ELIZABETH Rex

June 12–July 21, 2019 | Austin Gardens | Oak Park, Illinois

BY TIMOTHY FINDLEY
DIRECTED BY BARBARA ZAHORA

JUNE 12 - JULY 21

THANK YOU TO OUR 2019 SEASON SPONSORS

June 12–July 21, 2019 | Austin Gardens | Oak Park, Illinois
DTOP 2019 EVENTS

learn more at www.downtownoakpark.net

Events subject to change

ART DANS LA RUE
Tuesday, August 6th, 2PM-9PM

MICROBREW REVIEW
August 17th

THURSDAY NIGHT OUT
Every Thursday
May 30th - August 29th, 5PM-9PM

SHOP OUTDOOR SALE
July 11th - July 14th

UNCORK ILLINOIS
Saturday, June 15th, 1PM-9PM

OAKTOBERFEST
September 20th - 21st,
(Friday 4PM-10PM, Saturday 12-10PM)

WINTERFEST
December, 7th

HOME FOR THE HOLIDAYS
December 21st, 11AM-3PM

Events subject to change
WEATHER—WILL THE SHOW GO ON?

We will always do our best to present our plays in their entirety. Unfortunately, Mother Nature is not always cooperative, and we have to keep the safety of our cast, crew, and audience in mind at all times.

WEATHER CONDITIONS:
Sometimes a light rain will break out during a performance. We may continue to play through a light rain, or pause and allow you to seek cover until it blows over and then resume.

A downpour or the presence of lightning will cancel a performance. Your ticket will serve as your “rain check”.

IF A SHOW IS CANCELED DUE TO WEATHER:
If the show is canceled at any point, your ticket/wristband will automatically become a “Rain Check”.

To redeem your ticket for a rained out show at any performance, all you need to do is give your name and rained-out performance’s date at the Box Office to attend any of our remaining performance nights for the rest of the season.

If it is not possible for you to return to a future performance, please contact the box office at tickets@oakparkfestival.com or 708-300-9396 x101 to make other arrangements.

Thank you for your understanding.

Mary Liming
Box Office Manager

---

Fresh Baked Goods
Coffee Shop
Sunday Brunch
Serving Breakfast and Lunch!
Live Music every weekend

5040 W. Montrose Ave
Chicago
708-320-2294

10% off your purchase with this ad
Dear Friends,

Happy 45th Anniversary Season! For the last 45 years, we have been bringing theatre to Austin Gardens in downtown Oak Park, and we could not be more excited to share this milestone season with you! Our 45th season promises to continue not only our rich legacy of professional theatre, but what we have always felt to be the very spirit of Shakespeare—exploring our humanity.

We are examining the role of gender in our lives more closely than ever before. What does it mean to be masculine, or feminine—both, or neither? What limitations are there in being a woman...or a man? In the workplace and in our personal lives, we continue to ask: Who is stronger? Who is more trustworthy? How does each need the other? Our summer shows, Elizabeth Rex and Much Ado About Nothing, bring this conversation to the forefront with our 2019 Summer Season “O, That I Were a Man…”

We also believe that we are only stronger when we take the lessons that we learn onstage and continue the conversation that it starts in our everyday lives. This year, Oak Park Festival Theatre engaged Lurie Children's Hospital of Chicago's education and outreach team to host a workshop on the “Creation of Gender Inclusive Environments” to explore how we can strive to create a more inclusive environment, from our stage to our audience and to our boardroom.

In addition to our traditional summer season of outdoor plays, this spring we were also honored to present, in cooperation with Open Door Repertory, Lauren Gunderson's funny and poignant I & You, which received rave reviews and allowed us to examine the intimate relationship and gift of organ donation.

This fall we are excited to enter a brand new partnership. For the first time, we will be producing The Madness of Edgar Allan Poe: A Love Story at Cheney Mansion! Audiences will be guided from room to room through Oak Park’s historic Cheney Mansion, taking you from the garrets to the dungeons...and deep into a tortured mind, teetering on the brink of sanity. Come and experience favorites like The Pit and the Pendulum, The Tell-Tale Heart and The Masque of the Red Death as you’ve never heard or seen them before!

Our work continues to be surprising, touching and powered by bringing fresh life to classic stories. We could never have made it to a 45th Anniversary Season without YOU, our loyal audience. It is for you and only with your help that we come to the gardens each year and build a theater from scratch. We wish to thank our loyal audience, as well as those individuals, businesses, arts agencies, and foundations that support us with their generous donations and gifts. Without you, we simply would not exist. Together we are striving to create not only great theatre, but also that more humane world that we all seek.

Sincerely,

Anne Rooney
President, Board of Directors

Jhenai Mootz
Managing Director

Barbara Zahora
Artistic Director

WELCOME
DIRECTOR’S NOTES

The decision to propose *Elizabeth Rex* for the first show of Oak Park Festival Theatre’s 45th Anniversary Season was one I considered from many angles. For my first full season as Artistic Director, I wanted to offer up a piece that would pay homage to our foundation of Shakespeare—a love letter to one of the greatest dramatists and contributors to culture that ever lived. I also wanted to find a play that would allow us to comment in a meaningful way upon the important issues in our current society—a show that could be directly relevant to topics that are at the forefront of people’s minds. Luckily, in *Elizabeth Rex*, I found both.

The play deals extensively with the topic of gender and the different qualities we assign to men and women. As a female ruler in a world of men, Elizabeth believes she must deny her femininity in order to effectively lead and protect England. Ned Lowenscroft, the fictional “leading lady” in the Lord Chamberlain’s Men, is in the professional habit of denying his masculine self. But is opening yourself up to another person inherently feminine? Is suppressing emotion and putting on a brave face inherently masculine? And what happens when people don’t fit easily into either of these gender boxes? How interesting must it have been for Elizabethan women to see boys portray them on the stage? How strange must it have been to be a young man portraying a woman, without any direct knowledge of things that are particular to femininity—protecting one’s virtue, childbirth, and motherhood?

*Elizabeth Rex* asks all of these questions, and more, as it spins its artful, entertaining story. This is not “dry” history—indeed, as a speculative piece, it isn’t really history at all—but a rich and compelling examination of gender and identity. The perspectives it examines, and the issues it confronts, will stay with you long after you’ve left the park.

—Barbara Zahora, Artistic Director

---

**February 29, 2020, 2:30 pm to 9 pm**
**Unity Temple, Oak Park, Illinois**

Four concerts in one – a song recital, chamber music & piano works performed by members of the Chicago Symphony & Lyric Opera Orchestras, featuring pianist **Winston Choi** & operatic tenor **Lawrence Brownlee**.

For tickets and information visit www.schubertfestivalunitytemple.org
THE “REAL” PEOPLE IN THE WORLD OF ELIZABETH REX

WILLIAM SHAKESPEARE: An English poet, actor, and playwright, born in Stratford-upon-Avon in 1564 and died in the same place around April 23, 1616. The author of many sonnets, narrative poems, and plays such as Hamlet, King Lear, Othello and Macbeth, Shakespeare is argued to have been one of the greatest writers to have ever lived—though due to lack of extant historical evidence many have questioned his authorship and several aspects of his life itself. A major shareholder in the Lord Chamberlain’s Men, Shakespeare is 52 years old at the time of our play.

ELIZABETH I: Queen of England and Ireland from 1558 until her death in 1603, and one of the greatest monarchs to have ever reigned in Britain. The last of the monarchs from the House of Tudor. The daughter of Henry VIII and Anne Boleyn. Despite the anxiety caused by the lack of a clear successor (as she remained unmarried until her death), her 44 years on the throne saw several political victories and a flourishing of arts and culture that had been unprecedented. She is 67 years old in our play.

THE LORD CHAMBERLAIN’S MEN: A “playing company”, or a company of actors for which Shakespeare wrote during most of his career. This group later became The King’s Men under James I. Richard Burbage played many leading roles, such as Hamlet and King Lear. Other actors famous to this company were Henry Condell and John Heminges, who would eventually compile most of Shakespeare’s plays into The First Folio. Boy actors apprenticed with the company, sponsored by one of the older actors, and would often move from playing small parts in the ensemble to women’s parts in the plays.

ROBERT DEVEREAUX, 2nd EARL OF ESSEX (“Essex”): A favorite of Elizabeth I’s, rumored to be her lover. He is 35 at the time of our play. A cousin twice-removed of the queen, he was raised by Elizabeth’s first secretary of state, Lord Burghley. Elizabeth’s first love, Robert Dudley, became Essex’s godfather when Essex’s mother married him. During the Nine Years’ War in Ireland, Essex lead a poor campaign and brokered a compromise where Elizabeth had expected him to come home victorious, resulting in his house arrest in 1599. Two years later in 1601, he led an abortive coup d’etat against the government in an attempt to unseat Robert Cecil and was later executed for treason in the Tower of London.

HENRY WROITHERSLEY, 3rd EARL OF SOUTHAMPTON (“Southampton”): A major patron of Shakespeare and the Lord Chamberlain’s Men, rumored to also be the “fair youth” in Shakespeare’s sonnets. He was deeply involved in Essex’s Rebellion in 1601 and was sentenced to death along with Essex. At the last moment and in accordance with Cecil’s urging the queen to show clemency, Southampton’s life was spared and his sentence was changed to life imprisonment.

ROBERT CECIL, 1st EARL OF SALISBURY AND SECRETARY OF STATE (“Cecil”): The son of Elizabeth I’s previous trusted advisor, Lord Burghley, Cecil served as her Lord Privy Seal and Secretary of State from 1598 until her death in 1603, after which he remained in power for the first nine years of her successor’s (James I) reign. Historically only 5’4” tall and born with scoliosis, he was often ridiculed for his physical appearance, and referred to as “pygmy” by Elizabeth I and “my little beagle” by James I. However, Cecil had a brilliant mind for politics. A year before our play, Cecil had already begun secret correspondence with James in Scotland in an attempt to secure his succession to England’s throne. Cecil is credited with discovery of the Gunpowder Plot of 1605, and it is still debated how much he knew and when he knew it.

—Barbara Zahora, Artistic Director
Celtic, Christian (since about 450 CE) Ireland was an island of about 100 small kingdoms which later evolved into five major kingdoms: Munster, Ulster, Leinster, Meath, and Connaught. Meath and Leinster later merged and then there were four. From around 795 CE, raids by the Vikings/Norsemen became so fierce that by 950 they controlled most of the coastal towns, with Dublin as the chief city. The O’Neils considered themselves the “High Kings” and fought alongside other Irish leaders to drive the Vikings out. The Norsemen were defeated in 950 at the battle of Clontarf by Brian Boru, who died in the battle. The Vikings driven out, the Irish lords of the four kingdoms fought amongst themselves for dominance.

Meanwhile in England, the Saxons were defeated by the Normans at the battle of Hastings in 1066. As a result of the continued war over dominance of Ireland, the king of Leinster, Dermot McMurrough, at war with his fellow kings, sought aid from Henry II, the successor of William the Conqueror. Henry II agreed to send help in the form of Norman knights then settled in Wales. One of these was Richard de Clare, Earl of Pembroke, commonly known as “Strongbow.” In return for his aid, McMurrough gave Strongbow his daughter Aoife as wife and made him heir to his throne. From his ascension to the throne of Leinster in 1171, Strongbow expanded his control over the rest of Ireland until, by 1191, England controlled all of Ireland. Norman feudal rule was established and many monastic orders were introduced. However, the control of kings in England again weakened and the Norman barons adopted Irish culture and established their own power bases, leaving only the area around Dublin (The Pale) under English control.

The Tudors fought to re-establish control of Ireland. Henry, as a result of the Reformation confiscated property from the Catholic church in Ireland and insisted that he was proclaimed King of Ireland by the Irish parliament. Elizabeth consolidated this position, and when a rebellion arose, led by Hugh O’Neill of Tyrone and Hugh Roe O’Donnell of Tyrconnel (both from what is now Donegal and considered of the kingdom of Ulster), she began what was known as the Nine Years War (1593–1603).

In 1599 she dispatched her favorite, the Earl of Essex, with 17,000 men to defeat them. Essex suffered many a setback because the promised transport to carry his forces north from Dublin never arrived. When he did engage in battle he suffered many defeats, such as the battle of Curlew Pass, where he lost men heavily to battle wounds and disease. He eventually parlayed a truce with O’Neil and sailed for England. Disastrously for him, he sailed before receiving Elizabeth’s permission. After his death, Elizabeth prevailed over the rebel forces and England stronghold on Ireland was secured. The ensuing “Flight of the Earls” (see Brian Friel’s Making History) to France marked the end of Gaelic Ireland and led to the Plantation of Ulster.

—Belinda Bremner, Artistic Associate
BOY ACTORS IN ELIZABETHAN ENGLAND

Until the 1660s, women were not permitted to act on the English stage. Long considered a profession akin to prostitution, women were prevented from acting in troupes like the Lord Chamberlain’s Men by religious, social, and legal threats. Men who could participate providing an entertainment in high demand but without any elevated status. Quite the contrary, in fact, as actors were widely considered to be vagabonds of ill repute! Despite the unpredictability and frenzy of their industry, it was nevertheless just that—an industry—and as such a number of young men felt eager to learn the skills necessary to grow and succeed within it. Boy actors thus served as apprentices, learning from seasoned members of acting troupes while providing an essential service: their voices. Pre-pubescent boys, with their unbroken voices, could play the female roles considered less suitable for deep male timbres. Despite Puritan anger at the employment of impressionable children in a “filthy” profession, several records exist to suggest most audience members felt differently. In fact, several accounts refer to these boy actors as “she,” suggesting a successful suspense of disbelief.

One might easily marvel at the demands that Shakespeare’s female roles placed on young minds and bodies. In fact, some scholars believe that complex female figures were featured only sparingly in many of Shakespeare’s tragedies as a result of such young actors available to play those parts. In other words, juvenile “boy actors” might not be able to reach the same depth of performance that a more experienced actor might, thus characters like *Hamlet’s* Gertrude or Ophelia are both given fewer lines than Claudius and even Polonius. Others observe that Shakespeare’s language for certain female characters can be observed subtly evolving throughout many tragedies, from more youthful dialogue to a deeper, more elaborate way of speaking, to ease the viewer’s adjustment from seeing a young boy to a mature actor.

These young male actors were occasionally referred to as “boy actresses,” playing the “breeches parts,” roles in which a woman disguised herself as a man. Theatregoers then and now can watch the performativity of gender, with all of its absurd distinctions, played out through this ambiguous layering of identities!

—Sarah Valeika (Intern, Dramaturg and Assistant Director)
THE CAST (IN ORDER OF APPEARANCE)

Ned Lowenscroft ................................................................. Niko Kourtis
William Shakespeare........................................................ Michael Joseph Mitchell*
Jack Edmund........................................................................ Elliot Baker
Percy Gower ....................................................................... Jack Hickey†
Matthew Welles................................................................. Tyshon Boone
Tom Travis........................................................................... Sam Theis
Bear.................................................................................... Dakotah Brown‡/Max Martin‡
Harry Pearle......................................................................... August Forman†
Kate Tardwell........................................................................ Belinda Bremner†
Luddy Beddoes................................................................. Christopher M. Walsh
Lady Mary Stanley............................................................... Daniella Pereira
Queen Elizabeth I............................................................... Wendy Robie*
Anne, Countess of Henslowe .............................................. Barbara Figgins
Lord Robert Cecil............................................................... Brandon A. Wright

Place: A barn, Stratford-Upon-Avon
Time: The Present: April 22, 1616
The Past: February 24, 1601

2 hour running time. There will be one 15-minute intermission

UNDERSTUDIES

For Queen Elizabeth I–Barbara Figgins;
For Ned Lowenscroft–Tyshon Boone; For William Shakespeare–Jack Hickey†;
For Lord Robert Cecil and Percy Gower–Anthony Whittaker;
For Kate Tardwell and Anne, Countess of Henslowe–Wendy Parman;
For Harry Pearle–Sam Theis; For Lady Mary Stanley–Meredith Rupp‡;
For Jack Edmund and Luddy Beddoes–Gunner Bradley;
For Matthew Welles–Josh Stein‡; For Tom Travis–Leanne Hays‡

Understudies never substitute for listed performers
unless announced at the time of the performance

*Member of Actors’ Equity Association,
the Union of Professional Actors and Stage Managers
†Oak Park Festival Theatre Company Member
‡Summer Intern

(c) 2000 by Pebble Productions Inc. Elizabeth Rex is published in paperback
by HarperCollins Canada and may be available in copyscript
from the Playwrights Guild of Canada.
PRODUCTION STAFF

Director .................................................................................................................. Barbara Zahora*†
Assistant Director ................................................................................................. Sarah Valeika‡
Stage Manager ...................................................................................................... Wallace Craig
Production Manager ............................................................................................. Melanie Thompson
Set Design ............................................................................................................. Nicholas James Schwartz
Lighting Design .................................................................................................... Avi Sheehan
Original Music/Sound Design .............................................................................. George Zahora†
Costume Design .................................................................................................... Rachel Lambert
Props Design ........................................................................................................ Margaret Garofalo
Intimacy and Violence Design .............................................................................. Mark Lancaster†
Master Electrician .................................................................................................. Becs Bartle
Assistant Costume Design & Wardrobe Master .................................................. Gary Nocco
Assistant Stage Managers .................................................................................... Matthew Rohan†, Kierra Walker‡
Technical Director ................................................................................................ Brian Sprague
Sound Operator(s) ............................................................................................... Dakotah Brown‡, Max Martin‡
Light Operator ....................................................................................................... Megan Flanery‡
House Management ............................................................................................. Matty Robinson†, Sarah Valeika‡
Box Office Assistants ......................................................................................... Catherine Healey‡, Brianna Jones‡
Concessions ........................................................................................................... Leanne Hays‡, Meredith Rupp‡, Joshua Stein‡, Lily Chrones‡
Photographer ........................................................................................................ Jhenai Mootz‡

OAK PARK FESTIVAL THEATRE STAFF

Park Operations & Finance Manager ..................................................................... Robert W. Behr*†
Casting Director ..................................................................................................... Lucy Carr
Box Office Manager ............................................................................................... Mary Liming
Managing Director ................................................................................................. Jhenai Mootz
Administrative Assistant ...................................................................................... Rae Segbawu
Artistic Director ..................................................................................................... Barbara Zahora*†

2019 INTERNS

Dakotah Brown ................................................................. University of Wisconsin-Stevens Point, Class of 2020
Lily Chrones ................................................................. Boston Conservatory, Class of 2021
Megan Flanery ............................................................... Los Medanos College, Class of 2023
Leanne Hays ................................................................. Roosevelt University-Chicago College of Performing Arts, Class of 2022
Catherine Healey .......................................................... Connecticut College, Class of 2018
Brianna Jones ................................................................. University of Tennessee Chattanooga, Class of 2019
Max Martin ................................................................. The Neighborhood Playhouse School of the Theatre, Class of 2020
Matthew Rohan ..................................................................................................... University of Illinois at Urbana-Champaign, Class of 2022
Meredith Rupp ...................................................................................................... Kenyon College, Class of 2019
Joshua Stein ................................................................. Rider University, Class of 2022
Sarah Valeika ................................................................. Yale University, Class of 2022
Kierra Walker ................................................................. University of Iowa, Class of 2020
**CAST PROFILES**

**Elliot Baker (Jack Edmund)** is an actor and playwright based in the Chicago area. Chicago credits include *Phoebe in Winter* (Facility Theatre), *Twelfth Night* (Writer’s Theatre), *Celebration* (A Red Orchid Incubator) and *A Midsummer Night’s Dream* (Piccolo Theatre). He is a member of the artist collective The Stoop Feast, where his plays *Marin* and *The Shoedog* have been mounted. He has also had work produced by Facility Theatre and The Space in London, UK. He is proudly represented by Paonessa Talent Agency.

**Tyshon Boone (Matthew Welles)** is thrilled to be making his Chicago debut with OPFT. Past credits include *As You Like It*, *Romeo & Juliet*, *Our Town*, and *Winnie the Pooh* (Alabama Shakespeare Festival), *Macbeth*, *Richard III* (Commonwealth Shakespeare Festival), *All’s Well That Ends Well*, *Antony & Cleopatra* (Virginia Shakespeare Festival) and *A Midsummer Night’s Dream*, *Two Noble Kinsmen* (Shakespeare Theatre of New Jersey). BFA in acting from The University of the Arts, much love to family, friends and Brandon.

**Gunner Bradley (Understudy Luddy Beddoes/Jack Edmund)** is excited to make his debut with OPFT. Recent Chicago area credits include *Eurydice* (Jedlicka Theater Company), *Almost, Maine* (Theater D), *Stronger Than a Break Down Festival* (Off-Key Anthem Theater Company). He received his BFA in Acting from Texas State University. Lastly, he always owes a huge THANK YOU to his friends, family, and fiancé for all their support, enjoy the show! For more info: gunnerbradley.com.

**Belinda Bremner† (Kate Tardwell)** has worked with OPFT since 2007 when the theatre first presented her play *Mrs. Coney* as a fundraiser. OPFT directing credits: *Dancing At Lughnasa*, *Of Mice and Men* (Jeff Nomination for Best Set), *Richard III* (Jeff Recommended), *Faith Healer* (Jeff Recommended), *Someone To Watch Over Me* (Jeff Nominations for both Best Actor and Best Supporting Actor) as well as all the six *Midwinter’s Tales* (which she wrote), *Mrs. Coney*, several of the WVOP radio benefits (all of which she adapted), as well as several benefits. Acting roles for OPFT include: The Chorus, Amanda Winfield, Lady Bracknell, Mrs. Pierce, and Maudie Atkinson. A veteran of The Goodman, Northlight, Court, St. Nicholas, Briar Street,

---

*caffe De Luca*

Restaurant ☕️ Catering ☕️ Party Room
7427 W. Madison St. ☎️ 708-366-9200

Elizabeth Rex 11
CAST PROFILES CONT.

Irish Theatre Chicago, she was a founding member of the Body Politic Ensemble and the co-founder of ShawChicago. Most recently she appeared in First Folio Theatre’s *As You Like It* and *Silent Sky*, which was Jeff Nominated for Best Production.

**Dakotah Brown‡ (Bear)**
*Please see Intern Profile*

Barbara Figgins (Anne, Countess of Henslowe) returns to OPFT where she was last seen in the 2012 production of *Richard III*. She is an ensemble member with Irish Theatre of Chicago where she most recently reprised her Jeff-nominated one-woman show *My Brilliant Divorce* at the DeBartolo Performing Arts Center at the University of Notre Dame. Other ITC credits include *In Pigeon House, The Shadow of a Gunman, Dancing at Lughnasa, Our Father, Scenes from the Big Picture, WAR and Bold Girls*. Other credits: White Lillie-Anne in *Barbecue* (Strawdog Theatre at Steppenwolf); Ellie in *Scapegoat: Or Why the Devil Always Loved Us* (New Colony); Pam in *Exit Strategy* (Jackalope Theatre); Miss Tesman in *Hedda Gabler* (Writers Theatre); *The Awake* (First Floor Theatre); Polina in *The Seagull* (The Artistic Home); *The History Boys* (Timeline, Jeff Award Best Ensemble), *Cherrywood* (Mary Arrchie).

**August Forman† (Harry Pearle)** is thrilled to be spending another summer with OPFT where they were last seen as Bess Bridges in *The Fair Maid of the West*. August most recently appeared in the Chicago premiere of *Girl in the Red Corner* at Broken Nose Theatre, for which they received a Jeff award for Best Supporting Actor. Other favorite Chicago credits include: *Twelfth Night* (Midsommer Flight), *The Innocents* ((re)discover theatre), and *The Lady Demands Satisfaction* (Babes With Blades). August is a Core Ensemble Member and Facilitator with Imagination Theater, a touring company addressing social issues with young people. They are an Artistic Associate with Oak Park Festival Theatre, and an Artistic Affiliate with Babes With Blades Theatre Company. As a playwright their plays have premiered throughout the United States. This fall you can catch them performing at both Victory Gardens Theater and TimeLine Theatre Company. They are represented by Big Mouth Talent.

**Leanne Hays‡ (Understudy Tom Travis)**
*Please see Intern Profile*

You can help PING! students experience the joys of music by making an instrument or financial donation.

**Jack Hickey**
*Please see Intern Profile*
With You. With the Festival over the years, Jack has been privileged to play roles in Macbeth, The Fair Maid of the West, Pygmalion, The Taming of the Shrew, To Kill A Mockingbird, Hamlet, Twelfth Night, Seascape, Inherit the Wind, The History of King Henry the Fourth, Henry V, Faith Healer, Romeo and Juliet, A Midsummer Night’s Dream and the title role in Cyrano de Bergerac. He was nominated for an Equity Jeff Award for playing Michael in Someone Who’ll Watch Over Me. Jack has served as Artistic Director of the company for the past 15 years, where he has acted in or directed over 25 productions. Jack now serves as Artistic Director Emeritus of Oak Park Festival Theatre, where he hopes to help continue the growth of this extraordinary company. Jack was also a company member of ShawChicago, where he has been seen in Jeeves in Bloom, The Devil’s Disciple, Misalliance, Jeeves Intervenes, Heartbreak House, Don Juan in Hell, You Never Can Tell, Geneva, Major Barbara, Pygmalion, Widower’s Houses, Mrs. Warren’s Profession, Man and Superman, St. Joan, Androcles and the Lion, Candida, The Philanderer, The Doctor’s Dilemma, The Apple Cart, and John Bull’s Other Island. Jack is a founding member of The Chicago Shakespeare Project, now celebrating its 23rd Season, where he has been seen in Coriolanus, Love’s Labour’s Lost, The Merry Wives of Windsor, and Julius Caesar. He has been seen with The Backroom Shakespeare Project playing in The Tempest, Cymbeline, and Titus Andronicus. TV credits include Chicago Med and Unsolved Mysteries. He was in two commercials with Michael Jordan and appeared briefly (uncredited) in Continental Divide with John Belushi. Thanks to his wife Torry Hickey for her unfailing support.

Niko Kourtis (Ned Lowenscroft) most recently appeared in the Chicago premiere of Homos, Or Everyone In America at Pride Films & Plays directed by Derek Van Barham. Other favorite credits include: Fear & Misery in the Third Reich (Haven Theatre), Three Days of Rain (BoHo Theatre), The Assembled Parties (Raven Theatre), The Good Person of Szechwan (Cor Theatre), A Splintered Soul (ARLA Productions), Animals Commit Suicide (First Floor Theatre), Bent (The Other Theater Company), Angels in America Parts I&II (Kansas City Repertory Theater), Cock (Profiles Theatre), and The Normal Heart (TimeLine Theatre). Niko is represented by Gray Talent Group.

Max Martin‡ (Bear)
Please see Intern Profile

Michael Joseph Mitchell* (William Shakespeare) is thrilled to return to OPFT, where he previously played Polonius in Hamlet. Other Chicago credits include: Count Bellievre/Sir Davison, Mary Stuart (Chicago Shakespeare Theater); Zoltan Karpathy, My Fair Lady (Lyric Opera); Hillel Levin, Assassination Theater (Russell Lane/MBC); Oberon/Theseus in A Midsummer Night’s Dream, Antigonus in The Winter’s Tale, and Antonio in The Merchant Of Venice (First Folio Theater); Ross, The Goat Or, Who Is Sylvia? (Remy Bumppo); The Librarian, Underneath The Lintel (City Lit); Scrooge & Bob Cratchit, A Christmas Carol (Drury Lane Oakbrook); as well as numerous staged readings of Shakespeare and his contemporaries with The Shakespeare Project of Chicago. Regional credits include work with The Asolo Repertory, Syracuse Stage, Indiana Repertory Theatre, Boar’s Head Theater, and Colonial Theater.
Film credits include *Falsely Accused* and *Scrooge & Marley*. Television credits include *Chicago Fire* (NBC). Mr. Mitchell received a BFA in theater from Drake University, and also studied at the National Theatre Institute, and at the Teatre des Amandiers in France.

**Wendy Parman** (Understudy Kate Tardwell/Anne, Countess of Henslowe) is an actor/singer/writer, with a thriving voice studio in Chicago. Her solo performance, *Fragments of Heartbreak Reassembled Here*, is a part of the 30th Annual Rhinoceros Festival 2019 at Prop Theater. It debuted at the Solo Festival Chicago at Three Cat Productions, in the Spring of 2018. In the fall of 2018, Wendy was thrilled to play the part of Adele in *The Flora and Fauna* at The Apollo Theater, a performance to benefit the #metoo movement. She looks forward to the release of two films in 2019, *Venere*, which explores women’s reproductive issues and *Grey Area*, a look at the political climate today. You can check out Wendy’s web series, by searching Callie’s Solo Web Series, on Youtube. It’s a kooky musical comedy about life as a middle-aged voice teacher in Chicago going through a divorce. She is SO excited and grateful to be a part of this production of *Elizabeth Rex*.

**Daniella Pereira** (Lady Mary Stanley) is thrilled to be returning to OPFT where she was last seen in *The Taming of the Shrew*. Some of her most recent credits include *Bus Stop* (Eclipse Theatre); *Women Laughing Alone With Salad* (Theater Wit); and *Letters Home* (Griffin Theatre). She is also an ensemble member of Strawdog Theatre, most recently appearing in *Cymbeline*. Other Chicago credits include: *Electricidad*, and *As You Like it* (Chicago College of Performing Arts, where she received her BFA in Acting). TV credits include *Empire* (FOX). She is represented by Gray Talent Group.

**Wendy Robie** (Queen Elizabeth I) is delighted to be back in Chicago after an extended visit to the West Coast to appear in David Lynch’s *Twin Peaks: The Return* (Showtime), reprising her role as Nadine Hurley. In Chicago, Robie has appeared at Drury Lane, Chicago Dramatists, Northlight, Chicago Shakespeare Theater, The Goodman Theatre, Remy Bumppo, The Next Theatre. As a company member at Stratford Shakespeare Festival, Ontario, Robie played Regan in Brian Bedford’s *King Lear* in 2007. Most recently, Robie appeared in *The Beauty Queen Of Leenane* at Northlight. While in...

Joshua Stein: (Understudy Matthew Welles) Please see Intern Profile

Sam Theis (Tom Travis) is delighted to return to OPFT for the fifth time after appearing in Richard III, Macbeth, and two years of A Dickens Carol. Other favorite performances include Don John in Much Ado About Nothing and Karl Linder in Clybourne Park, both at Oak Park and River Forest High School. They also performed at the Lincoln Center in the National Shakespeare Monologue Competition and they hope you enjoy the show!

Christopher M. Walsh (Luddy Beddoes) is very happy to be making his OPFT debut. Recent credits include The Curious Incident of the Dog in the Night-Time at Steppenwolf Theatre, and The Man Who Was Thursday at Lifeline Theatre. Other Chicago credits include Monstrous Regiment and The Three Musketeers (Lifeline Theatre); The Hammer Trinity and Season on the Line (The House Theatre of Chicago); and A Home on the Lake (Piven Theatre Workshop). TV credits include Chicago Fire and Betrayal. Christopher is also a playwright and a member of the artistic ensemble at Lifeline Theatre. He is represented by Big Mouth Talent. Love and thanks to Mandy. christophermwalsh.com

Anthony Whittaker (Understudy Percy Gower/Lord Robert Cecil) is pleased to be making his Oak Park Festival debut. Recent credits include Into the Woods (Music Theatre Works, Twas the Night Before Christmas (Emerald City Theatre), Deep In The Heart of Tuna and Trash (NAFT) and A Funny Thing Happened on the Way to the Forum (Porchlight). Anthony is the Co-Artistic Director of the New American Folk Theatre, a six-year-old storefront theatre. Check us out at: Newamericanfolktheatre.org. He is represented by Big Mouth Talent.

Brandon A. Wright (Lord Robert Cecil) is excited to return to the Park! He first joined OPFT last season as an understudy for The African Company Presents Richard III. Originally from Newark, NJ, Brandon studied at Rutgers University, and the NY Conservatory for Dramatic Arts before earning his MFA in Acting from Wayne State University (Detroit, MI). Other Chicago credits include Aaron in the Shakespeare Project of Chicago’s Titus Andronicus. Mr. Wright is gratefully represented by Paonessa Talent Agency. Brandon thanks God, family, and friends for continued love & support. Social media: @iactwright
PRODUCTION PROFILES


Wallace Craig (Stage Manager) is thrilled to spend her summer with Oak Park Festival Theatre again. She is a graduate of The University of Cincinnati College Conservatory of Music with a BFA in Stage Management. Previous Chicagoland productions include A Dickens Carol, The African Company Presents Richard III (Oak Park Festival Theatre), The Firestorm, All Childish Things, The Madness of Edgar Allen Poe (First Folio Theatre). Other Production credits include The Magic Flute (Cincinnati Opera), Peter Pan, Love & Information, Seussical The Musical, A Chorus Line (CCM), and Mary Poppins JR (CCM Prep).

Margaret Garofalo (Props Designer) is so happy to be involved in her fourth production with OPFT. For the past two years you may have seen her on stage as Ms. Hall in A Dickens Carol while also working on the props team. Lately she’s been excitedly branching out into more properties design with I and You and now Elizabeth Rex. As a history nerd with an MA in Classical Theatre from Kingston University–London and a BFA in Dramatic Writing from SUNY Purchase, Margaret loves working on historical productions the most. You might catch her understudying in OPFT’s next production Much Ado About Nothing. After that her next Prop Design can be seen at MadCap’s production of The Fantasticks in Skokie. Thank you for the privilege of building beautiful things.

Rachel Lambert (Costume Designer) is delighted to be working with Oak Park Festival for the first time. Her other Chicago design credits include Santaland Diaries and The King of Hell’s Palace (Goodman Theatre); Twist Your Dickens (The Second City); Mothers and Sons (Northlight Theatre); Puff: Believe It Or Not, Henry IV, The Life of Galileo, and Travesties and Northanger Abbey (Jeff nominations—Remy Bumppo Theatre); Mary’s Wedding, Silent Sky, Cymbeline, Merchant of Venice, and Romeo & Juliet (Jeff nomination); Time Stands Still and The Dingdong (Buffalo Theatre Ensemble); A Swell In The Ground (The Gift); Jesus Hopped the A’ Train, A Perfect Ganesh, Intimate Apparel (Jeff nomination), After the Fall (Eclipse Theatre); Hansel & Gretel, The Merry Widow, Die Fledermaus, Magic Flute, Gianni Schicchi (DePaul School of Music); Rose (Greenhouse Theatre); Next to Normal (BoHo Theatre); My Name Is Annie (Underscore Theatre); The Drowning Girls (Signal Ensemble); and American Myth (American Blues Theatre). Regionally she has designed for Peninsula Players and the Texas Shakespeare Festival.

Mark Lancaster† (Intimacy & Violence Designer) has been working with OPFT since 2017 when he joined the casts of Macbeth, The Fair Maid of the West, and A Dickens Carol. He also served as the fight/movement director for the 2018 season’s You Can’t Take it With You and The African Company Presents Richard III. Mark is a 2012 graduate of the MFA Acting program of The Theatre School at DePaul University, an Advanced Actor Combatant with the Society of American Fight Directors—easy to love, hard to miss, thinks he can write, is damned handsome, and adores his cat.

Gary Nocco (Assistant Costume Designer and Wardrobe Master) is pleased to return for his fifth show with Oak Park Festival Theatre. He is a
Chicago-based freelance stylist, costume designer and make-up artist. Film Credit: *Every 21 Seconds* (Wardrobe Supervisor and Personal Stylist/Make-up Artist/Assistant to lead–Two 9 Productions). Theatrical Design Credits: *The Fantasticks* (Ogorrod Productions), *The Next Big Thing* (The Factory Theater), *Muthaland* (Jeff Recommended–16th Street Theater), *The Liar* (Jeff recommended–Promethean Theatre Ensemble), *Euridyce* (Promethean Theatre Ensemble), *Carroll Gardens* (16th Street Theater), *Dating & Dragons* (The Factory Theater) and *The Taming of the Shrew* (Oak Park Festival Theatre). His work has been seen at Improv Olympic Chicago and Victory Gardens Biograph Theater.

**Matthew Rohan‡ (Assistant Stage Manager)** Please see Intern Profile

**Nicholas James Schwartz (Scenic Designer)** Originally from New York, Nick now resides in Chicago as a scenic designer, scenic artist and production manager. He has been recently nominated for best Scenic Design by the BTAA for his work on *Juneteenth Street* at ETA Creative Arts Center and for *Harbour Gate* at 16th Street Theatre. Nick’s previous works include: *Comedy of Errors* (Arkansas Shakespeare Theatre), *Elephant Man* (William Street Repertory), *King Lear, Between Riverside and Crazy* (Red Twist Theatre), *Blood at the Root, Antigone* (Elgin Community College), *In The Blood, Rounded Heads and Peaked Heads* (Red Tape Theatre), *Naked Trapdoor Theatre, Book of Merman, Defacing Michael Jackson* (Flying Elephants Productions), *Juneteenth Street* (ETA Creative arts), *Green Book, YPF* (Pegasus Theatre Company), *Memphis, Young Frankenstein, Memphis* (Parkland College), and *Revolt* (Vision Latino Theatre).

**Avi Sheehan (Lighting Designer)** is so excited to be making their Oak Park debut with *Elizabeth Rex* this summer! They’ve most recently spent the season at Portland Center Stage at The Armory in Portland, Oregon as the Lighting Apprentice and Assistant Lighting Designer on *Crossing Mnisose* and *The Breath of Life*. Recent lighting design credits include *Love’s Labours Lost, Reflections, Next to Normal* (the University of Chicago), *Josephine the Mouse Singer* (Rhinoceros Theatre Festival), and *RISE* (Logan Center for the Arts).

**Brian Sprague (OPFT Technical Director)**

Brian Sprague is a Chicago based freelance theatre artist. He received his Master of Fine Arts in Acting from Northern Illinois University and has studied and performed internationally at the Moscow Art Theatre and Adana State Theatre in Adana, Turkey. Some past technical director credits include: *Fun Harmless Warmachine* (The New Colony), *Warrior Class* (Comrades), *The Harvest* (Griffin Theatre Company), *Akeelah and the Bee* (Adventure Stage Chicago), *JB, Arms and the Man* (City Lit Theatre Company), *Invisible Hand, Birdland, Earthquakes in London* (Steeple Theatre), *You Can't Take it With You, Fair Maid of the West, Macbeth, The African Company Presents Richard III* (Oak Park Festival Theatre), *Grace, The Goat: or Who is Sylvia* (Interrobang Theatre Project), *Happiest Place on Earth, Give It All Back, Truth and Reconciliation* and *HeLa* (Sideshow Theatre Company), *Twelfth Night, Much Ado About Nothing* (Notre Dame Shakespeare Festival).

**Melanie Thompson (Production Manager)** is thrilled to work with Oak Park Festival Theatre, and work with such a phenomenal team! Past credits include: *His Life Matters* (Black Lives, Black Words International Project), *That Night* (Erasing the Distance), *Good Enough* (16th Street Theatre Co.), *Evil Dead* (Black Button Eyes Productions), *I Know My Own Heart* (Pride Films & Plays), *The Lonesome West* (AstonRep), *Koalas* (16th Street Theatre Co.), Docfest 2018: Learning 101
All the world’s a stage...
be sure you’re dressed for it!

Trends Consignment Boutique
810 North Blvd | Oak Park | TrendsOakPark.com

Shop Online or In-Store!
(Erasing the Distance), The Laramie Project (AstonRep), I Can Cook Too: an evening of musical theatre with Krista Hansen (DUPAC). Erasing the Distance: Dominican, Chapter 2 (DUPAC), Shockheaded Peter (Black Button Eyes Productions), The Addams Family (DUPAC), and The Seagull (DUPAC). She thanks her friends, family, and Prince for their love and support.

Sarah Valeika‡ (Assistant Director)  
Please see Intern Profile

Kierra Walker‡ (Assistant Stage Manager) Please see Intern Profile

Barbara Zahora*† (Director)  
Please see Staff Profile

George Zahora† (Original Music/ Sound Designer) has been doing sound design in various professional and semi-professional capacities for almost thirty years. He's also a playwright, IT consultant, DJ and mostly retired music journalist, none of which should matter to you. OPFT audiences have heard his work in last season’s You Can’t Take It With You and The African Company presents Richard III, as well as 2017’s Macbeth. He’s also the resident sound designer for the Shakespeare Project of Chicago, where he has created sound and music for more than thirty shows, and in recent years created a lot of music and sound effects for the much-missed ShawChicago. He sincerely hopes that you were able to hear EVERY WORD of tonight’s performance. If you had a less-than-ideal experience, please email him at sound@oakparkfestival.com with the pertinent details (i.e. where you were sitting, what was wrong).
Robert W. Behr† (Finance Manager & Park Operations) Since Jack Hickey brought him aboard in 2003, Bob has stage managed 24 productions for OPFT. He has also performed and stage managed for many Chicago area theatres as well as in Toledo, Ohio; Muskegon and Saugatuck, Michigan; and with the opera company of Eastman School of Music. He was last seen on stage in OPFT’s Robyn Hood. He now specializes in finance and bookkeeping for Oak Park Festival Theatre and was the Treasurer from 2007–2012. He is also a freelance director.

Lucy Carr† (Casting Director) has been involved with Oak Park Festival Theatre since 2008. As an actor: Much Ado About Nothing, Midwinter’s Tales, and The Hound of the Baskervilles. Assistant Director: Betrayal, Faith Healer, Richard III and Someone Who’ll Watch Over Me (Jeff Recommended). She has been the Casting Director since 2012. She has cast Beyond the Fringe, Richard III, Someone Who’ll Watch Over Me (Jeff Recommended), Seascape (Jeff Recommended), Amadeus (Jeff Recommended) and Twelfth Night. Lucy has worked with such theatres as Shaw Chicago, Remy Bumppo, Rasaka, Irish Repertory, Lookingglass, Bailiwick, Glass Onion, Absolute Shakespeare, A Reasonable Facsimile, Strangeloop, Spartan, The Poor Theatre, Abbie Hoffman Festival and Kennedy Center (Washington DC) as well as PR Casting, Simon Casting, Grossman Jack Talent and Stewart Talent. She also teaches at Piven Theatre Workshop and The Viola Project. Lucy holds a B.F.A. from the University of Utah’s Actor Training Program and joined the staff in 2016 as OPFT’s Managing Director. Also a visual artist, Jhenai’s artwork can currently be found in the lobby of the Lifeline Theater & Andersonville Galleria, O’Hare Airport, Northwestern Hospital gift shops and on her website at JhenaiMootz.com

Jhenai Mootz† (Managing Director) is honored to have been working with OPFT since 2006 as an actor where she has been seen as Kate in A Dickens Carol, Lady Macduff/Hecate in Macbeth, Kate in The Taming of the Shrew, Osric in Hamlet, Olivia in Twelfth Night, Lady Anne in Richard III, Raina in Arms and the Man, Chrissie in Dancing at Lughnasa, Margaret in Much Ado About Nothing, Christine in Murder by the Book and Madge in Picnic. Other credits around town: Hay Fever, Saint Joan, Man & Superman, Pygmalion, The Widowers’ Houses, The Millionairess, Mrs. Warren’s Profession, Arms and the Man(ShawChicago), Sparky!, Jane Eyre, The Moonstone (Lifeline Theatre), The Mystery of Edgar Allen Poe (First Folio Shakespeare Company), The Women and The Philadelphia Story (Circle Theatre). Jhenai holds a B.F.A. from the University of Utah’s Actor Training Program and joined the staff in 2016 as OPFT’s Managing Director. Also a visual artist, Jhenai’s artwork can currently be found in the lobby of the Lifeline Theater & Andersonville Galleria, O’Hare Airport, Northwestern Hospital gift shops and on her website at JhenaiMootz.com

Mary Liming† (Box Office Manager) began her career with Oak Park Festival Theatre in 1990 as Administrative Assistant to then Managing Director, Sue Levine-Kelly, and Box Office Manager for the 1990 production of Falstaff. She returned as Box Office Manager in 1992 for Dr. Faustus and has been here ever since. Because of her longevity in this position, she has become an archivist/historian for the company.

Rae Segbawu (Administrative Assistant) is a graduating senior at Missouri Western State University. They are so happy to be back at OPFT since being an intern in 2017. Rae considers themselves a theater artist and works on every aspect of theater from sound to directing. They are excited to be assisting the glorious Jhenai and all of OPFT in this new administrative adventure. They would like to thank their family and friends for the support and to the company for being a second home.
Barbara Zahora*† (Artistic Director) was asked to join the OPFT staff as Interim Artistic Director in 2018, and at the beginning of this year she became the permanent AD for the company. She directed 2017’s acclaimed *Macbeth*, and as an actor she’s appeared on our stages as Penny in *You Can’t Take It With You*, Maggie in *Dancing at Lughnasa*, and several benefit performances of Belinda Bremner’s *Mrs. Coney* and *Midwinter’s Tales*. Additional acting credits include *All My Sons* and *Les Liaisons Dangereuses* (American Players Theatre); *Hamlet*, *Heartbreak House*, *A Little Night Music*, and *Misalliance* (Writers’ Theatre); *The Country Girl* (Illinois Theatre Center); *Marionette Macbeth*, *The Moliere Comedies*, *The Taming of the Shrew*, *As You Like It*, *Richard II*, *The School for Scandal*, and *All’s Well That Ends Well* (Chicago Shakespeare Theater); *Lady Windermere’s Fan* (Northlight Theatre); *A Christmas Carol*, *Wit* (Goodman Theatre); *Hard Times* (Lookingglass Theatre); *Arms and the Man*, *The Devil’s Disciple*, *Heartbreak House*, *Major Barbara*, *Coward in Two Keys*, and *What Every Woman Knows* (ShawChicago); and many appearances with the Shakespeare Project of Chicago, where she served as Associate Artistic Director for eight years. Her other directing credits include *Shrewish* (Artemisia Theatre); *Candida*, *Hay Fever*, *Misalliance* and *Private Lives* (ShawChicago); and *Ovidian Myths*, *Something Shaw*, and *Spoon River: Coming Home* for the Chicago College of Performing Arts at Roosevelt University. TV and film credits include *Chicago Fire* and *Operator*. Barbara is a visiting assistant professor at Roosevelt University’s Chicago College for the Performing Arts, and she previously taught at Northwestern University’s Bienen School of Music and North Central College. She is represented by Paonessa Talent Agency and is a proud member of Actors’ Equity Association. Love to George, always. Barbara@OakParkFestival.com
**Dakotah Brown (General Internship)**

will be a senior at the University of Wisconsin-Stevens Point and will be earning his Bachelor of the Fine Arts with an emphasis in acting. This is Dakotah’s first summer working at OPFT and his debut working in the Chicago theatre scene. His previous credits include Macduff in *Macbeth* and Malcolm in *Student Body* at UWSP.

**Lily Chrones (General Internship)**

is delighted to be joining the intern team this summer after having been inspired by attending OPFT productions during previous summers. Lily is a Junior at Boston Conservatory majoring in Contemporary Theatre. Her previous credits include *Appropriate* (Cassidy), *The Seagull* (Paulina), and *A Midsummer Night’s Dream* (Peaseblossom/Snout). She would like to thank friends, family and mentors who have inspired and encouraged her on her artistic journey.

**Megan Flanery (General Internship)**

This is Megan Flanery’s first summer working at OPFT. She would like to thank everybody who has helped to create this amazing opportunity for her. Megan is a Freshman at Los Medanos College majoring in Theatre Arts. Her previous credits include *Les Misérable* (Props crew), *Twelve Angry Jurors* (Prop Master), *The Drowsy Chaperone* (Prop Master), *Titus Andronicus* (Prop Master), *Living La Vida Loca* (Light Crew), *Connected* (Running crew), and *Bolt Bolton vs. Outer Space* (Assistant Stage Manager).

**Leanne Hays (General Internship)**

This is Leanne’s first summer working in the Chicago area and at OPFT. She is a sophomore at the Chicago College of Performing Arts working towards a B.F.A. in Acting. Her previous credits include *The Wild Party* (Mae), *Inherit the Wind* (Rachel Brown) and *Learned Ladies* (Martine & Lepine).

**Catherine Healey (Administrative Internship)**

is thrilled to join OPFT as an intern for her first summer in Chicago! Catherine is a recent graduate from Connecticut College in New London, Connecticut where she earned her BA degree in Theater. Additional training includes semesters at the Gaiety School of Acting (Dublin, Ireland) and the National Theater Institute (Waterford, CT). Previous credits include Susan in *bobrauschenbergamerica* by Charles Mee (dir. by Kimberly Senior) and *Tour Guide in Information for Foreigners* by Griselda Gambaro (Connecticut College).

**Brianna Jones (Administrative Internship)**

is a senior at the University of Tennessee Chattanooga and is pursuing a double major in Theatre and Nonprofit Management. This is Brianna’s first time working for OPFT and she is excited to learn more about the arts administrative process.
Max Martin (General Internship) currently studies acting at The Neighborhood Playhouse School of the Theatre in New York City. He is thrilled to be spending the summer working with Oak Park Festival Theatre. Max grew up in Naperville, Illinois and he also studied acting last year at Chicago College of Performing Arts. Other Chicago area professional work includes Friedrich in The Sound of Music (BrightSide Theatre in Naperville) and the role of The Caddie in Fairways (The Steel Beam Theatre in St. Charles).

Matthew Rohan (General Internship) will be a sophomore pursuing a BFA in Stage Management at the University of Illinois at Urbana-Champaign. In high school, he served as the Stage Manager for the Illinois All-State Company of Big Fish, produced by the Illinois Theatre Association. Previous collegiate credits include Footloose (ASM), Studio Dance I and Extended (ASM), and Marat/Sade (PA). In the coming fall semester, he will serve as the Stage Manager for Songs for a New World and the Production Stage Manager for the Armory Free Theatre.

Meredith Rupp (General Internship) is thrilled to join Oak Park Festival Theatre for her first summer as an intern. Meredith is a recent graduate of Kenyon College with a degree in Drama with a focus in acting. Some of her previous credits include her senior thesis, Slowgirl (Becky), Crimes of the Heart (Chick), and a staged reading of I’m Revolting (Lucinda) by Gracie Gardner.

Joshua Stein (General Internship) will be a Sophomore at Rider University. He is pursuing a major in Musical Theatre with a minor in Psychology. This is his first summer in Chicago and his first summer working with OPFT and he is thrilled to jump into the vibrant Chicago theatre scene. Previous credits include Jesus Christ Superstar (Jesus), Dogfight (Bridalace), and Billy Elliot (Braithwaite/Older Billy). He is also the founding captain of the Rider Brunks improv team at Rider University.

Sarah Valeika (General Internship) will be a sophomore at Yale University, pursuing a double major in Theater Studies and Psychology. This is Sarah’s first summer with OPFT and she is incredibly grateful to have joined this community! Previous credits include The Matchmaker (Dolly Levi), The Glass Menagerie (Laura Wingfield), and A Midsummer Night’s Dream (Helena).

Kierra Walker (General Internship) will be a senior at University of Iowa, focusing on Stage Management. She’s been involved with the university’s New Play Festival and school productions. This is her first summer working at OPFT and she is excited to share contributions to the team!
ACTORS’ EQUITY ASSOCIATION (AEA OR EQUITY)

Founded in 1913, is the labor union that represents more than 48,000 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.

OAK PARK FESTIVAL THEATRE BOARD OF DIRECTORS

President .................................................................................................................................... Anne Rooney
Vice President ........................................................................................................................ Len Grossman
Secretary ............................................................................................................................... Patricia McCanna
Treasurer ................................................................................................................................... Douglas Kelner
Members ................................................................................................................................. Brad Bartels, Becca Moran, Alice Ocrey, Alicia Fontanetta

ARTISTIC ASSOCIATES ACTIVITIES

Debo Balogun recently finished Red Rex at Steep Theater in which he is nominated for a Non-Equity Jeff Award.

Leigh Barrett* is delighted to return to Austin Gardens not only as an OPFT Artistic Associate, but also as Stage Manager this summer for Much Ado About Nothing. Thank you for joining us in the park!

Erica Bittner* just appeared in OPFT’s spring production of I & You, and in the fall of 2019 will be seen as Virginia Poe in The Madness of Edgar Allan Poe.

Belinda Bremner
Please see Cast Profile

Aaron Christensen recently appeared in the public reading of Lived Through This (based on the acclaimed book by Anne K. Ream) at Lit Fest, directed by Ann Filmer. He is also a personal trainer, a certified instructor with the American Women’s Self-Defense Association, and a certified suited self-defense instructor with IMPACT Chicago.

John Crosthwaite is a Working Actor, Teacher, and Fight Choreographer in the San Francisco Bay Area. His latest project The Dark Hunger is currently screening Horror Film Festivals throughout the United States and Canada.

Luke Daigle was last seen in Eclipse Theatre’s production of Natural Affection. He recently shot a national commercial for Balsam Hill and print ads for James Hardie and UCB pharmaceuticals. This year he completed two short films, Obstacle Course and Collide, currently being accepted into film festivals around the country.

Tony Dobrowolski most recently appeared in Black Coffee, last season’s Radio Play. This Summer, he will be the text coach for Much Ado About Nothing. He is an active Standardized Patient performer for Northwestern, UIC and Rush Hospitals. This Fall he will understudy The King’s Speech at Chicago Shakespeare Theater. He is an active participant in the formation of Misalliance Theatre Company—the new iteration of Shaw Chicago.
ARTISTIC ASSOCIATES ACTIVITIES CONT.

August Forman
*Please see Cast Profile*

Matt Gall most recently co-directed the remount of the World Premiere production of *A Dickens Carol* in 2018. He is an actor, director, model, and educator based in Chicago.

Jack Hickey (Artistic Director Emeritus)
*Please see Cast Profile*

Mark Lancaster
*Please see production team profile*

Savanna Rae recently wrapped up a run of *Macbeth* for the Short Shakespeare program at Chicago Shakespeare Theater.

Rio Ragazzone returns to the park this summer in *Much Ado About Nothing*.

Mark Richard most recently had the bittersweet honor of appearing in Shaw Chicago’s final production, *The Doctor’s Dilemma* as Sir Ralph Bloomfield Bonington.

Matty Robinson just appeared in OPFT’s spring production of *I & You*. Want more Matty? Check him out Friday nights at Pimprov as Prince Mida$, doing improv with The Moonsharks, writing and performing sketches with The Martin Luther Kings of Comedy, and performing stand-up around the city. Follow his adventures on Instagram: @mattydor11

Kevin Theis* recently wrapped up a run of *Macbeth* for the Short Shakespeare program at Chicago Shakespeare Theater and will be directing “Noises Off” for Timber Lake Playhouse this summer and “The Nerd” for Theatre of Western Springs in the fall.

Bryan Wakefield* Most recently directed *I and You* with Oak Park Festival Theatre and Open Door Repertory, and *Memo* with Organic Theater Company. You can see him later this summer in the park as Benedick in *Much Ado About Nothing*.

George Zahora
*Please see production team profile*
MISSION AND CORE VALUES

Oak Park Festival Theatre explores our shared humanity by telling stories that stand the test of time. By looking to our past and re-imagining the familiar, we hold a mirror up to the times in which we live, bringing us all a little closer.

Central to this mission are three important core values:

ROOTED IN SHAKESPEARE Shakespeare had a genius for telling stories that speak to all of mankind. His work was universal, visceral, and acutely complex. Following his lead, we aim to explore the human condition through stories that stand the test of time, both classic and contemporary.

INCLUSIVE & COLLABORATIVE From the stage to the boardroom, we strive to represent the world around us by telling stories that are inclusive of all, and by doing so enrich our art, our relationships with each other, our audiences, and our community. By collaborating with community partners, we widen the scope and deepen the impact of our mission within our community and endeavor to cultivate a sense of family and inclusion of all.

COMPANY CENTERED Passion, bravery, and a generosity of spirit have been guiding principles of the artists and patrons of Oak Park Festival Theatre since 1975. We aim to create a safe, supportive, and artistically invigorating environment for all.

FIND US ON FACEBOOK AND TWITTER

Search for Festival Theatre and “LIKE” and review us on Facebook to discover breaking news, sneak previews and special deals. We “LIKE” our Facebook friends!

Follow us on Twitter @oakparkfestival

PROGRAM ADVERTISING

Oak Park Festival Theatre values highly its partnering relationships with those firms, restaurants and companies that support Festival Theatre through the purchase of program advertising. Thank you all very much! We fervently urge our audiences to patronize these advertisers and, when you do, thank them for supporting live theatre in Oak Park. And to those Oak Park area companies and organizations who would like to consider advertising in the future, we would love to have you!

Contact our Managing Director, Jhenai Mootz at Jhenai@oakparkfestival.com, 708-300-9398, or visit Oakparkfestival.com
Festival Theatre summer performances happen in beautiful Austin Gardens. Originally owned by the Austin family, Austin Gardens was a bequest to the Park District of Oak Park in 1944 with an irrevocable trust fund for extraordinary maintenance and improvements. This fund is managed locally to grow and support the work of the Park District and, specifically, Festival Theatre. If you are interested in donating to the Austin Trust, please contact Diane Stanke at the Park District of Oak Park at (708) 725-2022.

Oak Park Festival Theatre is partially funded by the Oak Park Area Arts Council, in partnership with the Villages of Oak Park, Forest Park and River Forest, and the Illinois Arts Council agency.

2018–2019 Corporate, Foundation and Government Support

$10,000–$20,000
- Ebinger Charitable Fund
- Oak Park River Forest Community Foundation
- Angell Family Foundation
- Illinois Arts Council
- Driehaus Foundation
- Donnelley Foundation

$5,000–$10,000
- Austin Trust
- Schwab Fund for Charitable Giving

$1,000–$5,000
- Barnard-Fain Foundation
- Oak Park Area Arts Council
- Sidley Austin Foundation

$500–$1,000
- Jewish Endowment Foundation

2019 Presenting Sponsors

Trends

Downtown Oak Park
2019 CORPORATE SUPPORT

<table>
<thead>
<tr>
<th>Caffe DeLuca</th>
<th>Friends of Don Harmon</th>
<th>OPALGA</th>
</tr>
</thead>
<tbody>
<tr>
<td>Careful Peach</td>
<td>Happy Apple Pie Shop</td>
<td>Papaspiros</td>
</tr>
<tr>
<td>Centuries and Sleuths</td>
<td>Heritage Chorale</td>
<td>Ping!</td>
</tr>
<tr>
<td>Bookstore</td>
<td>Joe Langley Re/Max</td>
<td>Speer Financial</td>
</tr>
<tr>
<td>Fannie’s</td>
<td>Oak Park River Forest</td>
<td>The Book Table</td>
</tr>
<tr>
<td>Forest Park National Bank</td>
<td>Community Foundation</td>
<td>The Wednesday Journal</td>
</tr>
</tbody>
</table>

WISH LIST

New or gently used iPads
New or gently used computers, particularly Mac products

Oak Park Festival Theatre is a registered 501(c)3 not-for-profit arts organization. All donations are tax deductible to the extent permitted by law. OPFT gratefully accepts donations of all sizes and kinds. If your employer has a matching gift program, please send the necessary paperwork with your gift. Donations may be sent to P.O. Box 4114, Oak Park, IL 60303 or go online at OakParkFestival.com.

OAK PARK FESTIVAL THEATRE’S BOARD OF DIRECTORS WOULD LIKE TO THANK OUR PASSIONATE AND OUTSTANDING STAFF AND ARTISTIC ASSOCIATES.

YOUR COMMITMENT INSPIRES US TO WORK HARDER AND DREAM BIGGER!
2018–2019 INDIVIDUAL DONORS

BARD CIRCLE
$2,500+
Nancy Clark
Anonymous Donor
Len Grossman and Cynthia Barnard
Douglas and Christine Kelner
Galen Gockel
Patricia and Kevin McCanna
Anne Rooney and Richard Means

AS YOU LIKE IT
$100–$249
Alisa Arnoff
Parris-Babbs
Larry Blust
Shelby Boblick
Frederick Boland
David and Mena Boulanger
Thea Christou
Robert Doak
Charls Sedgwick
Hall and Henry Bachefer
Karen Haskins-Brewer and Glenn Brewer
Jack and Victoria Hickey
Judith Hickey
Ann Jacobson
Thomas Jaconetty
Janis Johnston
Judith Keller
Rene Kendall
Glenn Lancaster
Mary Ludgin and Mark Donovan
John and Nell Lurain
ATR Homes, LLC
Joseph McDonald
Rose Meyer and Marla Franzczak
Ronald Moline
Jane and Franklyn Moore
Jhenai Mootz
Jack and Rosemarie Nowicki
Georgia and Allen Parchem
Connie Payne
Teresa Powell
Deborah Preiser
Douglas Rainey and Toshi Uchida

MUCH ADO
$1,000–$2,499
Andrew Barrer
Barnard-Fain Foundation
Brad Bartels and Joe Langley
Robert and Karen Becker
Mavis Donahue and Kenneth Wylie
Ed and Paula Goedert
Alice Ocrey

LOVE’S LABOR
$500–$999
Belinda Bremner and Jake Dickens
Keith and Cristy Harris
Elizabeth Howland and Dennis Zavac
William and Kathryn Ksander
Sandra and David Lentz
Ock-Ju Noh
Lorraine Owles
David M and Sandra H Sokol

ALL’S WELL
$250–$499
Susan Beach and Richard White
Jean E and Ben Bogner
Almeda and Theodore Maynard

WHAT YOU WILL
$99 or less
David Adams and Mary McKenery
Gene Andersen
Charles Barr
Anne and Steve Beatty
Mary Beiser
Joan Berman
Cara Bogehegn
Sam Bottoms
Mary Kay Brescia
Barbara Brotman
Margaret Burk
Anissa Burrell-Butler
Ti Campagne
Jen Carignan
Lucy Carr
Nedra Caston
Pauline Coffman
Lisa Collings and William Cleavland
Judy Compton
Patricia Corsini
Sadhana Dharmapuri
Peter and Mrs. Dietz
T. M. Donnelly/AF Wicker
Christy Dotson
Richea Dougherty
Julia Eckersley
Nanne Finis

Susan Roberts
Barbara Rose
Joanne Rosenbush
Kathy Rush
John Seaton
Mary and Chuck Sheahan
Robert and Roberta Spatz
Arthur Watts and Sharon Spooner
Kenneth Stock and Janet Barkley Stock
Lorraine Subra
David Tabak
Kharl and Joel Tyler
Terese Tyner
Nancy Waichler

Joan Fiscella
Cheryl Flinn and Wayne Christenson
Fran and Roger French
Sono Fujii
Kathy Godfrey
Marylou Guihan
James Henry
Jessica Hester
Susan Hickey
Alan Homering and Bob Personett
M.F. Jablonski
Lisa Jackowiec
Hannah Jennings
Angela Johnston
Carolyn Kalina
David Kamerer
Martin Kelley and Sue Levine-Kelley
Gary Kelley
Angie Keneipp
Jan Kieckhefer
Karlee Kirkpatrick
Daniel Kirzane
Roy and Marie Kruse
Mary Lally
Rita Lavin
John and Matthew Lewis
Jane Llewellyn
Christina Loranz
Jennifer Marling
Patricia and Frederick Martin
Margaret and James Massarello
Donna McKune
Stephen Mihalck
Priscilla Mims
Marilou Minarik
Pamela Niesluchowski
Christina Nixon
Joan O’Connor
Barb and Robert Oneill
Susan Pattavina
Chris Pattavina
Joyce Porter
Robert Raymond Larson
Oak Park Festival Theatre makes every effort to accurately acknowledge all of our amazing donors. If we have made any errors or omissions, please let us know by contacting us at info@oakparkfestival.com so that we may make the correction for future programs.
A SPECIAL THANK YOU TO

The Saints for ushering services
Roosevelt University
Nancy Clark
Northern Illinois University
Chris Lindgren and the Park District of Oak Park.
The Leadership and staff of Visit Oak Park.
The Leadership and Staff of Downtown Oak Park
Paul Meier Dialect Services and the International Dialects of English Archive

OAK PARK FESTIVAL THEATRE AWARDS

OAK PARK FESTIVAL THEATRE PROUDLY CELEBRATES THE PEOPLE WHO HAVE MADE AN IMMEASURABLE IMPACT TO OUR WORK OVER THE LAST 45 YEARS

Marion Karczmar Award
This award is named after Oak Park Festival Theatre’s founder and commemorates significant contributions to Oak Park Festival Theatre. Recipients have dedicated immense time and continual support to our mission.

Rich Carollo—2006
Ken Trainor—2008
Marion Karczmar—2010
Gary Balling and the
Park District of Oak Park—2012
Joyce Porter—2013
Rose Meyer—2019

Arden Award
This award commemorates the significant contributions to the greater Chicago theatre scene. These donors have made it possible through donations, generosity of time and spirit to accomplish new and important initiatives.

Richard Christiansen—2009
Tom Mula—2010
Nancy Clark—2019

Young Performer Award
This award is given to a graduating high school student for service to Oak Park Festival Theatre or the greater arts community in the Oak Park River Forest area.

Alexandria Frish—2011
Ella Gill—2012
Scott Daniel and Jake Shadrake—2013
Linus Engelhardt—2019

SPECIAL LEADERSHIP RECOGNITION

Presented in 2019 to

Galen Gockel

for his initiation and generous support of the Galen Gockel Internship Fund.
Dear Festival Theatre patrons,

Welcome to the Park District of Oak Park’s beautiful Austin Gardens, affectionately referred to by many as Oak Park’s “Secret Garden” due to the woodland plant life and mature tree canopy that shelters this park from the urban life that surrounds it. The Park District of Oak Park is proud to be the host of Festival Theatre in Austin Gardens for the past 45 years. We congratulate their success as the oldest classical outdoor theater in the Midwest. This summer-long activity brings our community together and allows us to celebrate the arts while connecting all of us to nature.

The Park District works diligently to be the leader in sustainability in Oak Park. Over the past 5 years we have made great strides in lessening our impact on the environment. In addition to the opening of the LEED Platinum certified Environmental Education Center nestled here in Austin Gardens, we have also added solar panels to 5 other Park District facilities. Cisterns now repurpose rain water and splash pad water in 4 of our facilities. We invite you to visit the new working bee hives and learn about tea composting at the Oak Park Conservatory. We are exceptionally proud to announce the receipt of a $577,800 grant from the Illinois Clean Energy Community Foundation for the Carroll Center Expansion Project. These grant funds will allow the Park District to achieve Passive House Certification and Source Zero Energy Certification for the entire facility.

We all understand the importance of caring for our environment so that we leave our planet better than we found it for future generations. The same is true for our parks. We are asking for your help and cooperation in keeping Austin Gardens clean and safe through our Carry In/Carry Out program. We ask that you simply carry out all waste and recyclables you bring into the park. Basically leave the park the way you found it. The Park District’s Carry In/Carry Out program is in place at all of our parks to reduce waste and encourage the use of reusable containers.

The Park District hopes you enjoy this evening’s performance in the beautiful setting of Austin Gardens.

Sincerely,

Board of Park Commissioners
Park District of Oak Park
OPALGA congratulates the Oak Park Festival Theatre for 45 years of outstanding, inclusive storytelling!

Proud to be 30: Celebrating 30 years!
Join us at our annual Scholarship Gala on October 26 at the Nineteenth Century Club
Make a contribution to our Student Scholarship fund
www.opalga.org

ANNOUNCING OAK PARK FESTIVAL THEATRE’S
46TH SEASON

SEASON 2020
HAY FEVER
BY NOEL COWARD
&
THE TEMPEST
BY WILLIAM SHAKESPEARE
MAKING THE JOURNEY WITH YOU
When you serve a community, you stand with people. That’s what we’ve been doing for over 75 years. Whether opening a small business, buying a home, or planning the future, we’ve been making the journey with our customers since 1943.

Speer Financial Congratulates
The Oak Park Festival Theatre!
every week in

Wednesday Journal

of Oak Park and River Forest

Call 708.524.8300 to subscribe
The Viola Project

SUMMER 2019, OAK PARK CAMPS

Using the works of William Shakespeare, The Viola Project unites and empowers girls from diverse backgrounds to stand up, advocate for themselves, and demand inclusion.

All camps run from 9 am - 3 pm Mon.-Fri.

REGISTER TODAY!

For more information and registration, please visit violaproject.org or call 773-349-2685

The Viola Project welcomes all youth ages 10-16 who culturally identify as girls and women. Our students are welcomed regardless of their race, class, ethnicity, sexual orientation of ability.

Queen Camp
July 8-12

Villain Camp
July 29-August 2

Much Ado About Nothing
August 5-9

This program is partially supported by grants from the Chicago Foundation for Women, the Illinois Arts Council Agency through federal funds, and a CityArts Grant from the City of Chicago Department of Cultural Affairs & Special Events.
DON HARMON
STATE SENATOR
PRESIDENT PRO TEMPORE
6941-B W. NORTH AVENUE
OAK PARK, ILLINOIS 60302
(708) 848-2002
HARMON@SENATEDem.ILLINOIS.GOV

CAMILLE Y. LILLY
STATE REPRESENTATIVE
6937 W. North Avenue
Oak Park, Illinois 60302
(708) 613-5939
STATEREPCAMILLEYLILLY@GMAIL.COM

Best wishes to the
Oak Park
Festival Theatre
Be a good park patron and help keep our parks clean and safe.

When you attend a Festival Theater performance, simply carry out all the waste and recyclables you bring in. Better yet, bring reuseable containers to help make this a waste-free event.

It’s that simple!
PARK DISTRICT OF OAK PARK

Recreation, Not Just for Kids!

Fitness Classes • Sports Programs • Adult Trips
Nature & Gardening Programs • Art & Dance
Martial Arts • FLW Races • Swimming and more!

www.pdop.org/adult
Much Ado about Nothing

By William Shakespeare
Directed by Melanie Keller

JULY 25 - AUG 31

Love is in the air when triumphant soldiers return from battle, oblivious that another kind of war is about to begin at home.

Benedick, a soldier and confirmed bachelor, is thrown into a battle of wit and words with the acid-tongued Beatrice — and though they resist it, the magnetic attraction between them grows stronger with every argument.

Meanwhile, Benedick’s friend Claudio is head over heels for Hero, and they will soon be wed. Everyone’s world is shattered when Claudio, influenced by a scheming malcontent, levels a shocking accusation at Hero.

Who is to be believed? Can true love defeat “fake news”?

MORE INFO & TICKETS AT OAKPARKFESTIVAL.COM
THE MADNESS OF EDGAR ALLAN POE
A LOVE STORY
By David Rice  Directed by Skyler Schrempp

OCTOBER 25 - NOVEMBER 17

It is 1849, two years after the death of his wife Virginia, and Edgar Allan Poe is haunted — not just by the spectre of his beloved, but also by his own macabre mysteries.

During the course of The Madness of Edgar Allan Poe: A Love Story, Virginia and Edgar guide the audience from room to room through Oak Park’s historic Cheney Mansion, taking them from the garrets to the dungeons…and deep into a tortured mind, teetering on the brink of sanity.

Come experience favorites like “The Pit and the Pendulum”, “The Tell-Tale Heart” and “The Masque of the Red Death” as you’ve never heard or seen them before.

MORE INFO & TICKETS AT OAKPARKFESTIVAL.COM
THE AMISH PROJECT
By Jessica Dickey
Directed by Melanie Keller
Performed by Lydia Berger Gray

BACK BY POPULAR DEMAND
ONLY 2 PERFORMANCES!

Conceived in the wake of the 2006 school shootings in the Amish community of Nickel Mines, Pennsylvania, Jessica Dickey's fictional exploration of a real-life tragedy allows us to glimpse into the world of Amish culture and to come to grips with the true limits of compassion and forgiveness.

Praised by The New York Times as "extraordinary," The Amish Project is a devastating and beautiful one-woman performance that compels us to question the paths we take at the crossroads of grief, rage, and clemency.

OCTOBER 5 & 6
PERFORMED AT
DOMINICAN UNIVERSITY

MORE INFO & TICKETS AT
OAKPARKFESTIVAL.COM
Edward Cross & Son Inc. wants to give you back the chimney of your dreams. Whether you have a chimney that needs a small repair or you have a bigger need, we have the experience and knowledge to get the job done properly and completely to code.

• Brick Work
• Chimney Caps
• Cleaning
• Dampers
• Installation

• Maintenance
• Eco-Friendly Pressure Washing
• Remodeling
• Repair
• Tuck Pointing

Lori Hannigan, Owner
(708) 848-8631

We use the finest brick, stone and concrete with time-tested techniques to make sure your chimney looks its best when we are finished.

Chimneys Rebuilt and Repaired.
Serving Oak Park Since 1937.

edwardcrossandson.com

In order to continue to provide you with quality performances in this beautiful outdoor setting, we ask that you help us keep our commitment to the Park District and clean up all food, beverage and other trash before you leave this evening. Carry In/Carry Out. Thank you.

SPECIAL THANKS
Nelson Rodriguez
Linus Engelhardt for promotional videos
The Saints for ushering services
Roosevelt University, Terry Schoenfelder
Chris Lindgren and the Park District of Oak Park
The Leadership and Staff of Visit Oak Park
The Leadership and Staff of Downtown Oak Park
Sara Nichols, Laura Glenn, Ted Koch, Ned Mochel, Matt Kozlowski
and the rest of the cast and crew of the 1994 CT20 Ensemble production of The Fair Maid of the West

FIND US ON FACEBOOK AND TWITTER
Search for Oak Park Festival Theatre and “LIKE” us on Facebook to discover breaking news, sneak previews and special deals.

We “LIKE” our Facebook friends!
Follow us on Twitter @oakparkfestival.

PROGRAM ADVERTISING APPRECIATED AND WELcomed!
Oak Park Festival Theatre values highly its partnering relationships with those firms, restaurants and companies that support Festival Theatre through the purchase of program advertising. Thank you all very much! We fervently urge our audiences to patronize these advertisers and, when you do, thank them for supporting live theatre in Oak Park. And to those Oak Park area companies and organizations who would like to consider advertising in the future, we would love to have you!

Contact our Managing Director, Jhenai Mootz at Jhenai@oakparkfestival.com, 773-972-9828.

AUSTIN GARDENS BENEFITS FROM YOUR SUPPORT!
Festival Theatre summer performances happen in beautiful Austin Gardens. Originally owned by the Austin family, Austin Gardens was a bequest to the Park District of Oak Park in 1944 with an irrevocable trust fund for extraordinary maintenance and improvements. This fund is managed locally to grow and support the work of the Park District and, specifically, Festival Theatre. If you are interested in donating to the Austin Trust, please contact Diane Stanke at the Park District of Oak Park at (708) 725-2022.
Heritage Chorale and Artistic Director Guillermo Muñoz Küster invite you to join us for our 2019-2020 concert season.

Saturday, November 16, 2019 • 7:30 pm
Sunday, November 17, 2019 • 4 pm

Saturday, April 25, 2020 • 7:30 pm
Sunday, April 26, 2020 • 4 pm

For more information visit www.heritagechorale.com.

POP QUIZ

**ARE YOU...**
- an extrovert?
- good at connecting with others?
- genuine and honest?
- a good communicator?

**DO YOU...**
- smile and laugh easily?
- love the arts?
- wish for a job with benefits?
- wish for a job with flexibility?

Did you or would someone you know answer yes to all of these questions? If your answer is another YES, Footlights wants to talk to you.

Footlights is growing and is seeking additional **Sales Executives**.

Do you have an enthusiastic drive for success, and would like to join a team whose mission for nearly 30 years has been to support the performing arts?

If your final answer is YES, please contact our **Director of Sales at mthiele@footlights.com**.