

**Rick Carter** (Tarquin) was Warwick and Charles in *TSP's* presentation of the apocryphal *Edward III*, as well as Nym and Orleanse in *Henry V*, York in *Henry VI part I*, Edward in *Henry VI, parts 2 & 3*, Diomedes in *Troilus and Cressida*, Bassianus in *Titus Andronicus* and most recently Oberon in *A Midsummer Night's Dream*. Rick has performed locally for ten years, appearing in Shakespeare Rep.'s touring *Macbeth* as Macduff, Mr. Darcy in Lifeline's original adaptation of *Pride and Prejudice*, and MacHeath in Bailiwick's *Three Penny Opera*. He also worked with the Commons Theatre, where he portrayed Tyler in the original script by M. Nowak and A. Meyer *The Signal Season of Dummy Hoy*, reprising the role off-Broadway at the Hudson Guild Theatre. Rick also appeared regionally with the Iowa Shakespeare Project as Don Pedro in *Much Ado*, and the title role of *Macbeth*, and with Actors' Repertory as Danny in *Grease*, Young Joe in *Damn Yankees*, and Action in *West Side Story*.

**John Kooji** (Collatine) holds an M.F.A. in Acting from Brandeis University in Massachusetts and a B.A. in Theatre from St. John's University in Minnesota. He directed *Othello* last month for *The Shakespeare Project of Chicago*. Previous acting appearances with *TSP* include: Egeus and Robin Starvling in *A Midsummer Night's Dream*, Malcolm in *Macbeth*, Rosencrantz, Barnardo and the Grave Digger in the *TSP* premier production of *Hamlet*, the title role in *Richard III* and most recently as Grumio in *The Taming of the Shrew*. John also appeared in the premier production of *The Khe Sanh Bagman* this past Fall at the Center Theatre in Chicago. New York credits include *Othello*, *Twelfth Night*, *Bedroom Farce*, *Romeo and Juliet*, *The Butterfingers Angel...* and *The Increased Difficulty of Concentration* (by Czechoslovakian playwright Vaclav Havel). Among his Regional credits are *Romeo and Juliet* (The Cleveland Orchestra with Leonard Slatkin conducting), *Visiting Mr. Green*, *The Glass Menagerie*, *The Immigrant* and *I Hate Hamlet* (Shadowland Theatre), *As You Like It* and *Betrayal* (Merrimack Repertory Theatre), *Awake and Sing!* (Rainbow Theatre), *Cantorial* (The Jewish Theatre of New England), *Spike Heels* (Playwright's Platform), and *The Real Inspector Hound* (The Blackburn Theatre).

**Katherine Marie Loague** (Nurse) just finished playing the Mother and Warden in Marsha Norman's *Getting Out* for Synergy Therapy Theatre. While living in NYC she enjoyed a diverse body of work (Greeks to Chekhov) as well as originating roles in plays by Constance Congdon and Edwin Sanchez at various theatres there. She was directed by Christopher Martin at Classic Stage Company (CSC), performing in rotating rep. Regionally, Kate had the good fortune to be directed by Marshall Mason in *Hot L Baltimore* and *Summer and Smoke* in rep. She performed in *the Bacchae* in Italy. For *The Shakespeare Project of Chicago*, she has played Emilia in *Othello*, Flavius in *Timon of Athens*, Helena in *A Midsummer Night's Dream*, Mistress Quickly in *The Merry Wives of Windsor*, and performed (as understudy) Gertrude in *TSP's* first full production, *Hamlet*. For Equity Library Theatre, she was delighted to play Peter Quince in the Hiking version of *Midsummer* and toured to NYC playing Mary (aka Adam) in *As You HIKE IT*. For Chicago Dramatists Workshop reading series of new plays, she played Annick in *Honor the Dead*.

**Mary Ringstad\*** (Lucrece) is delighted to be working with Peter Garino on another *TSP* poetry project. Former *TSP* roles include Anna in the premier production of *My Name Is Will*, Adriana in *Comedy of Errors*, Desdemona in *Othello*, Lavinia in *Titus Andronicus*, Rosalind in *As You Like It*, Lady Anne in *Richard III*, Margaret in *I-Henry VI*, Margaret in *Much Ado About Nothing*, Prince Edward in *Edward II*, Biondello in *The Taming of the Shrew* and Falstaff's page in *2-Henry IV* and *The Merry Wives of Windsor*. Also for *TSP*, Mary directed *Love's Labor's Lost* and served as assistant director for *King Lear*. Mary has an MFA in Acting from Ohio University and is a featured performer on the Grammy nominated recording "Ella Jenkins and a Union of Friends Pulling Together" on Smithsonian Folkways. Mary is an Artistic Associate of *TSP* and a member of the Board of Directors as well as a newlywed.

**Stephen Spencer\*** (Brutus) is a founding member of *The Shakespeare Project of Chicago* and earlier this season played Iago in *Othello* and Timon in *Timon of Athens*. Other *TSP* work includes directing *The Two Noble Kinsmen* and roles in *A Midsummer Night's Dream*; *Henry VIII*; *Love's Labor's Lost*; *Henry VI, part 3*; *Henry VI, part 2*; *Henry V*; *Edward III*; *Much Ado About Nothing*; *All's Well That Ends Well*; *Richard II* and *Macbeth*. He appeared in *Season's Greetings* at the Forum. At Chicago Dramatists' he's performed in *Judevine*; *Marisol and Wingwalkers*. Other Chicago credits include *The Sea* with The Cypress Group and *Limbo Tales* at Café Voltaire. Regional theaters include Florida's Asolo State Theatre and The Ruth Foreman Theatre; the Utah Shakespearean Festival; Wisconsin's Evergreen Theatre and New Jersey's Cape May Playhouse. He toured throughout Russia, starting with Moscow's Leninsky Komsomol Theatre, and performed at the Edinburgh Festival Fringe in Scotland. Steve does SAG and AFTRA Voiceover; Corporate Theatre with The Breakthrough Group and is a proud ensemble member of Chicago Playback Company.

**Peter Garino\*** (Adapter/Director) has been a company member of *The Shakespeare Project of Chicago* since 1995 and has appeared in over 20 *TSP* Theatrical Readings. Earlier this year, he appeared as Baptista in *The Taming of the Shrew* and as the Duke of Venice in *Othello*. Last December, he directed the world premiere of *The Khe Sanh Bagman*, Leigh Johnson's Vietnam-era trilogy at the Center Theater in Chicago. His original adaptation of Shakespeare's sonnets and songs, *My Name is Will*, received its professional premiere by *TSP* at Oakton Community College last Spring. For *TSP* he has directed *A Midsummer Nights Dream*, *The Taming of the Shrew*, *2 Henry IV*, and *Pericles*. Other credits include work with Steppenwolf Theatre, Organic Theatre, Body Politic Ensemble, Oak Park Festival Theatre and Illinois Shakespeare Festival. Peter trained at Hofstra University (New York), the National Shakespeare Company Conservatory, and received his M.F.A. in Acting at Illinois State University. Thank you Helene and Glen Thomas.

**Tom Hagglund** (Stage Manager) is happy to stage manage *The Shakespeare Project of Chicago's* production of *The Rape of Lucrece*. Tom has previously stage managed *The Taming of the Shrew*, *Othello*, *Richard III*, *A Midsummer Night's Dream*, *My Name Is Will*, *The Tempest* and *All's Well That Ends Well* for *TSP*.

**Mara Polster\*** (Producing Artistic Director) is grateful to Peter Garino and this cast of *The Rape of Lucrece* for providing such an exceptional closing to our 2000-01 season. As the Founding Artistic Director of *The Shakespeare Project of Chicago*, she has seen the group through all of its presentations since 1995 and has directed many including *Hamlet*, *King Lear*, *As You Like It*, *Richard III*, *Timon of Athens* and *Taming of the Shrew*. With *TSP* Mara has played many of the great Shakespearean women including Emilia in *Othello*, Tamora in *Titus Andronicus*, Margaret in *3-Henry VI & Richard III*, Paulina in *The Winter's Tale*, Isabella in *Measure for Measure*, Katherina in *The Taming of the Shrew* and Lady Macbeth. Prior to the project's inception, Mara acted on many of the stages here in Chicago and many others across the country. She played Agnes in *I Do, I Do* at the Evergreen Theatre, Vonnie in *The Roads To Home* at the Eclipse, and Edna/Ma'am White in *Freedom Bound* at the Indiana Repertory Theatre. Other favorite roles include Lady Macduff in *Macbeth*, Amiens in *As You Like It*, Emily in *Our Town* and many musicals including *Candide*, *Guys and Dolls*, *Evita*, *A Little Night Music*, *Oklahoma*, *Brigadoon*, *Best Little Whorehouse*, *The King and I*, *Zorba*, and so on. Mara is the proud Mommy of a beautiful 21-month-old, Michael, and thanks her husband Chris, the Board, Artistic Associates, supplemental actors and patrons for helping the project go on. *The Shakespeare Project of Chicago* is the grateful commemoration of two fiercely strong souls, Samuel E. LaMacchia and Michael Alan Wilson.

## Notes from the Director:

London, 1592. A young actor tries his hand for the first time at playwrighting and the result becomes the hit of the theatrical season. The play, *Henry VI, Part I*, proves immensely popular with both audiences and critics. The fates, however, are not as generous. A serious outbreak of the plague closes most of the London theatres for the next year and a half and few, if any, new plays are produced. Not deterred by this inconvenience, the young man pours his art of language into yet another art form – the narrative poem – and the result is something called *The Rape of Lucrece*.

Poetry, not playwrighting, was regarded as the highest form of literary art during the Elizabethan period. Writing for the theatre was regarded in much the same way that writing for television is esteemed today. Shakespeare was unique among his contemporaries in that he devoted his writing almost exclusively to the theatre. *The Rape of Lucrece* proved to be very popular when published in 1594. With its success, Shakespeare had proved to himself that he could support himself as a poet, but, fortunately, for our benefit, decided to return to his first love and continued to write for the theatre.

It doesn't take long to see that trapped within the structure of the poem is a playwright desperately seeking a dramatic form. Opera frequently comes to mind when I consider the depth of the tragedy with its long aria-like soliloquies of Tarquin and Lucrece. It's equally exciting to see the glimmer of dramatic genius which is yet to come in moments such as Tarquin's ineffectual prayer prior to the rape "The powers to whom I pray abhor this act" echoed later by Claudius in *Hamlet* "What form of prayer can serve my turn? Forgive me my foul murder?" Appropriately, Macbeth's restless deliberation prior to murdering Duncan literally invokes Tarquin's legacy as he beckons "Night," his co-conspirator:

"Now o'er the one half-world  
Nature seems dead, and wicked dreams abuse  
The curtain'd sleep. Witchcraft celebrates  
Pale Hecate's offerings; and wither'd murder,  
Alarum'd by his sentinel, the wolf,  
Whose howl's his watch, thus with his stealthy pace,  
With Tarquin's ravishing strides, towards his design  
Moves like a ghost."

The reunion of Collatine and Lucrece the near the poem's end, reveals that the author was equally adept at portraying poignancy as well as horror: "Both stood like old acquaintance in a trance, Met far from home, wond'ring each other's chance."

I first produced this adaptation in December 1976 as part of my senior practicum in Theatre Arts at Hofstra University. The memory of that production is still vivid in my mind 25 years later. The production combined a number of different art forms: dance, music, poetry in addition to the theatrical elements we deployed through acting lighting, scenery design, sound design and costumes.

Today we present a Theatrical Reading of our adaptation. I've selected some music from composer Philip Glass to accompany parts of the poem.

Special thanks to Mara Polster for giving me another opportunity to explore this intriguing poem.

■ Peter Garino

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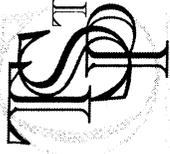
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Presents

A Theatrical Reading of

# THE RAPE OF LUCRICE

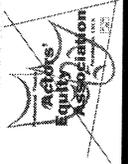
A Narrative Poem by  
William Shakespeare

*Adapted and Directed by*  
Peter Garino \*

*Stage Manager*  
Tom Hagglund

Performances: April 28 & 29, 2001

All Actors with *The Shakespeare Project of Chicago* are members of Actors' Equity Association the Union of Professional Actors and Stage Managers.



**Join Us Following This Performance  
For Discussion:**

Saturday, April 28 at 3:00 pm – 7<sup>th</sup> Floor, Author’s Room  
Chicago Oxford Society leads a discussion entitled “Lucrece, Oxford and Shakespeare”  
featuring TSP’s Peter Garino, author Richard Whalen, and COS’s Bill Farina.

Sunday, April 29 immediately following the performance  
A brief question and answer session with Cast and Director  
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**The Players**

(In order of appearance)

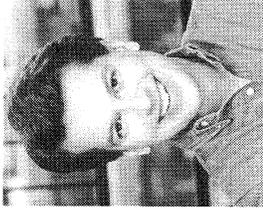
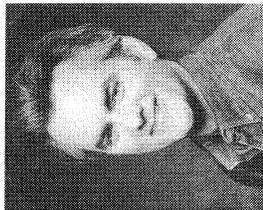
Lucrece, *Wife to Collatine, a Roman General*..... Mary Ringstad\*

Tarquain, *Son of the Roman King, Lucius Tarquinius*..... Rick Carter

The Chorus { Brutus, *A Roman General*..... Stephen Spencer\*  
Nurse, *A lady in waiting to Lucrece*..... Katherine Marie Loague

Collatine, *A Roman General*..... John Kooi

Scene: *Rome, 509B.C.*

		
<b>Mary Ringstad*</b> <i>Lucrece</i>	<b>Rick Carter</b> <i>Tarquain</i>	<b>Stephen Spencer*</b> <i>Brutus</i>
		
<b>Katherine Marie Loague</b> <i>Nurse</i>	<b>John Kooi</b> <i>Collatine</i>	<b>Peter Garino*</b> <i>Adapter and Director</i>

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