“Experience is a jewel, and it had need be so, for it is often purchased at an infinite rate.”

—The Merry Wives of Windsor
## Contents

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>On the Boards</td>
<td>12</td>
</tr>
<tr>
<td>A selection of notable CST events, plays and players</td>
<td></td>
</tr>
<tr>
<td>Point of View</td>
<td>14</td>
</tr>
<tr>
<td>The artistic duo behind <em>The Tempest</em> discusses their collaboration</td>
<td></td>
</tr>
<tr>
<td>Cast</td>
<td>21</td>
</tr>
<tr>
<td>Playgoer’s Guide</td>
<td>22</td>
</tr>
<tr>
<td>Profiles</td>
<td>24</td>
</tr>
<tr>
<td>From Another Perspective</td>
<td>36</td>
</tr>
<tr>
<td>Scholar Mary Ellen Lamb looks back at the meanings of magic in Shakespeare’s world</td>
<td></td>
</tr>
</tbody>
</table>
Welcome

Dear Friends,

Each year, the fall theater season in Chicago showcases an astonishing line-up of ambitious work. At Chicago Shakespeare, we are thrilled to launch our own season with Aaron Posner and Teller’s fantastical production of The Tempest. Their vision is a delight for the senses—a magical theatrical journey in every sense of the word!

Fueled by our talented company of actors (including the incomparable Larry Yando as Prospero), the music of Tom Waits and Kathleen Brennan, choreography of Pilobolus, and, of course, magical splendor aplenty, the production serves as a powerful reminder of how Shakespeare’s work inspires modern artists across disciplines—it is the perfect prelude for Shakespeare 400 Chicago. This international arts festival in 2016 will ignite Shakespeare’s canon at the major cultural institutions of Chicago and invite the artists of the world to use Chicago as their stage.

We are excited to begin our most ambitious season to date with this unique imagining of The Tempest. And, we are grateful for your patronage. For, without you at our side, we could not bring his work to life in so many extraordinary ways ... 400 years later.

Barbara Gaines
Artistic Director

Criss Henderson
Executive Director

Sheli Z. Rosenberg
Chair, Board of Directors

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Chicago Shakespeare Theater (CST) believes that Shakespeare speaks to everyone. 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, 25,000 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.
On the Boards

Continuing our passion for new work development, this fall marks the Chicago debut of a musical that can only be described as part comedy, part tragedy, and wholly unexpected. *Ride the Cyclone* tells the story of six members of a high school chamber choir and what happens as their lives are suddenly cut short when they board a doomed rollercoaster. Competing for the singular opportunity for one student to return to life, we discover their stories through each musical voice—some poignant, some funny, all ultimately heartrending. Previously a cabaret performance originated by Canadian theater company Atomic Vaudeville, the show’s development for the Theater Upstairs at Chicago Shakespeare is directed and choreographed by Rachel Rockwell and guided by CST’s Creative Producer Rick Boynton.

The Arts Leadership Fellowship and Master of Fine Arts degree program, offered in a partnership between CST and DePaul University, combines graduate coursework with full-time, management-level employment at the Theater. This past year’s Arts Leadership graduates are taking what they have learned around the world. In June, Dottie Bris-Bois attended the International Association of Arts and Cultural Management in Aix-en-Provence and Marseille, France, to present her thesis on communication and fundraising. In December, Doreen Sayegh will travel to Adelaide, Australia, to present her thesis on festivals and the Arts Conference. This fall, CST welcomes its tenth cohort of Fellows to this nationally recognized program.

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 Chicagoleans of all ages. Chicago Shakespeare in the Parks helped inaugurate a new park on the city’s south side: previously part of the US Steel Complex, Steelworkers Park provided the perfect opening venue for a 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.

CST Artistic Director Barbara Gaines returns to the Lyric Opera of Chicago this fall to open its 2015-16 season with a stunning new production of Mozart’s classic, *The Marriage of Figaro*. The opera features the Lyric debuts of two major European stars, Adam Plachetka and Christiane Karg, performing as Figaro and Susanna respectively, with Luca Pisaroni as the rapacious Count and Amanda Majeski as “a ravishing, moving, and dignified Countess” (Financial Times). With sets by James Noone (well known by CST audiences over the years, including his most recent work on Gaines’ 2013 production of *The Merry Wives of Windsor*) and costumes designed by Susan Mickey (also a frequent designer at CST, and the artist behind the sumptuous *Sense and Sensibility*), *The Marriage of Figaro* promises to be a riotous, exciting and sultry affair for all.

Photo credits, from left: scenic rendering by Scott Davis; Arts Leadership Fellows Doreen Sayegh and Dottie Bris-Bois; Bri Sudia and Emma Ladji with Chicago Shakespeare in the Parks attendees; Barbara Gaines. Photos by Bill Burlingham and Liz Lauren.
A Conversation with the Directors

CST: Talk about what drew you both to *The Tempest*.

Aaron Posner: Prospero’s magic is often interpreted as a metaphor for something else—for Shakespeare’s career, or technology, or art—or any number of things. Which can all be interesting. But at the center of our production was a radical idea: Make this story about a magician and a father. About someone balancing an obsessive preoccupation with another world against the very real needs of this world.

Teller: There are two plays by Shakespeare that I’ve been nuts about since I was a child: *Macbeth*, a supernatural horror thriller, and *The Tempest*—a play that for me is about a man’s passion for magic and his difficult decision to give up his art and become a fuller human being. It puzzles me that so few productions use stage magic to depict Prospero’s powers. Prospero fights by torturing his adversaries with nightmarish illusions. Stage magic—‘conjuring,’ as the Brits call it—is the natural way to let an audience share the experience firsthand.

Posner: *The Tempest* is a big tent, as it were, and the play is a lot of things. On the one hand it is a broad entertainment and a pageant, but it also goes deep about vengeance and forgiveness, hope and despair, love and ambition, and more. For me, the center of the play is about how you behave when you’ve been genuinely hurt, and how we move past vengeance towards compassion. Prospero is an angry, difficult, dark, vengeful person when the play begins, hard-edged and rough. His daughter Miranda was three when they’re cast to sea to die. People write about Prospero’s as an ‘extreme response.’ No. To me, as a father of a three-year-old, his seems an utterly reasonable response.

And so his magical powers are associated with that overwhelmingly powerful, primal instinct of revenge?

Posner: How do you get to forgiveness from that kind of rage and hurt? It’s the challenge of this play. To move towards forgiveness, towards compassion. To move towards the core of our humanity. And I think in order to get there, something needs to mirror that compassion, to hold that possibility for humanity up to you. Prospero has two mirrors: in Ariel and Miranda are Prospero’s opportunities to see the world more broadly.

We believe conjuring and poetry are complementary. Poetry is magic, spoken. Magic is poetry acted out. Marrying them illuminates both.

Teller: How many performances of *The Tempest* have you seen where Prospero is a doddering old sage who recites speeches? But that’s not the way it’s written. In the text, he’s this vital, angry, extremely powerful, uneasy, uncomfortable father—and a terrifying wizard.

Can you talk about what has connected the two of you throughout this artistic journey?

Posner: When it comes right down to it, we are both populists. This production is designed to be equally appropriate for a scholar and for someone who has never seen a play before. And that’s the same ‘audience profile’ that Shakespeare wrote for, appealing to both the aristocracy and the ‘groundlings.’
Teller and I are trying to follow that lead, making it a visceral experience for the audience. That’s what magic can do. That’s what great acting and great poetry can do. And that’s what music can do.

**Teller:** We believe conjuring and poetry are complementary. Poetry is magic, spoken. Magic is poetry acted out. Marrying them illuminates both. In our *Tempest*, Ariel uses sleight of hand to illustrate a tale in Shakespeare’s verse. Prospero re-creates the cruelty of the witch Sycorax with a stage illusion. I think if Shakespeare had been equipped as well as Chicago Shakespeare, he’d have done these very tricks. After all, the surviving stage directions in Shakespeare’s text speak of a feast vanishing with ‘a quaint device,’ which is Elizabethan lingo for ‘conjuring trick.’

*How do you envision Ariel and the relationship with Prospero?*

**Posner:** Ariel is pretty much all intention. He wants his freedom. That burning need is with him every moment of the play. He will do his job excellently and efficiently because that is the best way to get what he so desperately wants. Ariel’s not cute, not charming. He is NOT Puck. But he’s fascinated by humans as the play goes on. This unemotional being was co-opted by Mr. Spock and Data and others because it is a great lens through which to more clearly see our own humanity, but it started here. So the relationship with Prospero is taut, strained, but not without warmth and connection.

This unemotional being was co-opted by Mr. Spock and Data and others because it is a great lens through which to more clearly see our own humanity, but it started here.

The singular music of Tom Waits and Kathleen Brennan has come to play an important role in your storytelling.

**Posner:** It all came from our decision to put magic at the center of our production. What magical vocabulary in this kind of homespun island world makes the most sense? Teller thought that the style of early twentieth century was most appropriate, a rough-and-tumble style that brought to mind a particular magician—actually three generations of magicians passed from father to son—named ‘Willard the Wizard.’ And once you’re in an early twentieth-century Dust Bowl world, then what better composers than Tom Waits and Kathleen Brennan? Teller had worked with Tom in *Frank’s Wild Years* at Steppenwolf back in the ‘80s. He got in touch with him and we all met.

**Teller:** We showed a biography of Willard the Wizard to Tom and Kathleen. As Tom paged through the photos, he stopped at a picture of Willard’s musicians on a stage in a tent: a woman singer with a pasteboard megaphone surrounded by brass players, staring out with earnest, shabby, Depression-era dignity. It was frightening, funny, and beautiful all at the same time. And Tom nodded and growled, ‘Those are my people.’ Kathleen loves Shakespeare, saw the connection, and a few days later, they agreed to allow us to use their music.

*And then there was the challenge of creating a Caliban for this world that was theatrically surprising and engaging?*

**Teller:** There was a sideshow flavor to the world of Willard the Wizard, and that suggested that our Caliban should have some freakish physical element. Perhaps, we mused, a monster made out of multiple people, like conjoined quintuplets? We asked Pilobolus whether they might be interested in helping us develop a new kind of Caliban. They invited us to their Connecticut studio and introduced us to choreographer Matt Kent and some amazing dancers. Over the course of a single eight-hour day, we tried a five-person monster, then four, then three. All of these seemed unwieldy. But when we got to two, we saw our Caliban. Matt made two men move as if they had been born as one person, spinning and somersaulting around the stage in ways that defied comprehension and made him a creature not only of horror and pathos, but of amazement.

*How will the Courtyard Theater here at CST bring a new element to your storytelling?*

**Teller:** We’ve decided to use the thrust stage as the island, and the proscenium stage as Prospero’s cave, making this unique space really rich in meaning. That gives us a sense of three dimensions that we haven’t had on proscenium stages, which offer only one “window” into this world. As you know, you have arguably the best theater in the world; you walk into the place and you are instantly part of it. It’s majestic but is really intimate. It’s an extraordinary place. It is, I have to say, somewhat challenging for some of the magic tricks... We now have people over, under and around us. And it will be even more impressive if we can make it work! We all find it very exciting, thrilling, and it’s going to be quite an adventure.
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.

There will be one 15-minute intermission.
Cast

Prospero, a magician, a father and the true Duke of Milan
Miranda, his daughter
Ariel, his spirit servant
Caliban, his adopted slave

Antonio, Prospero’s brother and the usurping Duke of Milan
Gonzala, counselor to the King of Naples
Alonso, the King of Naples
Ferdinand, the Prince of Naples, Alonso’s son
Sebastian, Alonso’s brother
Stephano, a musician in Alonso’s Court
Trinculo, a musician in Alonso’s Court
Rough Magic, a spirit band

Juno
Iris
Jove
Mars

Minions

Understudies never substitute for listed players unless a specifc announcement is made at the time of the performance: Harter Clingman* for Stephano, Trinculo; Michael Dailey for Antonio, Sebastian; Ian Knox for Iris, Mars; Tyler Meredith for Miranda, Rosie Newton for Gonzala; Madison Niederhauser for Ferdinand, Minion; Dan Plehal for Caliban; Scott Simon for Jove; Bri Sudia for Juno, Iris; and David Turrentine* for Prospero, Alonso.

*denotes member of Actors’ Equity Association.

Music

By Tom Waits and Kathleen Brennan

DIRT IN THE GROUND
EVERYTHING YOU CAN THINK OF
GOD’S AWAY ON BUSINESS
LITTLE DROP OF POISON
LULLABY
NO ONE KNOWS I’M GONE
SHINY THINGS
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By Tom Waits and Chuck E. Weiss

RAINS ON ME
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Composed by Shaina Taub

FULL FATHOM FIVE
Used by permission.

By Tom Waits

CLAP HANDS
I’LL SHOOT THE MOON
INNOCENT WHEN YOU DREAM
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**Playgoer’s Guide**

**THE STORY**

Long before Prospero’s story begins here today, he was once the great duke of Milan. Then, overthrown by his brother Antonio, Prospero, along with his three-year-old daughter Miranda, was cast to sea, no doubt to die. But Gonzala, the duke’s trusted counselor, hid provisions and Prospero’s precious books of magic in the unseaworthy boat and, against all odds, father and daughter reach the safety of a lonely, enchanted island.

Since that time, Prospero has come to rule over Caliban, a savage inhabitant of the island, and Ariel, a spirit of this place. Now, twelve years after his fateful fall from power, Prospero turns his magic into revenge. Conjuring up a terrible sea storm, he awaits Ariel’s report of a boat shipwrecked with all its human cargo—the same men who betrayed the duke long ago: his usurping brother Antonio, along with King Alonso of Naples and Antonio’s own power-hungry brother, named Sebastian. With Prospero’s magic manipulating the strings of fate, the ship’s passengers safely reach his island, where the king in despair searches for his only son, Ferdinand. But somewhere on this island, the prince, too, has reached safety—as safe as one can be, that is, when one has fallen in love, which Ferdinand does upon first sight of Miranda.

As Sebastian plots to kill his brother and usurp the throne of Naples, Caliban teams up with two other shipwrecked passengers, Stephano and Trinculo, in a plot to kill Prospero and seize the island back. At last, Prospero settles the score with his enemies, surprising all with the human power he discovers in his hands and heart.

**DATE**

The Revel’s Accounts for the year 1611 states: “By the Kings Players: Hallomans nyght was presented att Whithall before ye kings matie a play called The Tempest.” Staged before King James I, it was the first record of performance, with a second performance at Court recorded in the winter of 1612-13 as part of the festivities celebrating the betrothal and marriage of King James I’s daughter, Princess Elizabeth. Though records no longer exist to confirm other early performances, *The Tempest* was likely staged at the Globe and at the new indoor theater of the King’s Men at Blackfriars. Four hundred years later, it is the most frequently performed of Shakespeare’s four late so-called “Romance plays,” including *Pericles, Cymbeline* and *The Winter’s Tale*. *The Tempest* was first published in 1623 in the First Folio, seven years after the playwright’s death.

**SOURCES**

Generally accepted as the last play written by Shakespeare alone (though collaborations including *Henry VIII* and *The Two Noble Kinsmen* followed), *The Tempest* is notable among Shakespeare’s plays as one of only a few that can claim an original plot. That said, this complex work was certainly influenced by the presence of others considered as probable sources, including Montaigne’s *Essays*, Ovid’s *Metamorphosis*, Chaucer’s “Franklin’s Tale”—and the published, first-hand accounts of a shipwreck in 1609 off the coast of Bermuda.

Voyages to unknown parts of the world captured the imagination of people at the turn of the seventeenth century. Lively accounts were sent home of cannibalism, strange lands and exotic natives. Stories of the Virginia-bound colonialists shipwrecked off the coast of Bermuda are believed to have influenced Shakespeare’s *Tempest*, written soon after the published account of the colonists’ misadventure. An expedition of the Virginia Company set sail from Plymouth on June 2, 1609; on July 24, the fleet was scattered by a storm. When all but one ship landed safely in Jamestown, it was believed that the *Sea Adventure*’s crew and passengers were lost; but the following year two small boats carrying the entire group arrived safely at Jamestown from the Bermudas, commonly called “The Devil’s Islands.” Here on this island the stranded party found shelter, wood for building new boats, and plenty of food. William Strachey, a member of the crew, wrote that it was “a place of safety and the means of our deliverance.”

The magician in Chaucer’s “Franklin’s Tale” likely, too, played a role in Shakespeare’s imagination. After dispelling with a clap of hands the vision with which he entertains two love-smitten characters, Chaucer’s magician says, “And Farewel! Al oure revel was ago.” The Franklin ends his tale asking his audience about freedom.

“**HOW TO REPRESENT A TEMPEST**”

*Another artist’s point of view, from The Notebooks of Leonardo da Vinci, 1478-1518*

Let the sea be rough and tempestuous and full of foam whirled among the lofty waves, while the wind flings the lighter spray through the stormy air, till it resembles a dense and swathing mist. Of the ships that are therein some should be shown with rent sails and the tatters fluttering through the air, with ropes broken and masts split and fallen. And the ship itself lying in the trough of the sea and wrecked by the fury of the waves with the men shrieking and clinging to the fragments of the vessel. Make the clouds driven by the impetuosity of the wind and flung against the lofty mountain tops, and wreathed and torn like waves beating upon rocks; the air itself terrible from the deep darkness caused by the dust and fog and heavy clouds.
Profiles

EVA LOUISE BALISTRIERI (Miranda) makes her Chicago debut at Chicago Shakespeare Theater. Regional credits include: Romeo and Juliet (Notre Dame Shakespeare Festival); Sense and Sensibility, The Comedy of Errors (Utah Shakespeare Festival); Failure: A Love Story, Macbeth, The Comedy of Errors (Illinois Shakespeare Festival); Hamlet (Tennessee Shakespeare Company); As You Like It, The Merchant of Venice (Riverside Theatre in the Park); To Kill a Mockingbird, Pride and Prejudice, The Crucible, Othello, ten seasons of A Christmas Carol (Milwaukee Repertory Theater); Love’s Labour’s Lost, The Tempest and Pericles (Great River Shakespeare Festival). Ms. Balistrieri received her BA in theatre from the University of Wisconsin-Parkside and trained at the Accademia dell’Arte in Tuscany, Italy.

ADAM WESLEY BROWN (Trinculo) returns to Chicago Shakespeare Theater, where his past credits include Julius Caesar and Henry VIII. Other Chicago credits include Long Way Go Down (Jeff Award Nomination – Best Actor, Jackalope Theatre). Broadway credits include Once: Regional credits include: Rosenzweig & Guildenstern Are Dead (Folger Theatre) and A Christmas Carol (Actors Theatre of Louisville). Mr. Brown released his debut album Adam Wesley Brown: Live at Bowery Poetry on iTunes.

NATE DENDY (Ariel) makes his Chicago debut at Chicago Shakespeare Theater. Off-Broadway credits include: Faustus (Faulkner Theatre). Regional credits include: The Tempest (American Repertory Theater); South Coast Repertory, The Smith Center; The Fantasticks (Arena Stage, Trinity Repertory Company, South Coast Repertory); Angels in America (Risk Theater Initiative); Twelfth Night (Shakespeare Dallas); and A Christmas Carol (Trinity Repertory Company). Film and television credits include: The Glass Menagerie; Fool Us (The CW Network). Mr. Dendy received his MFA from Brown University. He is also a professional magician and magician designer/consultant. www.natedendy.com

ETHAN DEPPE (Jove/Rough Magic/Music Director) returns to Chicago Shakespeare Theater, where his credits include: The Little Mermaid, Sense and Sensibility, Pericles, Seusical, Shrek the Musical, Sunday in the Park with George, Beauty and the Beast, Murder for Two, Follies, The Adventures of Pinocchio and Short Shakespeare! productions of A Midsummer Night’s Dream, Romeo and Juliet, The Taming of the Shrew and Macbeth. Other Chicago credits include: Million Dollar Quartet (Chicago and First National Tour); Les Miserables, The Who’s Tommy, Mary Poppins, Cats, Rent, In the Heights (Paramount Theatre); West Side Story, Altar Boyz (Drury Lane Theatre); Titanic (Griffin Theatre Company); See What I Wanna See (Bailiwick Chicago); Women on the Verge of a Nervous Breakdown, Godspell, The Christmas Schooner and Dirty Rotten Scoundrels (Theatre at the Center). Regional credits include: The Good War (Maltz Jupiter Theatre); Naperville (Slant Theatre Project); Telescopes (Soho Rep); Henry IV, Part II (Jeff Award Nomination – Best Actor, Notre Dame Shakespeare Festival).

ZACH EISENSTAT (Caliban) makes his Chicago debut at Chicago Shakespeare Theater. Regional theater credit highlights include: The Tempest (American Repertory Theater); On the Town, The Chosen (Lyric Stage); Coriolanus (Commonwealth Shakespeare Company); and The Play about the Baby (Exquisite Corpse Company). He also appeared in a reading of A Midsummer Night’s Dream with the Boston Landmarks Orchestra (Mirvish Productions). International theater credits include The Heart of Robin Hood (Mirvish Productions). Mr. Eisenstat received his bachelor of science degree in mechanical engineering from the Massachusetts Institute of Technology.

LIZ FILIOS (Iris/Rough Magic/Music Director) makes her Chicago debut at Chicago Shakespeare Theater. Regional credits include: Passion, Candle, Sunday in the Park with George, The Threepenny Opera (Arden Theatre Company); Eurydice (The Wilma Theater); Vincent In Brixton (Walnut Street Theatre); Midsummer Night’s Dream (play with song) (Inis Nua Theatre Company); Noises Off (People’s Light); Inherit the Wind (Bristol Riverside Theatre); Marlene and the Machine (Bearded Ladies Cabaret); and The Tempest (South Coast Repertory). International credits include Il Racconto d’Inverno (Teatro Avarolanti - Citta della Pieve, Italy). Television credits include The Sunny Side Up Show (PBSKids’ Sprout). Ms. Filios received her BFA in musical theatre from the University of Michigan.

MICHAEL AARON LINDNER (Sebastian) returns to Chicago Shakespeare Theater, where his credits include: Sense and Sensibility, King Lear, Road Show, Shrek the Musical, Sunday in the Park with George, A Midsummer Night’s Dream and The Little Mermaid. Other Chicago credits include: A Kid Like Jake (About Face Theatre); The Music Man (Paramount Theatre); Hairspray, Oliver, Ragtime (Drury Lane Theatre Oakbrook); Brigadoon, A Christmas Carol (Goodman Theatre); Hero, The Producers, Into the Woods, 1776 (Marriott Theatre); Bach at Leipzig (Writers Theatre); The Full Monty (Drury Lane Theatre Water Tower Place); The Secret Garden, Sweeney Todd (Jeff Award, Porchlight Music Theatre); and Dirty Blonde (Apple Tree Theatre). National tour credits include Harry Bright in Mamma Mia! Regional credits include productions with Maine State Music Theatre and Madison Repertory Theatre. Television credits include the role of Ebenezer Scrooge in A Christmas Carol: The Concert (PBS). Mr. Lindner received his BA in musical theatre from Southern Illinois University in Carbondale.

JOHN LISTER (Alonso) returns to Chicago Shakespeare Theater, where his credits include: Henry V, Richard III, Twelfth Night, Edward II, The Winter’s Tale, Witchses, Wizards, Spells and Elves (with the Chicago Chamber Musicians), The Tempest, Richard II, Short Shakespeare! Romeo and Juliet, The Herbal Bed, Antony and Cleopatra and Henry IV Parts 1 and 2. Other Chicago credits include numerous productions with: Writers Theatre, Northlight Theatre, SteppenWolf Theatre Company, Goodman Theatre, Remy Bumpoo Theatre Company, Marriott Theatre and Lyric Opera of Chicago. Regional credits include productions with: Theatre, Indiana Repertory Theatre, Peninsula Players, Notre Dame Shakespeare Festival and International Mystery Writers’ Festival. Film and television credits include: Judge Murray in Public Enemies, Norman in Animals, Prison Break (FOX) and The Beast (A&E). He received his bachelor’s degree from Ball State University and his MFA from Michigan State University.
MANELICH MINNIEFEE (Caliban) makes his Chicago Shakespeare Theater debut. Mr. Minniefee is an actor and physical performer living in Brooklyn. After receiving his BFA in dance from NYU’s Tisch School of the Arts, he joined Pilobolus Dance Theater, with whom he toured full time for six years and for two years as its captain. Continuing to perform and teach with Pilobolus, Mr. Minniefee also works as a freelance performer in New York City, where he has worked with an array of artists, including: Tino Sehgal, Sidi Larbi Cherkaoui, Inbal Pinto, Alison Chase Performance Group, Yara Travieso and The Greenwich Opera Company. Mr. Minniefee’s television appearances include: the 2007 Academy Awards telecast, Ellen, Live with Regis and Kelly, Sesame Street and commercials for the NFL Network and BBVA Bank (Spain).

RON E. RAINS (Stephano) returns to Chicago Shakespeare Theater, where his past credits include: Pinocchio, A Midsummer Night’s Dream and Romeo and Juliet. Other Chicago credits include: Billy Elliott (Drury Lane Theatre); and a number of productions at the Goodman Theatre, including eight seasons as Bob Cratchit in A Christmas Carol (returning again this year). Mr. Rains has also appeared in productions with: Steppenwolf Theatre Company, TimeLine Theatre Company, Northlight Theatre, Writers Theatre, Royal George Theatre, Marriott Theatre and the Chicago Theatre. He is a company member of Erasing the Distance, an arts organization shedding light on issues of mental health through theater. Online, Mr. Rains is The Onion’s head film critic under the nom de plume “Peter K. Rosenthal.”

BARBARA ROBERTSON (Gonzala) returns to Chicago Shakespeare Theater, where her credits include: Plastic Revolution (The New Colony); Tick, Tick, Boom! (Porchlight Music Theatre); Starship (Starkid Productions); Urinetown, Cabaret (The Theatre School at DePaul University); and Evita (Elmhurst College). Mr. Saleh received bachelor degrees both in music and in theatre from Loyola University Chicago.

CHRISTOPHER ROSE (Minor/Assistant Magic Designer) makes his Chicago debut at Chicago Shakespeare Theater. Mr. Rose is a magician, mind reader and mystery entertainer in Las Vegas. He has performed his private show, “Christopher Rose: Mind Control Artist” at numerous hotels on the Las Vegas Strip, including the Royal Resort, The Orleans Hotel and The Harmon Theatre at Planet Hollywood. He has also performed for a television audience of six million on the CW Network. Mr. Rose has worked as part of the production team (Magic Design/Execution) for productions of The Tempest in Las Vegas, Boston and most recently in Costa Mesa, CA. He is the recipient of the Las Vegas Review Critic Circle Award for his development and performance of stage illusions and sleight of hand during The Tempest’s California run. www.mindcontrolartist.com

JAKE SALEH (Mars/Rough Magic) makes his Chicago Shakespeare Theater debut. Other Chicago credits include: Jesus Christ Superstar (Theo Ubique Cabaret Theatre); Plastic Revolution (The New Colony); Tick, Tick, Boom! (Porchlight Music Theatre); Starship (Starkid Productions); Urinetown, Cabaret (The Theatre School at DePaul University); and Evita (Elmhurst College). Mr. Saleh received bachelor degrees both in music and in theatre from Loyola University Chicago.

LUIGI SOTTILE (Ferdinand) makes his Chicago Shakespeare Theater debut. Other Chicago credits include: Buena Vista (Steppenwolf Theatre Company). Regional credits include: Zombie: The American (Woolly Mammoth Theatre Company); The Cherry Orchard, Nathan the Wise, King Lear, Kidnapped! (People’s Light); Sex with Strangers (Signature Theatre); The Two Gentlemen of Verona (Pennsylvania Shakespeare Festival); Three Sisters, Cyrano (Arden Theatre Company); Angels in America: Parts I & II, In the Next Room (or the Vibrator Play), Leaving, Macbeth, Proliferation of the Imagination (The Wilma Theater); An Ideal Husband (Walnut Street Theatre); Seminar (Philadelphia Theatre Company); A Christmas Carol (Milwaukee Reparatory Theater); The Mystery of Irma Vep (Act II Playhouse); The Lonesome West, The School for Wives, The Hothouse and The Government Inspector (Lantern Theater Company). Mr. Sottile received his BA from Temple University.

BETHANY THOMAS (Juno/ Rough Magic) makes her Chicago Shakespeare Theater debut. Other Chicago credits include: All Shook Up, Big Fish (Theatre at the Center); South Pacific (Jeff Award-Marriott Theatre); Porgy and Bess (Court Theatre); Hairplay (Drury Lane Theatre); Hair (Paramount Theatre); as well as work with The Second City, Porchlight Music Theatre, About Face Theatre, Theo Ubique Cabaret Theatre and American Theater Company. Regional credits include: Little Shop of Horrors (Geva Theatre Center); The Color Purple, Ain’t Misbehavin and Ragtime (Milwaukee Repertory Theater). Ms. Thomas will appear in the upcoming season of the television series Empire (“FOX”).

LARRY YANDO (Prospero) returns to Chicago Shakespeare Theater where his credits include: King Lear, Julius Caesar, The Taming of the Shrew, Twelfth Night, Cymbeline, The Tempest, Timon of Athens, All’s Well That Ends Well, Antony and Cleopatra, The Merry Wives of Windsor, Henry IV Parts 1 and 2, The Two Gentlemen of Verona, King Lear and The Two Noble Kinsmen. Since returning from three years as Scar in The Lion King (National Tour), his Chicago credits include: seven years as Scrooge in A Christmas Carol, The Little Foxes, Candide, The Jungle Book (Goodman Theatre); The Dance of Death, As You Like It, Nixon’s Nixon, Rocket to the Moon, Hamlet, Bach at Leipzig (Writers Theatre); Angels in America, Travesties, An Ideal Husband (Court Theatre); and Fake, Mother Courage and Her Children (Steppenwolf Theatre). Mr. Yando has taught acting at DePaul University, Northwestern University and CST, and is a freelance acting coach. His acknowledgments include: the 2014 Sarah Siddons Society Award, Chicago Magazine’s Best Chicago Actor, DePaul University’s Excellence in the Arts Award, one of nine national recipients of the prestigious Lunt-Fontanne Fellowship in 2010 and four Joseph Jefferson Awards.
Theatre, Kansas City Repertory, Illinois Shakespeare Festival, Next Act Theatre, Chamber Theatre Productions, Renaissance Theaterworks, Skylight Music Theatre, Arkansas Shakespeare Theatre, Peninsula Players, Spoleto Festival USA and the University of Michigan. International credits include Garsington Opera at Wormsley. Television credits include work on Law & Order: Special Victims Unit. Ms. Larriz is a recipient of the 2011 Emerging Artist Alumni Award from University of Michigan and a Jeff Award for The Vossey Inheritance (Remy Bumpo Theatre Company). www.rachellaritz.com

THOM WEAVER (Lighting Designer) makes his Chicago Shakespeare Theater debut. Off-Broadway credits include: King Hedley II, How I Learned What I Learned, The Liquid Plain (Signature Theatre Company); Teller’s Play Dead (The Players Theater); Frankenstein the Musical (37 Arts Theatre); Thrill Me (York Theatre Company); and ReENTRY (Urban Stages). Regional credits include productions with: Arden Theatre, Delaware Theatre Company, People’s Light & Theatre Company, Theatre Horizon, The Wilma Theater, Theatre Exile, Philadelphia Theatre Company, Walnut Street Theatre, InterAct Theatre Company, Curtis Institute, Milwaukee Repertory Theatre, The Cleveland Play House, Portland Center Stage, The Folger Theatre, Asolo Repertory Theatre, Round House Theatre, Two River Theater Company, Long Wharf Theatre, theaterJ, California Shakespeare Theater, Syracuse Stage, Berkshire Theatre Festival, Urban Stages, Williamstown Theatre Festival, The Committee Theatre, Berkshire Opera, York Theatre Company, Ford’s Theatre, Washington National Opera, York Theatre Festival USA, Lincoln Center Festival, City Theatre, Pittsburgh Public Theatre and Yale Repertory Theatre. Mr. Weaver is the recipient of three Barrymore Awards, three Helen Hayes Awards and two AUDELCO Awards. He is a member of Wingspace Theatrical Design and a founding board member of Theatre Philadelphia. He received his BFA from Temple University and his MFA from Yale School of Drama.

JOHNNY THOMPSON (Magic Designer) makes his Chicago Shakespeare Theater debut. Mr. Thompson (The Great Tomsoni) has written, developed and provided material for magicians including Siegfried and Roy, Penn and Teller, Doug Henning, Lance Burton, David Blaine and The Amazing Jonathan. He was the magic consultant off Broadway for Play Dead, for which he won a Los Angeles
KENNY WOLLESEN (Instrument Design and Wolfsonics) makes his Chicago Shakespeare Theater debut. Mr. Wollesen is the founder of the Wollesonics Laboratory and mastermind behind Sonic Massages and the Himalayas Marching Band. Among his sound designs are Great Small Works: Puppets' Cooperative and imagination Explosion. As a musician, he has performed in numerous theater productions, including Alice, directed by Robert Wilson and Tom Waits; acting in Trialia Theatre and the Brooklyn Academy of Music. As a composer, he has written for Aaron Posner and Teller's production of Macbeth. He composed music for productions at Two River Theater and Folger Theatre. Mr. Wollesen has worked with Bill Frisell, Norah Jones, Tom Waits, Sean Lennon, Ben Goldberg, Laurie Anderson, Steve Bernstein, Jonas Mekas, Butch Morris, Ilhan Ersahin, Hal Wilner, John Medeski, Jim Hall and John Zorn.

DEBORAH ACKER (Production Stage Manager) returns to Chicago Shakespeare Theater, where her credits include: Sense and Sensibility, Road Show, Gypsy, Sunday in the Park with George, Follies, As You Like It, King Lear, The Wizard of Oz, Julietta. Other Chicago credits include productions with: Goodman Theater, Steppenwolf Theatre Company, Court Theatre, Northlight Theatre, Drury Lane Theatre, Lookingglass Theatre Company, Victory Gardens Theatre and Writers Theatre. Off-Broadway credits include Lookingglass Alice (New Victory Theatre). Pre-Broadway credits include The Addams Family, All Shook Up and The Light in the Piazza. Regional credits include productions with: McCarter Theatre, Old Globe Theatre, Guthrie Theater, Dallas Theatre Center, Long Wharf Theatre, Milwaukee Repertory Theatre, Hartford Stage, Alliance Theatre, Oregon Shakespeare Festival, Alley Theatre, Notre Dame Shakespeare Festival, Shakespeare on the Green and Skyline Opera Theatre. Mr. Nardelli has received four Jeff Awards and seven additional nominations.

MELISSA VEAL (Wig and Make-up Designer) has designed with a take-off for over eighty productions at CST, which have included: Sense and Sensibility, Pericles, A Q Brothers' Christmas Carol, King Lear, Henry V, Road Show, Gypsy, The Merry Wives of Windsor, The School for Lies (Jeff Award), Sunday in the Park with George, Othello: The Remix (CST, 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, Othello, Henry IV Parts 1 and 2 (at CST and Royal Shakespeare Company, Stratford-upon-Avon), Much Ado About Nothing, 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 the Shaw Festival and The Grand Theatre in London, Ontario. Ms. Veal received the 2007 Hurcie Award for Arts and Technicians.

KEVIN GUDAHL (Verse Coach) returns to Chicago Shakespeare Theater, where he has served as verse coach for many CST productions, including: Chicago Shakespeare in the Parks productions of Shakespeare's Greatest Hits and The Taming of the Shrew, Short Shakespeare! Macbeth, Henry IV Parts 1 & 2, Troilus and Cressida, Macbeth, As You Like It, Timon of Athens, A Midsummer Night's Dream, Henry VIII, The Comedy of Errors and King Lear. Mr. Gudahl has taught Shakespeare acting courses at Northwestern University, DePaul University, University of Illinois-Chicago, Columbia College Chicago, Act One Studios, Acting Studio Chicago and Victory Gardens Studio, and is a regular instructor in CST’s Classical Training program. He has acted in over forty Chicago Shakespeare Theater productions, and has also performed in Chicago at Goodman Theatre, Court Theatre, Writers Theatre, Marriott Theatre, Remy Bumppo Theatre Company, Northlight Theatre, Drury Lane Theatre and Victory Gardens Theater. Mr. Gudahl has appeared internationally at the Stratford Festival, Donmar Warehouse and Royal Shakespeare Company.

MAGDALENA SPANUELLO (Associate Director) makes her Chicago Shakespeare Theater debut. Other Chicago credits include: Mary (Fleischmann Theatre Company); and Wish in One Hand (Halcyon Theatre). Regional credits include: The Tempest (The Smith Center; South Coast Repertory); A Christmas Carol, Gutenberg! The Musical!, Forever Plaid (Milwaukee Repertory Theatre); and Arms and the Man (Ten Chimneys). International credits include: Next to Normal and Seussical! The Musical (Shanghai Conservatory of Music). Ms. Spanuello received an MFA in directing from Western Illinois University. She is an adjunct instructor of musical theatre at Carthage College.

THOM RUBINO (Magic Engineering and Construction) makes his Chicago Shakespeare Theater debut. Mr. Rubino started designing illusions, theatrical effects and displays more than twenty years ago. In 1999 he moved to Las Vegas. His company, Thom Rubino Illusions, has a client list that includes Armani Exchange, Goldman Sachs, Gucci, Sephora, Myth Busters, Siegfried and Roy Productions, Cirque Du Soleil and Teller.
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.

SPECIAL THANKS:
William B. Collins; Beth Emelson; Janet Griffin; T. Gene Hatcher; Tony Hsieh; Penn, Emily; Moxie and Zolten Jillette; Gabrielle Lyster; Barbara Mowat; Norm and Lupe Nielsen; Michele Osherow; Arthur Penn; Maisie Ann Posner; David G. Rosenbaum; Angel Sugg; Pam Thompson; UNLV; Erin Weaver; Judi Williams.

From the Penn & Teller office: Glenn Alai, Steven Doctors, Laura Foley, Nate Santucci, Ezekiel Zabrowski.

Special thanks to Rio All-Suites Hotel and Caesars Entertainment for hosting The Tempest in workshop at the Penn & Teller Theater.

Thanks to the following actors who participated in the developmental workshops for The Tempest: Tommy Derrah, Brittany Duff, Mark Fucik, Alexander Hernandez, Ted Hewlett, Carol Kane, Nathan Keepers, John Kuntz, Patrick Page, Mindy Woodhead and Henry Woronicz.

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Prospero’s poignant evocation of the transitory nature of all things unexpectedly transports our frame of reference from an isolated island to the Globe that was Shakespeare’s own theater, superimposing an uncanny awareness of the one upon the other. For a flickering instant Prospero the magician merges with Shakespeare the playwright. How far might the analogy between magician and playwright be followed?

A long-held understanding of *The Tempest*—interpreting Prospero’s epilogue as Shakespeare’s own farewell to the stage—has been generally discredited. Yet clearly there is some correspondence between the two professions. The staging of Prospero’s use of magic to present a series of theatrical shows would seem to create *The Tempest* as Shakespeare’s most explicit meditation on his own art. In true Shakespeare-fashion, however, the play’s revelations evade simple interpretation, to remain tantalizingly open-ended.

Some of this ambiguity is due to the varying perceptions, now as well as then, of the nature of Prospero’s magic. Taking advantage of a “most auspicious star,” Prospero draws his brother with his confederate, the King of Naples, along with their court party to his island, where the show his spirit Ariel performs for them—the bestowing and then withdrawing of a banquet—is designed to move the guilty characters to “heart’s sorrow/ And a clear life ensuing.” Until fairly recently, criticism generally described Prospero as a benevolent father-figure overseeing the appropriate marriage of his daughter and the restoration of his dukedom in Milan from his usurping brother Antonio. Much was made of Prospero’s refusal to take the just revenge that lay so fully in his power.

With the rise of colonialist studies in the 1970s, the interpretation of Prospero’s magic devolves into a sinister technology inflicting cramps and pinches to force menial tasks on Caliban, whose claim that “this island’s mine by Sycorax my mother,/ which thou tak’st from me” makes of him a stand-in for the oppressed first peoples of the New World. Once seen as a subhuman who attempts to rape Miranda, Caliban is reconceived by scholars and theater practitioners alike as a noble native, whose appreciation of the island’s “sounds and sweet airs that give delight and hurt not” attests to his full humanity.

During Shakespeare’s time, attitudes towards magic were just as divided although for different reasons. Some early moderns would have perceived Prospero as a magus, whose learning in a specific kind of occult allied with Neoplatonism equipped him to harness the powers of spiritual beings to achieve tasks conforming to the will of the divine. A real-life near-equivalent could be found in Shakespeare’s contemporary John Dee. Dee’s claim to be such a magus was endorsed by Queen Elizabeth’s regular consultations with him in his extensive library—a collection that also housed the crystal balls and mirrors enabling him to consult angels about, for example, the location of the Northwest passage. The white magic of the magus was considered the direct opposite of the black magic of the witch, represented in the play by Caliban’s deceased mother Sycorax, who had confined Ariel in a tree for seven years for his refusal to obey her commands.
Not all early moderns, however, accepted this distinction between white and black magic. For some, especially the more devout, all power not conferred directly by God derived from the devil. To them, a magus was only another form of male witch or wizard. This distinction also becomes blurred in The Tempest, most disturbingly in Prospero’s speech renouncing his art. Not only does he claim the power of a sinister necromancer to raise the dead, but in this speech, translated from the Latin poet Ovid, Prospero ventriloquizes an incantation by the classical witch Medea.

Finally, a growing number of early moderns, such as Erasmus and Montaigne, had become skeptical about the existence of magic at all. To Erasmus and Montaigne, among others, a magus and a witch were both types of charlatans or jugglers, whose skill in creating illusions by sleight of hand was able to delight all the more because their magical power was no longer credible. Prospero from this perspective was understood as neither magus nor witch but as a role played by a human actor, whose project was finally as he confesses in his epilogue only “to please.”

This skeptical perspective is of course closest to our own, as a modern audience. But an awareness of the magical beliefs that Shakespeare evokes through his magus-playwright Prospero contributes to the sense of The Tempest as unique, a play simultaneously marvelous and strange. The nature of the pleasure imparted by Shakespeare’s art is profound, with its own haunting form of magic that follows us out of the theater to infuse its sweet power into our everyday lives.
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Shakespeare Society

Members of the Shakespeare Society provide vital annual support to sustain Chicago Shakespeare Theater’s mission. The commitment of these steadfast individuals helped to build a home for Shakespeare in Chicago that has endured for the past quarter-century. We are deeply grateful for their extraordinary investment in the Theater’s guiding principles to serve as a cultural leader, citizen and ambassador for our city.

Reflects gifts received between July 1, 2014 and August 21, 2015.

$100,000 & ABOVE

- Eric’s Tazmanian Angel Fund
- Raymond and Judy McCaskey
- Burton X. and Sheli Z. Rosenberg
- Timothy R. Schwertfeger and Gail Waller
- Donna Van Eekeren Foundation

$50,000–99,999

- Joyce Chelberg
- Jan and Bill Jentes
- Anna and Robert Livingston
- Peter and Alicia Pond
- Richard W. Porter and Lydia S. Marti
- John W. and Jeanne M. Rowe
- Carl and Marilyn Thoma
- Anonymous (2)

$25,000–49,999

- Ada and Whitney Addington
- Julie and Roger Baskes
- Duane and Susan Burnham
- Doris Conant
- Mr. and Mrs. Lester Crown
- Jeanne Ettelson
- Harve A. Ferrill
- Michael and Jacky Ferro
- Sonja and Conrad Fischer
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- John and Judy Keller
- Anstiss and Ronald Krueck
- Anne E. Kutak
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- Barbara Molotsky
- Mark Ouweleen and Sarah Harding
- Sheila Penrose and Ernie Mahaffey
- Paulita Pike and Zulfikar Bokhari
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BARD CIRCLE FELLOWS $5,000–9,999

- The Abenhamy Family
- Mr. and Mrs. Brit J. Bartter
- Janice and Philip Beck
- Joan and William J. Brodsky
- Barbara and Jim Bronner
- Fund of the Yampa Valley Community Foundation
- Frank and Jan Cicero
- Patrick Richard Daley
- The Hon. Richard M. Daley
- Robert Dohmen
- Shawn M. Donnelly and Christopher M. Kelly
- Theodore Eckert Foundation
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- Youngblood Executive Services, LLC
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BARD CIRCLE PATRONS $2,500–4,999

- James L. Alexander and Curtis Dryer
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- Doris Elizondo Alvarado
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- Hon. Doris B. Holle
- Sheldon Holtzman
- Bill and Vicki Hood
- James and Mary Houston
- Dick and Loui’ Hurde
- Kirk and Cheryl Jaglowski
- Andrew M. Johnstone
- Lydia E. Walek
- Greg and Carol Josefiwicz
- Judith L. Kaufman
- Jen and Brad Keck
- "deceased"
Tribute Program

An honor or memorial gift is a distinctive way to honor the memory of friends and family or pay tribute to milestone celebrations. For more information regarding this program, please call Melissa Collins in the Advancement Office at 312.595.5672 or mcollins@chicagoshakes.com.

Reflects gifts received between August 20, 2014 and August 21, 2015.

**INDIVIDUAL CONTRIBUTORS**

FOR EVELYN “EVIE” BARRIGER
Betsy and Frank Babb
John W. Barriger
Sandra Bohnsack
John Bryan
Sandy and Ed Burkhardt
Ms. Carol Cleave
Suzanne and William Folland
Patricia S. and William J. Hagenah
Beverly Hayford
Isabel Karl
Bob and Caryll Kenyon
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Joan Richards
Cynthia Sanborn
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Mary N. Suver
Carl and Marilynn Thoma
Sue and Dan Till
FOR C. MICHAEL BECKER
Mrs. Elizabeth Becker
Leo Bigus
Dr. Adam Jackson
Lee Jost
Ev Kenneth
Nina and George Maciag

FOR DR. ALICE BRANDOFONBRENER
Mark Brandofonbrenner
FOR LILLIAN BRULC
Wileen Dragovan
FOR LOIS DUNN
Kathy Dunn
FOR ARLENE FIELDSTEEL
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FOR SHIRLEY HAGSTROM
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FOR BERNIE SAILLAIN
Caroline P. Cracraft
FOR WILLIAM A. WALSH
Mary Kay Walsh
FOR MIRIAM L. ZAREFSKY
Margaret Moer Wenig

**HONORARY GIFTS**

FOR MARIA DEVENs
P. Wheeler
FOR PHIL AND LA ENGEL
Vicki Tobin
FOR BARBARA GAINES
Margaret and John Fish

FOR MY ADOPTIVE DAUGHTER, THE MULTI-TALENTED BARBARA GAINES
Edith B. Gaines
FOR MARILYN HALPERIN
Naja Malezios
FOR JAMES HANTSCHEL
Allison Sansone

FOR EVELYN “EVIE” BARRIGER
For her contributions to the world of theatre.

FOR DR. ALICE BRANDOFONBRENER
For her contributions to the world of theatre.

FOR LOIS DUNN
For her contributions to the world of theatre.

FOR WALTER ALEXANDER
Mr. Ann Alexander

FOR DR. MORTON ARNSDORF
Rosemary Crowley

FOR SARAJANE AVIDON AND FELIX SHUMAN
Diane Dorsey and Daniel Goldring
Steve Gottlieb
Mac Hansbrough and Lou Ivey
Bonnie and Michael Intorcia
FOR MARILYN HALPERIN
Naja Maltezos

FOR EWEN “EVIE” BARRIGER
Betsy and Frank Babb
John W. Barriger
Sandra Bohnsack
John Bryan
Sandy and Ed Burkhardt
Ms. Carol Cleave
Suzanne and William Folland
Patricia S. and William J. Hagenah
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John and Betsey Ruth
Joan Richards
Cynthia Sanborn
Richard D. Simonds
Mary N. Suver
Carl and Marilynn Thoma
Sue and Dan Till

FOR C. MICHAEL BECKER
Mrs. Elizabeth Becker
Leo Bigus
Dr. Adam Jackson
Lee Jost
Ev Kenneth
Nina and George Maciag

FOR DR. ALICE BRANDOFONBRENER
Mark Brandofonbrenner
FOR LILLIAN BRULC
Wileen Dragovan
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Greg Malicki
FOR BERNIE SAILLAIN
Caroline P. Cracraft
FOR WILLIAM A. WALSH
Mary Kay Walsh
FOR MIRIAM L. ZAREFSKY
Margaret Moer Wenig

**MEMORIAL GIFTS**

Listed below are current members of the First Folio Society, individuals who have included Chicago Shakespeare Theater in their estate plans. The Society honors their thoughtful commitment to the future of CST.

Anonymous
Mr. and Mrs. Nicholas C. Babson
Mr. and Mrs. John W. Barriger
Joan Israel Berger
George W. Blossom III
Kathy Dunn
Mr. and Mrs. Philip L. Engel
Edith B. Gaines
Michael Goldberger
Linda D. and Craig C. Grannon

FOR CRISs HENDERSON
Faye Marlowe
FOR JAN AND BILL JENTES
Adrian Foster

FOR BETSY AND JACK KARP
Mr. and Mrs. Abeil Friedman
FOR BARBARA MALOTT KIZZIAH
Julia and Larry Antonatos
CAROL KIZZIAH
Jennifer and Joey Lansing

FOR CHASE LEVEY
Anstiss and Ronald Krueck
The Howard and Kenneth McKee Charitable Fund

Richard W. Shepro and Lindsay E. Roberts
Cil and Deever Rockwell

FOR RAY AND JUDY McCASKEY’S 50TH WEDDING ANNIVERSARY
Denise Bujak

FOR SHELI ROSENBERG
Marcy Carlin

FOR STUART SHERMAN
Anonymous

FOR STEVE SOLOMON
Paula Kahn

FOR CATHY AND BRYAN SPONSER
Dr. Wieke S. van der Weijden
Benjamin

FOR ERIC STRICKLAND
Suzanne F. Fox

FOR ROSS THOMAS
Auny Murray

FOR GAYLE TILLES
Mr. and Mrs. William Adams IV

FOR PAM AND DOUG WALTER
Lanny and Terry Passaro

FOR CRISS HENDERSON
Faye Marlowe

FOR JAN AND BILL JENTES
Adrian Foster

FOR BETSY AND JACK KARP
Mr. and Mrs. Abeil Friedman

FOR BARBARA MALOTT KIZZIAH
Julia and Larry Antonatos
CAROL KIZZIAH
Jennifer and Joey Lansing

FOR CHASE LEVEY
Anstiss and Ronald Krueck
The Howard and Kenneth McKee Charitable Fund
Matching Gifts

By providing matching support, the following organizations are actively contributing to causes that improve the communities where their employees live and work. Chicago Shakespeare Theater salutes these employers for increasing the impact of donor support. Contact your employer today to find out more about their matching gift initiatives.

Reflects gifts received between July 1, 2014 and August 21, 2015.

Contributed Materials

Contributed materials and services are an essential component in sustaining Chicago Shakespeare’s role as a gathering place for audiences, artists and members of the community. We thank the following individuals and organizations for their valuable donations of goods and/or services.

Reflects contributions received between July 1, 2014 and August 21, 2015.

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Blue Cross and Blue Shield of Illinois knows our communities perform at their best through the act of togetherness. By supporting the arts and education, and implementing outreach wellness programs, we're proud to help our neighbors shine on any stage.

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