominated in 2009 for her acting in Vitalist Theatre's *The Night Season*, she also received critical acclaim for *Mother Courage* and *Anna Karenina* as an inaugural founding company member. She recently appeared in the US premier of *Multitudes*, a co-production with Rasaka Theatre. Also for Vitalist, she associate-produced *The Mill on the Floss* and *The Three Lives of Lucie Cabrol*. For International Voices Project 2015, she directed *The Walrus* by Cuban playwright Laura Liz Gil Echenique. With Chicago's Frump Tucker Theatre Company, she resided as dramaturg and directed productions of *In Perpetuity Throughout the Universe* and *Conduct of Life*. Kelly assistant directed a joint 2007 production of *The Heidi Chronicles* at St. Louis Rep and Cincinnati Playhouse, under the auspices of Michael Haney. As an academic, Kelly has served with multiple appointments as Visiting Instructor for the Dept. of Theatre at Knox College, Galesburg IL, where she directed productions of *Cloud 9*, *Intimate Apparel*, and *Angels in America: Millennium Approaches*. Select Chicago acting credits include: Silk Road Rising, Court, Metropolis, Live Bait, Chicago Dramatists, Body Politic, Piven, ATC, Piccolo, Raven, Aston Rep, Eclectic; recent Shakespeare includes: The Shakespeare Project of Chicago, Oak Park Festival, The ARC, Accidental, Theatre-Hikes, Muse of Fire, Linchpin. Represented by Shirley Hamilton Talent, Kelly has a supporting role in Dreaming Tree Films' SAG independent feature *Alternate Universe: A Rescue Mission*, which had its national release in winter 2017. 2017 TV appearances included Sundance Channel/AMC's *Cold Blooded*:

(Geffen Playhouse-LA). *Cripple of Inishmaan* (Nebraska Rep). Plus world premieres of *Auctioning the Ainsleys* (TheatreWorks-Palo Alto), Lee Blessing's *Heaven's My Destination* (Cleveland Playhouse), and Sarah Ruhl's *Eurydice* (Madison Rep). Additional artistic homes have been Goodman, Lookingglass, Rivendell, ShawChicago, Cardinal Stage (Bloomington In), and Edinburgh FringeFest. As a proud member of Actors Equity, Diane salutes Wisdom Bridge (*Mother Courage*) and St. Nicholas New Ensemble (*Diary of Anne Frank*) for nurturing her early theater days.



Matthew Fahey (Hippolito) Matthew is excited to be working with this esteemed team of artists. Last month he took part in The Project reading of *Coriolanus*. Recent work includes the titular role in the Oak Park Festival Theatre production of *Macbeth*. He has also worked with ShawChicago, The Michigan Shakespeare Festival, Remy Bumppo, Lookingglass, Summer Shakespeare at Notre Dame, Chicago Dramatists, Court Theatre, Colorado Shakespeare Festival, Buffalo Theatre Ensemble, Timberlake Playhouse, among others. He is a graduate of the improv program at the Annoyance Theatre and the Second City Conservatory. TV credits include *Chicago Justice*. He is represented by Hayes Talent Agency. Love to T and H.



Frank Farrell (Guardiano) has been an actor and director in Chicago since 1979. His most recent acting credit was playing Ebenezer Scrooge in Citadel Theatre's new musical by Douglas Post, *Scrooge and the Ghostly Spirits*. Stages he has acted on in the Chicago area include the Body Politic, Goodman, Steppenwolf, Organic, Victory Gardens and the Oak Park Festival Theatre, as well as other stages in Southern Illinois, New York, New Jersey, New Hampshire, Massachusetts, Cleveland, St. Louis, Michigan, Dallas, Nashville and Santa Cruz, California. He was a member of The Second City Touring Company and received four Joseph Jefferson Award nominations for plays performed with Paul Sills Story Theater, Free Shakespeare Theatre Company and Pegasus Players. In Chicago he has directed plays for Free Shakespeare, Temporary Theatre, Shakespeare's Herd, Steppenwolf Theater, Raven Theatre, Equity Library Theater, North Lakeside Players and Theatre-Hikes®. Frank has formed six theater companies, five in Chicago including Theatre-Hikes®, and the Pigeon Creek Shakespeare Company in Grand Haven, Michigan. He has written over 13 plays, and his YouTube channel (in his name) features 178 videos, has 70 subscribers with 101,882 views so far. He has taught general acting, Shakespeare and improvisation at Chicago's Columbia College and Center Theatre, Grand Valley State University, Cornell University and Ringling Brothers and Barnum & Bailey Clown College in Florida.



Jodi Gage (Isabella) Jodi is thrilled to be working with the Shakespeare Project of Chicago again where she was last seen as Celia in *As You Like It*. Select credits include: *Cardenio* (Susanna) Shakespeare Project; *Pride & Prejudice* (Jane) FWD Theatre Project; *Christmas Carol* (Belle) Pittsburgh CLO; *Lady Windermere's Fan* (Lady Windermere) Pittsburgh Irish and Classical Theatre; *[Title of Show]* (Heidi) The Company of Pittsburgh; *Becky's New Car* (Becky) The REP; *Crimes of the Heart* (Meg) Theatre Factory. She received her undergraduate degree from Oberlin College and Conservatory in vocal performance, her M.F.A from Point Park University in Acting, and is a proud member of Actors' Equity Association.



Peter Garino (Duke of Florence) is a founding member of The Shakespeare Project of Chicago and has served as Artistic Director since June 2010. In the current season, he played Duke Senior and Duke Frederick in *As You Like It*. He recently directed John Kishline's "Dream Upon Avon" and Rowan Williams' "Shakeshafte" for The Shakespeare Project. This May he will direct *Much Ado About Nothing*. Last season, he appeared as Boyet/Anthony Dull in *Love's Labour's Lost*, Sir Thomas Erpingham and the Duke of Burgundy in *Henry V* and as Tackleton in Charles Dickens' *The Cricket on the Hearth*. Peter directed the Chicago premier of Tom Stoppard's *Darkside* (Incorporating The Dark Side of the Moon by Pink

Floyd). Recent appearances for The Project include the Bard in *Cymbeline*, Camillo in *The Winter's Tale*, the title role in *The Tragedy of Julius Caesar*. Lord LaFew in *All's Well That Ends Well* and Antonio in *The Merchant of Venice*. Other directing credits for The Shakespeare Project include: *King John*, *Cardenio*, *The Revenger's Tragedy*, *King Lear*, *The Fair Maid of the West*, *The Reign of King Edward III*, *A Woman Killed With Kindness*, *Othello*, *The Tempest*, *Richard II*, *Measure For Measure*, *Antony and Cleopatra*, *The Importance of Being Earnest*, *A Woman of No Importance*, *Pericles* (1996 and 2008), *The Taming of the Shrew*, *2 Henry IV*, *A Midsummer Night's Dream*, and his own adaptations of Shakespeare's sonnets and songs, *My Name Is Will*, and *The Rape of Lucrece*. Other appearances with The Project include Friar Laurence/Lord Capulet in *50-Minute Romeo and Juliet*, Agamemnon in *Troilus & Cressida*, George Page in *The Merry Wives of Windsor*, Cardinal Wolsey in *Henry VIII*, Lord Stanley in *Richard III* and many others. Peter has worked with the Steppenwolf and Organic Theatre companies, the Body Politic, Pegasus Players and with the Oak Park Festival Theatre and Illinois Shakespeare Festival (three seasons). Peter attended the National Shakespeare Conservatory and holds a Master of Fine Arts degree in Acting from Illinois State University and a Bachelor of Arts in Theatre Arts from Hofstra University, New York. He is a proud member of Actors' Equity Association, and SAG/AFTRA. Peter serves as chair for the English in Action's Shakespeare Committee in Chicago.



Peter Eli Johnson (Ward) Previous Shakespeare Project credits: *The Winter's Tale*, *Love's Labour's Lost*, and *Shakeshafte*. Other Chicago credits include *SideShow* (Porchlight Music Theatre Co), *Both Your Houses* (Remy Bumpo) *The Lark* (Promethean Theatre Ensemble), *Comrades Mine* (City Lit Theatre), *Man of LaMancha* (Light Opera Works) and *TimeLine Theatre*, Northlight Theatre, and Chicago Shakespeare Theatre. Regional work includes: Great River Shakespeare Festival (MN), Riverside Shakespeare Festival (IA), Montana Shakespeare in the Parks, Texas Shakespeare Festival, Utah Shakespeare Festival and Arkansas Repertory Theatre.



David Krajecki (Sordido) David is excited to take part in this staged reading of *Women Beware Women* with The Shakespeare Project of Chicago. As a member of The Free Readers Ensemble, he recently directed a reading of Joseph L. Mankiewicz's 1950 screenplay *All About Eve*. Recent roles include Tierney in *The Birds* with Griffin Theatre and Francis Kruger on the TV series *Chicago PD*. David is also a Freelance Digital Artist/Photo Retoucher/Graphic Designer and has a Jeff Award for Best Scenic Design buried in a box in the closet somewhere. He is represented by ATG. Thank you Kelly and Michelle.



Daniel Millhouse (Servant, Guard) is thrilled to be back for a second time with The Shakespeare Project of Chicago, after having appeared as Jacques de Boys/Ensemble in *As You Like It*. Chicago credits include *The 39 Steps* (Buffalo Theatre Ensemble); *Born Yesterday* (Remy Bumpo — Understudied for Paul Verrall and Performed); *Romeo and Juliet* and *Macbeth* (A Crew of Patches); *Soda Pop Culture Shock and Chair* (Second City Training Center). Regional work includes *Troilus and Cressida* (Great River Shakespeare Festival); *Hamlet* (Great River Shakespeare Festival - Understudied); *Romeo and Juliet* and *Macbeth* (Michigan Shakespeare Festival Touring Company). Daniel is an Advanced Actor Combatant with the Society of American Fight Directors and received his MFA from the University of Wisconsin-Madison. Apart from his stage work, Daniel also does motion capture for the *Call of Duty* video game franchise with Raven Software and is an Acting Adjunct Professor at the College of DuPage.



Corliss Preston (Livia) Corliss has participated in numerous readings for The Shakespeare Project. She is currently teaching and coaching Voice-over privately, online and in Vernon Hills at RBJ Productions. She is part of the UV Project exploring immersive performances of Chekhov's plays at the Ragdale Foundation in Lake Forest. She has created, performed and produced a Shakespeare-based CD with collaborators Michelle Shupe and John Slywka called *I Grant I Am A Woman* via Kickstarter (available now at CDBaby.com) which will become both an installation and a multi-media Performance Piece. Acting credits include Chicago: *The Oedipus Complex* (Goodman) and *Old Jews Telling Jokes* (Royal George). *New York: A Piece of My Heart* (Manhattan Theatre Club), *Cherry Orchard* (York Theatre) and *The Erotica Project* (Public Theater). Regional credits: Houston's Alley Theatre, Actors Theatre of Louisville, The Denver Center, Yale Repertory Theatre, Cincinnati Playhouse and the Alabama, Illinois, Oregon and Utah Shakespeare Festivals. For more information, please visit www.corlisspreston.com.



Erin Sloan (Duke's Aide) Erin is a member of Actor's Equity and was an Affiliated Teaching Artist with the Shakespeare Theatre Company in Washington DC. She holds an MFA in Classical Acting from The Academy for Classical Acting at The George Washington University. She has several east coast theatrical credits including Ford's Theatre and Taffety Punk Theatre Company in Washington D.C. Erin is originally from Oklahoma and was a company member with Oklahoma Shakespeare in the Park for 10 years. She helped to co-found OSP's Young Company and taught master acting classes to students from around the state of Oklahoma. Erin recently co-founded The Enlightenment Theatre Project with her colleague Dan Crane and the company produced staged readings of Shakespeare's *Cymbeline* and *The Tempest*. The company also staged a full production of *Twelfth Night* in historic Colonial Williamsburg. Erin has also appeared in the Emmy Award-winning *Electronic Field Trips* produced by the Colonial Williamsburg Foundation.



Stephen Spencer (Fabritio) played Jaques earlier this season in *As You Like It* for The Project and played Fluellen in last season's *Henry V*. As a Founding Member, he's been in over 30 Project readings including *King Lear* (The Fool); *Richard II* (Bullingbrook); *Measure for Measure* (Duke Vincentio); *Antony and Cleopatra* (Antony); *Henry VIII* (Henry); *Macbeth* (Macbeth); *Othello* (Iago); *Twelfth Night* (Orsino); *The Winter's Tale* (Autolycus); *Timon of Athens* (Timon) and *Troilus and Cressida* (Ulysses). He directed *Julius Caesar*, *The Duchess of Malfi*, *Henry V* and *The Two Noble Kinsmen*. He also wrote and directed *Shakespeare and Rhetoric* for The Project that opened the