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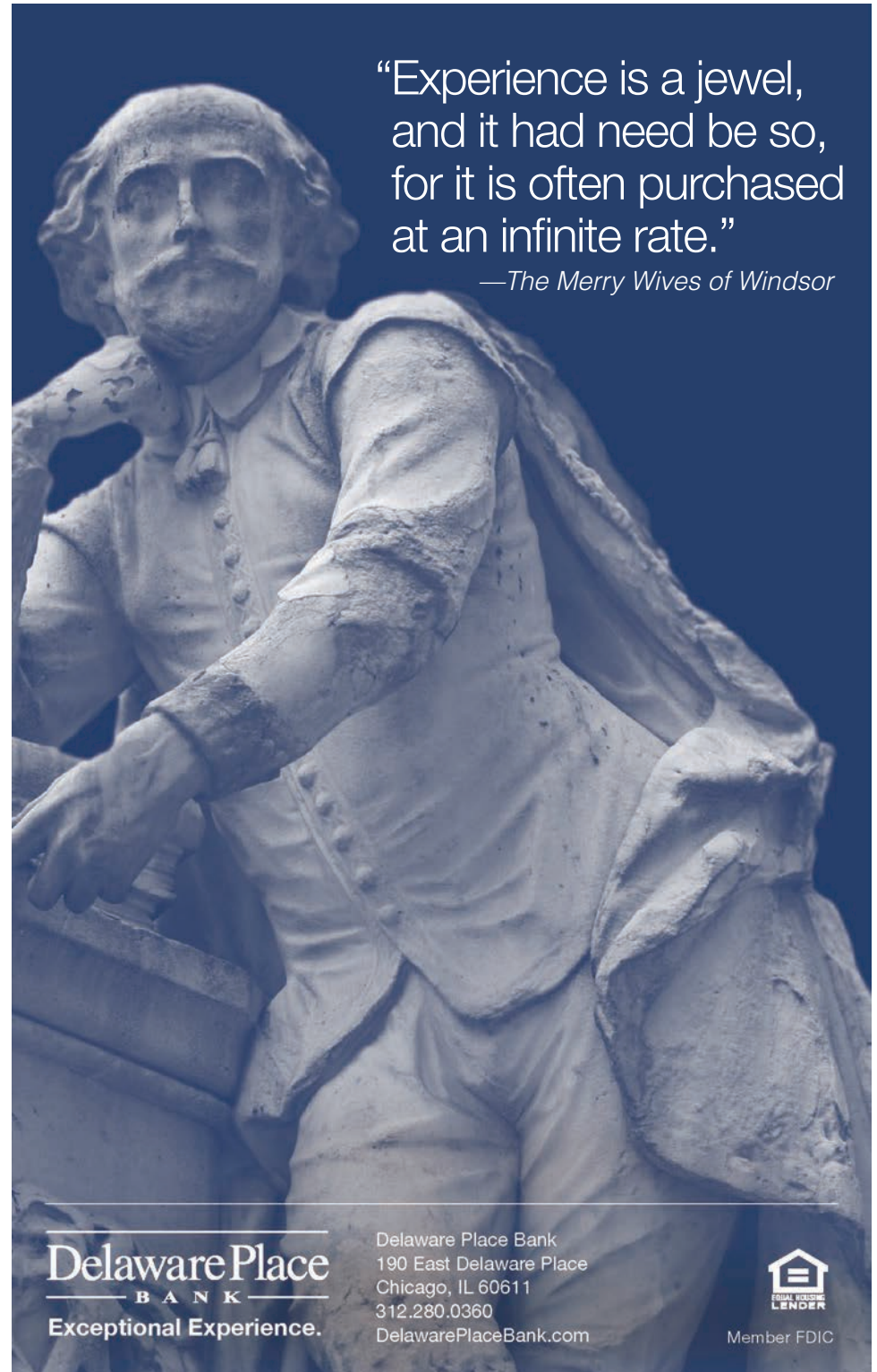


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"O earth, I will  
befriend thee."

—W.S.

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Hubbard Street Dancer Emilie Leriche. Photo by Todd Rosenberg.

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# Welcome



## DEAR FRIENDS,

Shakespeare was an entrepreneur. A prolific playwright, yes, but also an inventive producer and progressive artist. At Chicago Shakespeare, we honor this legacy by producing surprising, bold interpretations of his plays that connect to modern audiences like no other company in the world. Expanding beyond his canon, the impulses of our artistic collective have led us to collaborate with some of the most creative playwrights of our time. And as a result, powerful new work that bears Shakespeare's mark of genius has been created.

The new work program at Chicago Shakespeare, helmed by Creative Producer Rick Boynton, has perhaps the widest range of projects in process of any initiative of its kind. Over the past year alone, in addition to *Ride the Cyclone*, our team has shepherded an astonishing range of new work, including: the hip-hop musical *A Q Brothers' Christmas Carol*; *Since I Suppose*, a technology-infused, pedestrian journey based on *Measure for Measure*; South African playwright Omphile Molusi's startling work on apartheid, *Cadre*; and this spring's smash hit *Sense and Sensibility* by Paul Gordon, a musical adaptation of the Jane Austen classic.

We're thrilled to have you here today to mark the American premiere of *Ride the Cyclone*. If it is your first time with us, we hope you'll be back for more. Because, at Chicago's home for Shakespeare, you just never know what theatrical adventure will await you! ■

**Barbara Gaines**  
Artistic Director

**Criss Henderson**  
Executive Director

**Sheli Z. Rosenberg**  
Chair, Board of Directors

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## About CST

A global theatrical force, CST is known for vibrant productions that reflect Shakespeare's genius for storytelling, language and empathy for the human condition. The Theater has evolved into a dynamic company, producing award-winning plays at its home on Navy Pier, throughout Chicago's schools and neighborhoods and on stages around the world. CST serves as a partner in literacy to Chicago Public Schools, working alongside English teachers to help struggling readers connect with Shakespeare in the classroom, and bringing his text to life on stage for 40,000 students every year. And each summer, 30,000 families and audience members of all ages welcome the free Chicago Shakespeare in the Parks tour into their neighborhoods across the far north, west and south sides of the city. Reflecting the global city it calls home, CST is the leading producer of international work in Chicago and has toured its plays abroad to Africa, Asia, Australia, Europe, Canada/North America and the Middle East.

The Theater's tradition of excellence and civic leadership has been honored with numerous national and international awards, including the Regional Theatre Tony Award, three Laurence Olivier Awards and seventy-eight total Joseph Jefferson Awards. CST's work with Chicago Public School students and teachers was recognized by the White House in 2014 with the National Arts and Humanities Youth Program Award. Among its many international engagements, CST participated in the Royal Shakespeare Company's 2006 Complete Works Festival and was selected to represent North America at the Globe to Globe festival as part of London's 2012 Cultural Olympiad. ■

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**THE HEIR APPARENT**

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JANUARY 17, 2016

by David Ives • adapted from *Le légataire universel*  
by Jean-François Regnard • directed by John Rando

**A Q BROTHERS' CHRISTMAS CAROL**

NOVEMBER 28, 2015–  
JANUARY 3, 2016

written by GQ, JQ, Jackson Doran and Postell Pringle  
developed with Rick Boynton • directed by GQ and JQ  
a Chicago Shakespeare production  
presented by CST and Richard Jordan Productions

**TUG OF WAR: FOREIGN FIRE**

MAY 11–JUNE 12, 2016

by William Shakespeare  
adapted and directed by Barbara Gaines

**U.S. PREMIERE OF A NEW MUSICAL  
RIDE THE CYCLONE**

SEPTEMBER 29–NOVEMBER 8, 2015

book, music and lyrics by  
Jacob Richmond and Brooke Maxwell  
directed and choreographed by Rachel Rockwell

**OTHELLO**

FEBRUARY 18–APRIL 10, 2016

by William Shakespeare  
directed by Jonathan Munby

**SHORT SHAKESPEARE!  
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PICTURED (FROM TOP TO BOTTOM): CHAON CROSS, MICHAEL PEREZ, KAREN JAMES WODITSCH, JENNIFER ENGSTROM, JOHN HOOGENAKKER, MARC GRAPEY AND THOM MILLER; ALL PHOTOS BY SAVERIO TRUGLIA.

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## Developing New Works



Inspired by the brilliance of William Shakespeare, we identify, support and nurture writers and creators whose ideas are as big and audacious as our “resident” playwright. These voices are crucial to our mission and make our artistic life at CST richer and stronger.

Three years ago director Rachel Rockwell, with whom we have shared a long and fruitful artistic relationship, sent me a script and score to a new musical, called *Ride the Cyclone*. Rachel had seen the piece performed in Canada and was considering working on it with the writers, Jacob Richmond and Brooke Maxwell, for a United States premiere.

I will never forget reading it and hearing the music for the first time. When I finished, I sat in my chair, stunned and wholly surprised by what I had just listened to and read. It was daring, fresh, darkly funny, and it packed an emotional punch that stayed with me for a very long time. The show was bold and full of big ideas. The combination of a fabulous pastiche score, a quirky and unique point of view, a deliciously dark sense of humor, and the poignant exploration of a life well-lived was something that resonated deeply—and we could not pass up the opportunity to work on it. We knew we wanted to share this signature musical with our audience.

For the past two years, we have collaborated with Brooke, Jacob and Rachel, developing *Ride the Cyclone* for its US premiere here at CST. Now we are excited to add you to our creative venture.

We thank you for being here. Welcome to the ride. ■

**Rick Boynton**  
Creative Producer



# On the Boards



To launch the 2015/16 Subscription Season, co-directors Aaron Posner and Teller (of Penn & Teller) have assembled an illustrious group of artists to realize the world of *The Tempest*, now playing in CST's Courtyard Theater through November 8. Inspired by the magic and music integral to Shakespeare's text, they have reimagined Prospero's enchanted island as a Dust Bowl tent show of trickery and amazement. Here, the deposed duke (played by Larry Yando) casts visceral, disorienting spells on his foes; songs by Tom Waits and Kathleen Brennan are performed by a live band; and mind-bending movement from the modern dance company Pilobolus animates a Caliban evocative of a circus sideshow. All pieces come together to spellbind audiences in Shakespeare's wondrous tale of revenge and forgiveness.

Joining the world in marking Shakespeare's 400-year legacy in 2016, Shakespeare 400 Chicago unites our city's leading cultural and creative institutions through a yearlong international arts festival. Spearheaded by Chicago Shakespeare Theater, this quadricentennial celebration will host over 400 artists from around the globe to explore how Shakespeare's words continue to inspire the world's great theater, dance, literature, music, food and spectacle. Aligning Chicago with cultural capitals around the world, Shakespeare 400 Chicago will import work from London, Mumbai, Shanghai, Hamburg and more—creating a global celebration akin to the World's Columbian Exposition of 1893 and the Century of Progress Exposition.

Chicago's citywide summertime tradition, Chicago Shakespeare in the Parks, wrapped up its fourth summer, delighting audiences in neighborhoods across the city. Continuing to break attendance records, this summer's tour of *Shakespeare's Greatest Hits* traveled to eighteen parks, from Portage Park to Englewood, performing twenty-six free shows for nearly 30,000 Chicagoans of all ages. Shakespeare in the Parks helped inaugurate a new park on Chicago's south side: previously part of the US Steel Complex, Steelworkers Park provided the perfect opening venue for our tour bringing Shakespeare to Chicago—Free for All. This unique initiative is made possible year after year by a groundbreaking partnership with the Chicago Park District and The Boeing Company.

Never too early to start spreading a little holiday joy, CST is proud to bring Chicago's newest holiday tradition, *A Q Brothers' Christmas Carol*, back to the theater Upstairs at Chicago Shakespeare, beginning November 28. This talented ensemble uniquely remixes the classic Dickens tale with DJ Super Nova—an integral part of the creative process. Nova has helped mix over thirty holiday songs into the fabric of the adaptation and will, again, spin live tracks at every *Q Brothers' Christmas Carol* performance this season. Nova has played alongside acts such as Fabolous, Lupe Fiasco, O.A.R. and Pitbull, his musical styling can be heard across colleges, radio stations, and nightclubs throughout the states and internationally in South Africa. ■

Photo credits, from left: Larry Yando and Eva Louise Balistreri in *The Tempest*; "Sonnet" by Ed Paschke, courtesy Maya Polsky Gallery. On permanent display at Chicago Shakespeare Theater on Navy Pier; Mayor Rahm Emanuel and the ensemble of Chicago Shakespeare in the Parks; *Shakespeare's Greatest Hits*; DJ Super Nova in *A Q Brothers' Christmas Carol*. Photos by Michael Brosilow, Liz Lauren, Calvin Steinken

# A Conversation with the Creators

Visit [chicagoshakes.com](http://chicagoshakes.com) to explore more ideas and stories behind the art on CST's stages.

## RIDE THE CYCLONE

BOOK, MUSIC AND LYRICS BY JACOB RICHMOND AND BROOKE MAXWELL

- DIRECTED AND CHOREOGRAPHED BY RACHEL ROCKWELL
- UPSTAIRS AT CHICAGO SHAKESPEARE
- SEPTEMBER 29–NOVEMBER 8, 2015
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Co-creators of *Ride the Cyclone*  
Jacob Richmond and  
Brooke Maxwell

## Co-creators Jacob Richmond and Brooke Maxwell discuss their original musical, now making its US premiere at Chicago Shakespeare.

**CST:** Let's start with the basics—how do you talk about this piece? What *is* it? And what inspired you to create this unusual story?

**Brooke Maxwell:** I think the line that I always say is, 'Six kids died on a rollercoaster and are then brought back to life by the fortune-telling machine. But it's *funny*.' I try to say that as quickly as possible before people can go, 'Oh, it sounds so dark and sad.'

**Jacob Richmond:** The inspiration for the project came from how we read every day in the newspaper that forty people died in a tragedy the idea of someone being a statistic in a mass tragedy—and how hard it is to wrap your head around what their individual lives meant. It's about humanizing the idea of a mass tragedy, which in truth contains hundreds of stories that are interrupted. We wanted to have each individual be reflected in their own music. There's a thematic reason for why there's a tribute to David Bowie, why there's kind of garage band in there, and French cabaret, hip hop, pop, New Orleans swing.

**BM:** To reinforce the individuality in all of the characters.

**JR:** Yeah, that each individual, like their fingerprint, has a different sound or different sonic world they're



coming from. But they all complement each other and feel organic in the context of the whole.

Brooke is so adept at writing different styles of music. Each one of them represents an aspect of a community. You've got the politician; you've got the kind of almost religious figure in Ricky Potts; you've got the artist Noel; you've got the kind of proletariat worker Constance; and you've got Jane Doe, the outsider of that community. But it's the idea of the community, of them all representing an aspect of a dying small town.

**Each individual, like their fingerprint, has a different sound or different sonic world they're coming from. But they all complement each other and feel organic in the context of the whole.**

I was born in Saskatoon, Saskatchewan. In a self-effacing country, Saskatchewan is the most self-effacing. I really wanted to take my memories of that place and glorify it, make it spectacular. And that emerges as another theme: people being ashamed of where they're from, or the idea that one town is lesser than another. Or that one person's existence is lesser than another's. People say, 'Oh, it's a shame they never got to live their life.' But that person still did have a life and it had a validity and a kind of a beauty to it. Yes, it's great if somebody won a gold medal, but if somebody else raised a couple of kids, that life also has value. Because it's not a contest, basically. When we lose loved ones, it isn't for

some philosophical reason. It's just a horrible fact of life. So that was another idea we were trying to play with: honoring somebody being taken in a kind of unfair, terrible manner, and celebrating the life they lived as opposed to the event that took them.

**BM:** 'Celebration of life' is clichéd, but actually it is that in the truest sense. It really does celebrate these individual characters. There's so much joy in it.





Can you talk about the role of Jane Doe in your story?

**JR:** Jane came from exploring the idea of a loss that is absolutely out of any context. Like the Tomb of the Unknown Soldier or the person in the tragedy who isn't even remembered or they can't even physically find their body. How can you actually personify that character? And so we came up with Jane Doe, and then evolved the idea that she had a doll's head—because how do you do a headless person onstage?

**The Amazing Karnak came about because I needed some form of framing device, and came up with the image of the old penny arcade omniscient machine being the 'über' narrator.**

**The story goes to places that are disturbing—and humorously irreverent.**

**BM:** I'm really proud that there's that element of irreverence, but it's never without the human connection.

with a subject like death, which certainly the piece explores, you have to be kind of gentle because everyone has experienced the loss of someone.

What about the role of Karnak in the story?

**JR:** The Amazing Karnak came about because we needed some form of framing device, and came up with the image of the old penny arcade omniscient machine being the 'über' narrator. I've always loved just the aesthetic of those machines. Karnak is a curmudgeon with this very dry sense of humor. Within the context, I think he adds a sense of magical realism. And it's a very Charlie Brown world: Karnak is kind of the only adult, and the parent is a machine. The funny thing is, the more I tried to explain him in the draft, the less he worked. With those little mystical creatures, the less you know about them, the more they work, right? Don't ever explain them. ■

Previous page: Ensemble of *Ride the Cyclone*. Above: Jackson Evans in *Ride the Cyclone*. Photos by Justin Barbin

2015/16  
SEASON

## Agamemnon

by Aeschylus, translated by Nicholas Rudall

## Satchmo at the Waldorf

by Terry Teachout

## Long Day's Journey Into Night

by Eugene O'Neill

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with songs by Grant Olding

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Photo of Sandra Marquez by Michael Brosilow.

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## THE TEMPEST

Aaron Posner and Teller (of Penn & Teller) direct a magic-filled show, with music by **Tom Waits** and choreography from **Pilobolus**.

## THE HEIR APPARENT

Tony Award-winner **John Rando** directs this boisterous romp from playwright **David Ives**.

## OTHELLO

Fresh from the **Royal Shakespeare Company**, the acclaimed British director **Jonathan Munby** returns to Chicago.

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**HENRY VI PARTS 2 & 3 RICHARD III**

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**TUG OF WAR**

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GARY GRIFFIN, Associate Artistic Director

presents

# RIDE THE CYCLONE

book, music and lyrics by  
**JACOB RICHMOND and BROOKE MAXWELL**

Scenic Design  
**SCOTT DAVIS**

Costume Design  
**THERESA HAM**

Lighting Design  
**GREG HOFMANN**

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**DOUG PECK**

directed and choreographed by  
**RACHEL ROCKWELL**

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ComEd is the official lighting design sponsor of Chicago Shakespeare Theater.  
The development of *Ride the Cyclone* was supported in part by the Chicago Music Theatre Endowment.

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

The Tempest set rendering by Daniel Conway; James Vincent Meredith as Othello; Heidi Kettering and Greg Vinkler in The School for Lies; David Lively in Macbeth; Parts 1 and 2 photos by Liz Lauren and Stewart Hemley



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## Cast (in order of appearance)

The Amazing Karnak  
Ocean O'Connell Rosenberg  
Constance Blackwood  
Ricky Potts  
Noel Gruber  
Mischa Bachinski  
Jane Doe

KARL HAMILTON\*  
TIFFANY TATREAU  
LILLIAN CASTILLO\*  
JACKSON EVANS\*  
KHOLBY WARDELL\*  
RUSSELL MERNAGH  
EMILY ROHM\*

Understudies are never substituted for listed players unless a specific announcement is made at the time of the performance: Nicole Arnold for *Jane Doe*; John Byrnes for *The Amazing Karnak*; Adam Fane for *Ricky Potts*, *Noel Gruber*; Amelia Hefferon for *Ocean O'Connell Rosenberg*; Will Lidke for *Mischa Bachinski*; and Lara Mainier for *Constance Blackwood*.

\*denotes member of Actors' Equity Association.

## Musicians

MICHAEL KAISH	Conductor/Keyboard/Associate Music Director
DAVE SAENGER	Guitars
CHUCK WEBB	Bass/Virgil the Rat
BRENT ROMAN	Drums/Percussion
SEAN McNEELY	Contractor

All Musicians are members of the Chicago Federation of Musicians, Local 10-208.

## Songs

DREAM OF LIFE  
THE FALL FAIR SUITE  
WHAT THE WORLD NEEDS IS PEOPLE LIKE ME  
NOEL'S LAMENT  
EVERY STORY'S GOT A LESSON  
AWESOME/TALIA  
S.A.B.M.  
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## Profiles



### LILLIAN CASTILLO

(Constance Blackwood) returns to Chicago Shakespeare Theater, where her credits include the Chicago Shakespeare in the Parks production of *Shakespeare's Greatest*

*Hits* and *Seussical*. Other Chicago credits include: *In the Heights* (Paramount Theatre); *Hairspray*, *Sleeping Beauty* and *West Side Story* (Drury Lane Theatre); *Wonderland*, *Alice's Rock and Roll Adventure* (Chicago Children's Theater) and *Rudolph the Red-Nosed Reindeer* (Emerald City Theatre). Regional credits include: *Why Do Fools Fall in Love* (Milwaukee Repertory Theater); *Hairspray* (Phoenix Theater); *Hairspray*, *Glorious!* (Arkansas Repertory Theatre); *Macbeth*, *Fiddler on the Roof*, *Lend Me a Tenor: The Musical*, *School for Wives*, *The Merchant of Venice*, *Private Lives* and *The Taming of the Shrew* (Utah Shakespeare Festival).



### JACKSON EVANS

(Ricky Potts/Dance Captain) returns to Chicago Shakespeare Theater, where his credits include the Cat in the Hat in *Seussical* and Hortensio in *Short Shakespeare! The*

*Taming of the Shrew*. Other Chicago credits include: Princeton in *Avenue Q* (Mercury Theater); *Spamalot*, *Hairspray* (Drury Lane Theatre); *Schoolhouse Rock Live*, *High School Musical*, *Cinderella* (Marriott Theatre); *Snow Queen* (Victory Gardens Theater), as well as productions with: About Face Theatre, Theatre at the Center and Light Opera Works. Regional credits include: *Peter Pan: The Boy Who Hated Mother* (The Blank Theatre); *The Producers* (McLeod Summer Playhouse); *big: the musical*, *Seussical* and *The Wiz* (First Stage). Television credits include: *Chicago PD* and *Sirens*. Mr. Evans is a graduate of the School at Steppenwolf and Northwestern University, and is a teacher at Black Box Acting Studio.



### KARL HAMILTON

(The Amazing Karnak) returns to Chicago Shakespeare Theater, where his credits include: *The Three Musketeers*, *The Merry Wives of Windsor* and *As You*

*Like It*. Other Chicago credits include: *The Most Happy Fella* (Ravinia Festival); *By the Music of the Spheres* (Goodman Theatre); *A Christmas Carol*, *Seven Brides for Seven Brothers*, *Charlotte's Web*, *Mame* (Drury Lane Theatre); *For the Boys*, *Aladdin*, *The Full Monty*, *Shenandoah* (Marriott Theatre); *Meet John Doe*, *Miracle on 34th St* (Porchlight Music Theatre); *The Addams Family* (Jeff Award nomination for his portrayal of Gomez) and *The Christmas Schooner* (Mercury Theater). Regional credits include work with Timber Lake Playhouse, where he recently appeared as Edward Bloom in *Big Fish*.



### RUSSELL MERNAGH

(Mischa Bachinski) makes his Chicago Shakespeare Theatre debut. Other Chicago credits include *Les Misérables* (Paramount Theatre). Regional credits include:

*Les Misérables*, *All Shook Up*, *Hands on a Hardbody* (Rocky Mountain Repertory Theatre); *RENT*, *The Who's Tommy* and *Damn Yankees* (Town Hall Arts Center). Mr. Mernagh received a BFA in acting from Western Michigan University.



### EMILY ROHM

(Jane Doe) returns to Chicago Shakespeare Theater, where her past credits include *Belle in Beauty and the Beast*. Other Chicago credits include: *Armory in*

*Carousel* (Lyric Opera of Chicago); title role in *Mary Poppins*, Marian in *The Music Man*, Grace in *Annie*, Hair (Paramount Theatre); Jane Ashton in *Brigadoon* (Goodman Theatre); Cosette in *Les Misérables*, Johanna in *Sweeney Todd*, Irene Molloy in *Hello Dolly!* (Drury Lane Theatre); and Alice in *Alice in Wonderland* (Marriott Theatre). Off-Broadway credits include *Creature*. Ms. Rohm received a BA in music theatre from Lawrence University.





# **TIFFANY TATREAU**

(*Ocean O'Connell Rosenberg*) makes her Chicago debut at Chicago Shakespeare Theater. She is an alumna of the American Theatre Wing's SpringboardNYC program

and graduated last spring with a BFA in musical theatre from the Chicago College of Performing Arts at Roosevelt University.



# **KHOLBY WARDELL**

(*Noel Gruber*) makes his Chicago debut at Chicago Shakespeare Theater. Mr. Wardell has played the role of Noel in every production of *Ride the Cyclone* before joining the

American cast in Chicago. Notable credits include Seymour in *Little Shop of Horrors*, Hal in *Loot*, Freddy in *My Fair Lady* (Blue Bridge Repertory Theatre); Lance in *500 Words* (Green Thumb Theatre for Young Adults) and Ensemble in *Brilliant! The Blinding Enlightenment of Nicola Tesla* (Electric Company Theatre and The Belfry Theatre). He recently performed in the Musical Works in Concert festival in Toronto, a new musical festival. Mr. Wardell hails from small-town British Columbia, Canada, and has made his home in Toronto. After *Ride the Cyclone*, he will be returning to Toronto, where—with creative partner Rielle Braid—he will write, rehearse, stage, co-direct and music-direct his Christmas show, *Terrible Adults: Rielle and Kholby and the Lost Spirit of Christmas*, which will also tour to Whitehorse and Vancouver.



# **JACOB RICHMOND**

(*Book, Music and Lyrics*) makes his Chicago Shakespeare Theater debut. Mr. Richmond has written several plays, including: *The Qualities of Zero* (Dora Award

nomination, Montreal MECCA Award winner for Best Text); *Small Returns* (Theatre Passe Muraille); *Legoland* (SummerWorks Award for Best Text, Frigid Festival New York Favorite Production, Vancouver Fringe Favorite Award); *From Canada to Canada* (CBC Radio One Award, Best Comedy); and *The Punch and Judy Show* (Caravan Farm Theatre). Born

in Saskatoon, Saskatchewan, Mr. Richmond majored in history and performance at Concordia University (Montreal) and is co-founder of Atomic Vaudeville, a popular cabaret theater series in Victoria, BC.



# **BROOKE MAXWELL**

(*Book, Music and Lyrics*) makes his Chicago Shakespeare Theater debut. Mr. Maxwell studied jazz composition and arranging at Berklee College of Music and is a

music educator and freelance musician based in Victoria, BC. He has underscored and sound designed for several local and national works of theater, including: *And Slowly Beauty* (The Belfry Theatre, National Arts Centre, Tarragon Theatre); *A Tender Thing* (The Belfry Theatre); *The Glass Menagerie* (Blue Bridge Repertory Theatre); and *Joan* (Theatre SKAM). He is currently working on a new musical with Jacob Richmond, entitled *The Island of Hope*.



# **RACHEL ROCKWELL**

(*Director/Choreographer*) returns to Chicago Shakespeare Theater, where she has directed: *The Little Mermaid*, *Shrek the Musical*, *Beauty and the Beast*, *The Adventures of*

*Pinocchio*, *The Emperor's New Clothes* and the *Short Shakespeare!* productions of *Romeo and Juliet* and *The Taming of the Shrew*. Other Chicago directing/choreography credits include: *Brigadoon* (Jeff Award - Best Musical and Best Choreography, Goodman Theatre); *Billy Elliot* (Jeff Award nomination - Best Musical, Direction and Choreography), *West Side Story* (Jeff Award nomination - Best Director), *Oliver!* (Jeff Award nomination - Best Musical and Best Director), *Sweeney Todd* (Jeff Award nomination - Best Musical and Best Director), *The Sound of Music* (Jeff Award nomination - Best Musical and Best Director), *Ragtime* (Jeff Award - Best Musical and Best Director), *Miss Saigon* (Jeff Award nomination - Best Musical and Best Director), all at Drury Lane Theatre; *Shout!* (Jeff Award nomination - Best Revue), *42nd Street* (Jeff Award nomination - Best Director and Best Musical), *The 25th Annual Putnam County Spelling Bee* (Jeff Award

nomination - Best Musical), all at Marriott Theatre; *Mary Poppins*, *In the Heights*, *The Music Man*, *Annie*, *Hair* (Paramount Theatre); *Enron* (Jeff Award nomination - Best Play, mid-size, TimeLine Theatre Company). In 2012 Ms. Rockwell was named Chicagoan of the Year in Theatre by the *Chicago Tribune*.

# **DOUG PECK**

(Music Director) returns to Chicago Shakespeare Theater, where his credits include: *The Little Mermaid*, *The Merry Wives of Windsor*, *Beauty and the Beast*, *Willy Wonka & Seussical*. Mr. Peck is the winner of six Joseph Jefferson Awards (*The Jungle Book*, *Porgy and Bess*, *Caroline, or Change*, *Carousel*, *Man of La Mancha*, *Fiorello!*); two After Dark Awards (*Guys and Dolls*, *Hello, Again*); and the Sarah Siddons Award and Guy Adkins Award for his musical direction in Chicago. His work has also been heard nationally at: the Glimmerglass Festival, Huntington Theatre Company, Shakespeare Theatre Company, Long Wharf Theatre, Asolo Repertory Theatre and the Oregon Shakespeare Festival. He can be heard on the recordings: *Bright Young People: The Songs of Noël Coward*, *A Blanket of Winter*, *Foiled Again Live*, and *Loving Repeating: A Musical of Gertrude Stein*. Upcoming productions include: *Kiss Me, Kate* (Shakespeare Theatre Company); *Guys and Dolls* (The Wallis Center for the Performing Arts); and *Wonderful Town* (Goodman Theatre).

# **SCOTT DAVIS**

(*Scenic Designer*) returns to Chicago Shakespeare Theater for his eighteenth production, where his credits include: *The Little Mermaid*, *Pericles*, *A Q Brothers' Christmas Carol*, *Seussical*, *Road Show*, *Shrek the Musical*, *Othello: The Remix* (at CST and on tour to London, Germany, Edinburgh, South Korea, Sydney, Poland, Melbourne, Dubai, Abu Dhabi, Auckland), *Cadre* (at CST and on tour to South Africa, Edinburgh, Vancouver), *Beauty and the Beast*, *Murder for Two*, and *Short Shakespeare!* productions of *A Midsummer Night's Dream*, *Romeo and Juliet* and *Macbeth*. Other Chicago credits include productions with: Goodman Theatre, Court Theatre, Paramount Theatre, Steppenwolf Garage, Victory Gardens Theater, Drury Lane Theatre, Northlight Theatre, Windy City Playhouse, Griffin Theatre and Northwestern University. Regional credits include productions with: Milwaukee Repertory Theatre, Asolo Repertory

Theatre, Walnut Street Theater, Clarice Smith Performing Arts Center, Rep Stage and Dallas Theatre Center. He is co-founder of the Chicago-based design firm Aether and Nyx. Mr. Davis received an MFA from Northwestern University and serves as adjunct faculty at Columbia College Chicago. [www.scottadamdavis.com](http://www.scottadamdavis.com)

# **THERESA HAM**

(*Costume Designer*) returns to Chicago Shakespeare Theater, where her credits include: *The Little Mermaid*, *Seussical*, *Shrek the Musical*, *Short Shakespeare! Romeo and Juliet* and *Beauty and the Beast*. Other Chicago credits include productions with: Bailiwick Chicago, Drury Lane Theatre, Marriot Theatre, Northlight Theatre, Paramount Theatre, The Ryan Opera Center at Lyric Opera Chicago, DePaul Opera Theatre, Porchlight Music Theatre, Bohemian Theatre Ensemble (artistic affiliate), Theater on the Lake, Stage Left Theatre (artistic associate) and First Folio Theatre. Regional credits include: The Little Theatre on the Square and Finger Lakes Opera. Upcoming projects include: *Hairspray* (Paramount Theatre) and *One Flew Over the Cuckoo's Nest* (Illinois State University). Ms. Ham is the recipient of a Jeff Award for *The Glorious Ones* (Bohemian Theatre Ensemble). She received a BA in theatre from Eastern Illinois University and an MFA in costume design from Illinois State University. Ms. Ham is an adjunct faculty member at Wilbur Wright College and Columbia College Chicago.

# **GREG HOFMANN**

(*Lighting Designer*) returns to Chicago Shakespeare Theater, where he designed *Road Show* and *Short Shakespeare! Romeo and Juliet*, and served as assistant lighting designer for: *Gypsy*, *A Q Brothers' Christmas Carol*, *Cyrano de Bergerac*, *Shrek the Musical*, *Othello: The Remix*, *The Adventures of Pinocchio*, *Elizabeth Rex*, *The School for Lies* and *Julius Caesar*. Other Chicago credits include: *Tommy*, *Mary Poppins*, *42nd Street*, *Annie* (Paramount Theatre); *The Game's Afoot*, *Les Misérables*, *Oliver!* (Drury Lane Theatre Oakbrook); *Vieux Carre*, *Brighton Beach Memoirs* (Raven Theatre); *Sweeney Todd*, *Pal Joey* (Porchlight Music Theatre); and *Wonderland* (Chicago Children's Theatre). Regional credits include: *Sons of the Prophet*, *44 Plays for 44 Presidents* (Forward Theater Company); and *Permanent Collection* (Madison Repertory

Theatre). Mr. Hofmann has also designed over forty-five productions for Cedar Fair amusement parks across the country, including Cedar Point's *Luminosity*. He holds an MFA in lighting design from University of Wisconsin, Madison.

**MIKE TUTAJ** (*Projection Designer*) returns to Chicago Shakespeare Theater, where his credits include: *Shrek the Musical*, *Sunday in the Park with George*, *Beauty and the Beast*, *Timon of Athens*, *A Midsummer Night's Dream*, *The Feast: an intimate Tempest*, *Macbeth* and *Romeo y Julieta*. Other Chicago credits include productions with: Goodman Theatre, Steppenwolf Theatre Company, Court Theatre, Victory Gardens Theater, Drury Lane Theatre, Writers Theatre, TimeLine Theatre, American Theater Company, Silk Road Rising and Hillary A. Williams LLC. He is the recipient of a non-equity Jeff Award, three Jeff Awards and the Michael Maggio Emerging Designer Award. Mr. Tutaj is an artistic associate with TimeLine Theatre Company.

**PALMER JANKENS** (*Sound Designer/ Associate Sound Supervisor*) is the associate head of the sound department at Chicago Shakespeare Theater, where previous design credits include *A Q Brothers' Christmas Carol*. Other Chicago credits include: *Mary Poppins*, *42nd St.* (Paramount Theatre); *Days Like Today* (Writers Theatre); *Juno* (TimeLine Theatre); *Annie Get Your Gun* and *Oliver!* (Light Opera Works). Assistant design credits in Chicago include: *Dee Snider's Rock & Roll Christmas* (Broadway Playhouse); *Pullman Porter Blues* (Goodman Theatre); *Sunset Blvd.*, *Singin' in the Rain* (Drury Lane Theatre); *Eastland* (Lookingglass Theatre Company); and *Freud's Last Session* (Mercury Theater). Regional credits include productions with: Utah Shakespeare Festival, South Coast Repertory and Hope Summer Repertory Theater. National tour credits include *Here to Stay: The Gershwin Experience* and *Play It Again, Marvin!* *A Marvin Hamlisch Celebration*. Mr. Jankens has also worked as sound engineer at Black Ensemble Theater, Blue Man Group Chicago and *Million Dollar Quartet* Chicago. He received a BA from Western Michigan University and an MFA from University of California Irvine. [www.pjankens.com](http://www.pjankens.com)

**MELISSA VEAL** (*Wig/Make-up Designer*) has designed wigs and make-up for ninety productions at CST, which have included: *The Tempest*, *Sense and Sensibility*, *Pericles*, *A Q Brothers' Christmas Carol*, *King Lear*, *Henry V*, *Road Show*, *Gypsy*, *The Merry Wives of Windsor*, *Cyrano de Bergerac*, *The School for Lies* (Jeff Award), *Sunday in the Park with George*, *Othello: The Remix* (at CST and on tour to London, Germany, Edinburgh, South Korea, Sydney, Poland, Melbourne, Dubai, Abu Dhabi, Auckland), *Elizabeth Rex* (Jeff Award nomination), *Follies*, *The Madness of George III* (Jeff Award), *Twelfth Night*, *The Comedy of Errors*, *Henry IV Parts 1 and 2* (at CST and Royal Shakespeare Company, Stratford-upon-Avon) and *Rose Rage: Henry VI Parts 1, 2 and 3* (at CST and The Duke on 42nd Street). She worked for ten seasons with the Stratford Festival, where she received four Tyrone Guthrie Awards. Other Canadian credits include work with: Shaw Festival and The Grand Theatre in London, Ontario. Ms. Veal received the 2007 Hurckes Award for Artisans and Technicians.

**ERICKA MAC** (*Associate Director/ Choreographer*) returns to Chicago Shakespeare Theater, where her credits include: *The Little Mermaid*, *Seussical* and *The Adventures of Pinocchio*. Other Chicago credits include: *Showboat*, *Oklahoma!* (Lyric Opera of Chicago); *Sweet Charity* (Writers Theatre); twenty-six productions with The Marriott Theatre; nine productions with Drury Lane Theatre; and ten productions with Theatre at the Center. Ms. Mac has also done voiceovers for Embassy Suites, Motorola, ESPN, The American Dental Association and John Frieda Haircare.

**MICHAEL KAISH** (*Associate Music Director/ Conductor/Keyboard*) returns to Chicago Shakespeare Theater, where he served as music assistant for *Sense and Sensibility*. Other Chicago credits include: *Sweeney Todd* (Porchlight Music Theatre); *The Secret Garden* (Court Theatre); *The Addams Family* (Mercury Theater); *The Jungle Book* (Goodman Theatre); and *The Sound of Music* (Brightside Theatre). He also wrote new orchestrations for the Oregon Shakespeare Festival's production of *Into the Woods*. Mr. Kaish is a graduate of Northwestern University.

**DENNIS CONNERS** (*Production Stage Manager*) returns to Chicago Shakespeare Theater, where his credits include: *The Little Mermaid*, *A Q Brothers' Christmas Carol*, *King Lear*, *Seussical*, *Othello: The Remix* (at CST and on tour to London, South Korea, Australia, UAE, New Zealand) and assistant stage manager for *Henry V*. Other Chicago credits include: *Appropriate*, *Disconnect* (Victory Gardens Theater); *Freud's Last Session* (Mercury Theater, CRC Productions); *Mr. Chickee's Funny Money*, *The Houdini Box*, *Goodnight Moon* (Chicago Children's Theatre); *Ethan Frome*, *Peter Pan: A Play*, *Lookingglass Alice*, *Fedra: Queen of Haiti*, *The Arabian Nights*, *Clay* (Lookingglass Theatre Company); *What Once We Felt* (About Face Theatre); *Dangerous Beauty*, *In the Bubble* (American Music Theatre Project). Off-Broadway credits include *Clay* (Lincoln Center Theater) and *Lookingglass Alice* (New Victory Theater). Regional credits include *Clay* (Kirk Douglas Theatre, Kansas City Rep) and *Lookingglass Alice* (Alliance Theatre). Mr. Connors is a graduate of Northwestern University, where he has served as adjunct lecturer in stage management and stage management mentor.

**JINNI PIKE** (*Assistant Stage Manager*) makes her Chicago Shakespeare Theater debut. Other Chicago credits include: *Danny Casolaro Died for You*, *The How and the Why*, *Raisin in the Sun*, *Wasteland* (TimeLine Theatre); *The Who's Tommy* (Paramount Theatre); and *Million Dollar Quartet*. Regional work includes: five seasons as production stage manager with Heart of America Shakespeare Festival (Kansas City, MO); three seasons as PSM and twenty-five productions at Unicorn Theatre (Kansas City, MO); and *A Christmas Carol* at Kansas City Repertory Theatre.

**BOB MASON** (*Casting Director*) is in his sixteenth season as CST's casting director, where his credits include over eighty productions and thirty-two plays in Shakespeare's canon. In addition to twenty-two productions with Barbara Gaines, other productions of note include: eight Sondheim musicals directed by Gary Griffin; *Rose Rage: Henry VI, Parts 1, 2 and 3*, directed by Edward Hall; and *The*

*Molière Comedies*, directed by Brian Bedford. Additional Chicago credits include the precursor to *Road Show*, entitled *Bounce* (Goodman Theatre and the Kennedy Center for the Performing Arts), as well as productions for Asolo Repertory Theatre, Northlight Theatre and Northwestern University's American Music Theatre Project. Prior to casting, Mr. Mason enjoyed a fifteen-year career as a Jeff Award-winning actor and singer, and has been a visiting educator for the School at Steppenwolf, Acting Studio Chicago, the University of Illinois at Chicago and Northwestern University.

**RICK BOYNTON** (*Creative Producer*) focuses on current and future artistic planning and production, as well as the development of all new plays, musicals and adaptations for CST. Projects include: *Sense and Sensibility*, *Cadre* (co-director) (at CST and on tour to Johannesburg, Grahamstown, Edinburgh, Vancouver); *Othello: The Remix* (at CST and on tour to London, Germany, Edinburgh, South Korea, Sydney, Poland, Melbourne, Dubai, Abu Dhabi, Auckland); *Funk It Up About Nothin'* (CST, Edinburgh, Australian tour, London); *A Flea in Her Ear* (at CST and on tour to Williamstown Theatre Festival); *The Three Musketeers* (CST, Boston, London); *The Emperor's New Clothes*, *The Adventures of Pinocchio* (now licensed by Rodgers and Hammerstein Theatricals); *Murder for Two* (at CST and on tour to New York, National Tour) and *The Feast: an intimate Tempest* (in collaboration with Redmoon). Former artistic director of the Marriott Theatre and multiple Jeff Award-winning actor, he has starred in productions nationally, including CST's production of *A Flea in Her Ear* as Camille (Jeff Award, After Dark Award). As casting director/associate at Jane Alderman Casting, projects included: the television series *Early Edition*, *Missing Persons*, *Untouchables* and *ER*; the films *While You Were Sleeping* and *Hoodlum*, among others; and numerous national tours. Mr. Boynton has lectured at his alma mater Northwestern University, and is the past president of the board of the National Alliance for Musical Theatre.





# BARBARA GAINES

(Artistic Director) is the founder and artistic director of Chicago Shakespeare Theater, where she has directed more than thirty of Shakespeare's plays.

Honors include: the 2008 Tony Award for Outstanding Regional Theatre; the prestigious Honorary OBE (Officer of the Most Excellent Order of the British Empire) in recognition of her contributions strengthening British-American cultural relations; and Joseph Jefferson Awards for Best Production (*Hamlet*, *Cymbeline*, *King Lear* and *The Comedy of Errors*), and for Best Director (*Cymbeline*, *King Lear* and *The Comedy of Errors*). At Lyric Opera of Chicago, Ms. Gaines directed *Macbeth* and this season's *The Marriage of Figaro*. She received an Honorary Doctorate of Letters from the University of Birmingham (UK), the University Club of Chicago's Cultural Award, the Public Humanities Award from the Illinois Humanities Council and the Spirit of Loyola Award. Ms. Gaines serves on the Shakespearean Council of Shakespeare's Globe Theatre in London.



# CRISS HENDERSON

(Executive Director) has produced CST's past twenty-six seasons. Under his leadership, CST has become one of the nation's leading regional theaters and one of

Chicago's most celebrated cultural organizations, honored with the 2008 Tony Award for Outstanding Regional Theatre, as well as multiple Laurence Olivier and Joseph Jefferson Awards. Mr. Henderson has garnered multiple honors, including: the 2013 Cultural Innovation Award from the Chicago Innovation Awards; the Arts Administrator of the Year by Arts Management Magazine at the Kennedy Center and the Chevalier de L'Ordre des Arts et des Lettres by the Minister of Culture of France. He was named among the top 40 business people under the age of 40 in *Crain's Chicago Business*. He serves as president of the Producers' Association of Chicago-area Theatres and on the Board of Directors of the League of Chicago Theatres. Mr. Henderson is director of the MFA/Arts Leadership Program, a two-year graduate-level curriculum in arts management training created through a joint partnership between Chicago Shakespeare Theater and The Theatre School at DePaul University.



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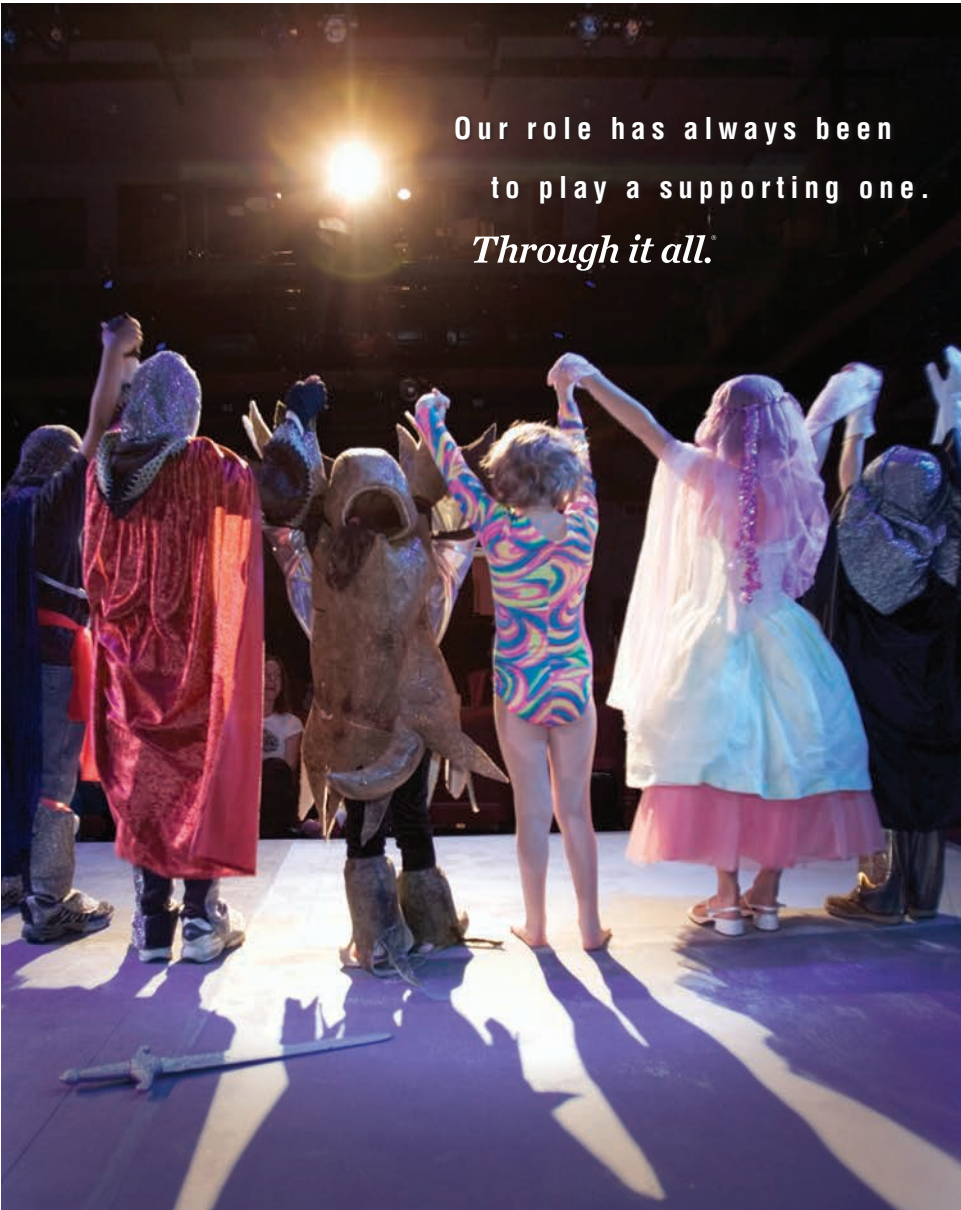
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