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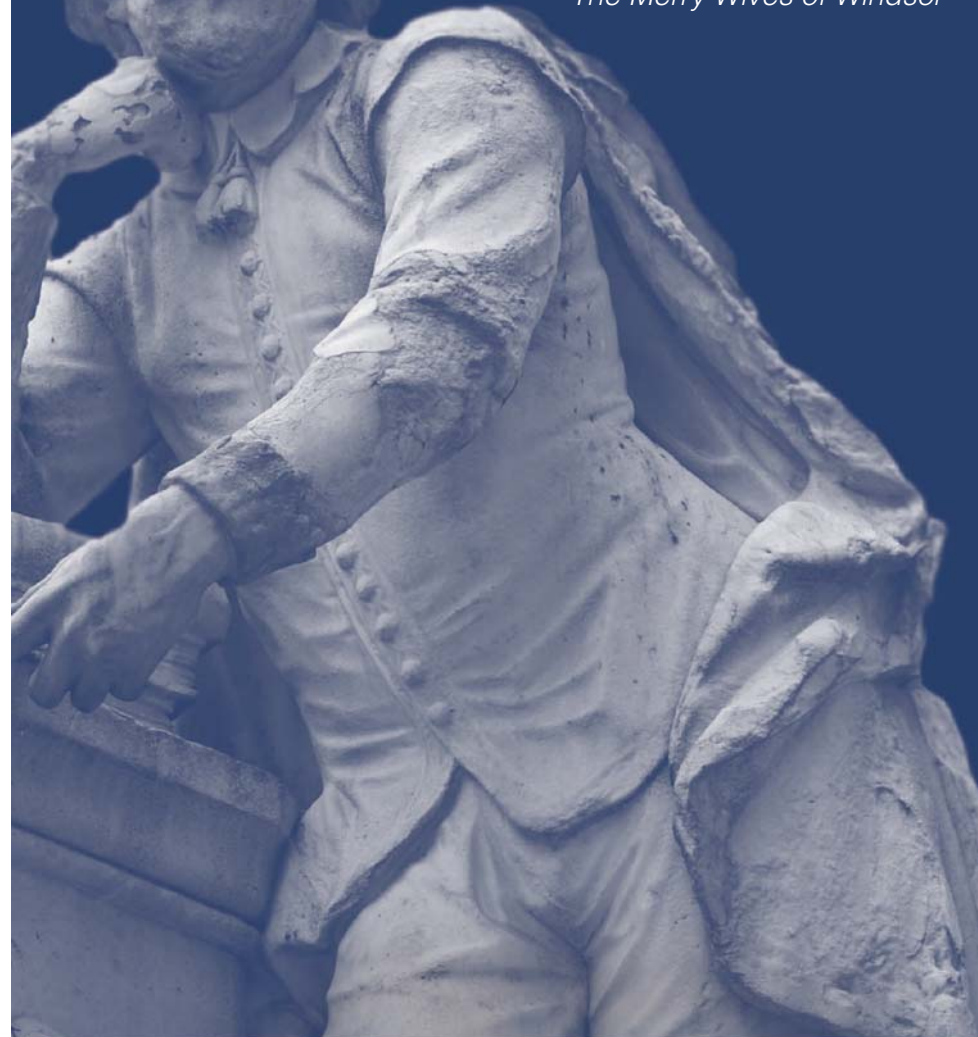
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—*The Merry Wives of Windsor*



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by Daniel Conway

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"O earth, I will
befriend thee."
—W.S.



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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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making it happen.*



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About CST

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. □

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THE TEMPEST

SEPTEMBER 8–NOVEMBER 8, 2015

by William Shakespeare
adapted and directed by Aaron Posner and Teller
songs by Tom Waits and Kathleen Brennan
choreography by Pilobolus, Matt Kent



THE HEIR APPARENT

NOVEMBER 29, 2015–
JANUARY 17, 2016

by David Ives • adapted from *Le Légataire*
Universel by Jean-François Regnard
directed by John Rando

SHORT SHAKESPEARE!
TWELFTH NIGHT

MARCH 5–APRIL 9, 2016
SATURDAYS AT 11:00 A.M.

adapted and directed by Kirsten Kelly

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

TUG OF WAR: FOREIGN FIRE
EDWARD III HENRY V HENRY VI
MAY 11–JUNE 12, 2016
PART 1

by William Shakespeare
adapted and directed by Barbara Gaines

COMING IN 2016

Marking four centuries of Shakespeare's rich legacy, Shakespeare 400 Chicago is a yearlong international arts festival held across our city's leading cultural and creative institutions—featuring the world's great theater, dance, literature, music, food and spectacle. Be among the first to hear the full announcement later this fall—get on the list at www.shakespeare400chicago.com.



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UP AND COMING

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 changing communities at the Social Theory Politics 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 Chicagoans 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

Visit chicagoshakes.com to explore more ideas and stories behind the art on CST's stages.

THE TEMPEST

BY WILLIAM SHAKESPEARE

- n ADAPTED AND DIRECTED BY AARON POSNER AND TELLER
- n COURTYARD THEATER
- n SEPTEMBER 8–NOVEMBER 8, 2015
- n 312.595.5600
- n WWW.CHICAGOSHAKES.COM



Co-directors of *The Tempest*
Aaron Posner and Teller

As the rehearsal process began, *The Tempest* co-directors Aaron Posner and Teller discussed their vision with CST's staff.

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?

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

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.

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. □

Photos: (previous page) Aaron Posner and Teller; (this page) Company of *The Tempest* in rehearsal; photos by Bill Burlingham and Liz Lauren

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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.



FOREIGN FIRE: SPRING 2016

EDWARD III HENRY V HENRY VI PART 1

CIVIL STRIFE: FALL 2016

HENRY VI PARTS 2 & 3 RICHARD III

In the spirit of addictive epic sagas, like *Scandal* and *House of Cards*, Artistic Director **Barbara Gaines'** electrifying adaptation, *Tug of War*, **distills six plays into two action-packed dramas.**

TUG OF WAR

James Vincent Meredith as Othello, Heidi Kettering and Greg Vinkler in *The School for Lies*, John Reager in *Henry VI Parts 1 and 2*, photos by Liz Laven and Stewart Hemley

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BARBARA GAINES
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in association with
American Repertory Theater at Harvard University

presents

THE TEMPEST

written by **WILLIAM SHAKESPEARE**

songs by **TOM WAITS** and **KATHLEEN BRENNAN**

Scenic Design
DANIEL CONWAY

Costume Design
PALOMA YOUNG

Additional Costume Design
RACHEL LARITZ

Lighting Design
THOM WEAVER

Magic Design
JOHNNY THOMPSON

Sound Design
RAY NARDELLI

Wig and
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Verse
Coach
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and Construction
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Instrument Design
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KENNY WOLLESEN

Arrangements and
Original Music Direction
SHAINA TAUB

Casting
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DEBORAH ACKER

Choreography
**MATT KENT,
PILOBOLUS**

Music Directors
**ETHAN DEPPE
LIZ FILIOS**

adapted and directed by
AARON POSNER and **TELLER**

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There will be one 15-minute intermission.

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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

LARRY YANDO*

EVA LOUISE BALISTRERI

NATE DENDY*

ZACH EISENSTAT*
MANELICH MINNIEFEE

LAWRENCE GRIMM*

BARBARA ROBERTSON*

JOHN LISTER*

LUIGI SOTTILE*

MICHAEL AARON LINDNER*

RON E. RAINS*

ADAM WESLEY BROWN*

BETHANY THOMAS*

LIZ FILIOS*

ETHAN DEPPE

JAKE SALEH

CHRISTOPHER ROSE
CAMERON SHERRILL
TORIE TRENTER

Understudies never substitute for listed players unless a specific 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
CLAP HANDS
I'LL SHOOT THE MOON
INNOCENT WHEN YOU DREAM
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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
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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 Farwell! 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

Tour); *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: *Rosencrantz & 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: David Mamet's *Prairie du Chien* (Atlantic Theater Company) and *Doctor*

Faustus (Faultline Theater). 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 *Turtle Hill* and *Penn & Teller: Fool Us* (The CW Network). Mr. Dendy received his MFA from Brown University. He is also a professional magician and magic 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*,

Seussical, *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*, *Richard III* and *Hamlet* (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*, *Candide*, *Sunday in the Park with George*,

The Threepenny Opera (Arden Theatre Company); *Eurydice* (The Wilma Theater); *Vincent In Brixton* (Walnut Street Theatre); *Midsummer (a play with songs)* (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 Avvaloranti - 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.



LAWRENCE GRIMM

(*Antonio*) makes his Chicago Shakespeare Theater debut. Other Chicago credits include: *Trevor* (Jeff Award nomination) *Solstice*, *In a Garden*, *Pumpgirl*,

Abigail's Party, *The Meek*, *The Physicists*, *Mr. Kolpert*, *Caine-Mutiny Court Martial* (A Red Orchid Theatre, founding ensemble member); *My Name Is Asher Lev* (TimeLine Theatre); *The Upstairs Concierge* (Goodman Theatre, New Stages); *In the Next Room (or The Vibrator Play)* (Victory Gardens Theater); *Maple and Vine*, *Welcome Home Jenny Sutter* (Next Theatre); *Orlando* (Court Theatre); *The Balcony* (New Crime Theater); *Apocalyptic Butterflies*, *Sketchbook*, (Collaboration Theatre Company); *The Glass Menagerie* (Raven Theatre-Jeff Award); *The Brothers Karamazov*, *1984*, *The Naked King* (Lookingglass Theatre Company); *I Never Sang for My Father* and *Wolf Lullaby* (Steppenwolf Theatre Company). Film credits include: *Welcome to Me*, *Perfect Manhattan* and *Cicero in Winter*. Television credits include *Chicago PD* (NBC) and *Unsolved Mysteries* (NBC). Mr. Grimm holds a BA from Kenyon College and M.Ed. from DePaul University. He has trained with the National Shakespeare Conservatory.



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*

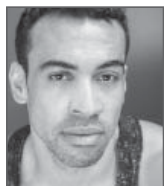
Park with George, *A Midsummer Night's Dream* and *The Little Mermaid*. Other Chicago credits include: *A Kid Like Jake* (About Face Theatre); *Mary Poppins*, *The Music Man* (Paramount Theatre); *Hairspray*, *Oliver*, *Ragtime* (Drury Lane Theatre Oakbrook); *Brigadoon*, *A Christmas Carol* (Goodman 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*, *Witches*, *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 Bumppo Theatre Company, Marriott Theatre and Lyric Opera of Chicago. Regional credits include productions with: American Players 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 dance 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 Theater, 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: *Gypsy*, *Julius Caesar*, *Hamlet*, *A Little Night Music*, *The Winter's Tale*, *Kabuki Lady*

Macbeth, *King Lear* and *Antony and Cleopatra*. Other Chicago credits include: *The Detective's Wife* (Writers Theatre); *On*

the Town (Marriott Theatre); *Love, Loss, and What I Wore*, *Working*, *Grand Hotel* (Broadway Playhouse); *Wicked* (Cadillac and Oriental Theatres); *Yeast Nation* (American Theater Company); *Pursued by Happiness* (Steppenwolf Theatre Company); *Camino Real*, *The Goat, or Who is Sylvia*, *House and Garden* (Goodman Theatre); *Who's Afraid of Virginia Woolf?*, *Mary Stuart*, *La Bête* (Court Theatre); *Hard Times* (Lookingglass Theatre Company); and *Emma's Child* (Victory Gardens Theater). Film and television credits include: *The Company*, *A Straight Story*, *LOL*, as well as television projects for NBC, Disney, CBS, Paramount and the webisode, *Baby Time!* Ms. Robertson has received more than twenty awards and nominations for her work in theater. She teaches at Columbia College Chicago.



CHRISTOPHER ROSE

(*Minion/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 Theater 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 a Los Angeles Drama 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 Theatre); *An Ideal Husband* (Walnut Street Theatre); *Seminar* (Philadelphia Theatre Company); *A Christmas Carol* (Milwaukee Repertory 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); *Hairspray* (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.



AARON POSNER

(*Adapter/Director*) makes his Chicago Shakespeare Theater debut. Mr. Posner is a Helen Hayes and Barrymore Award-winning director and playwright. He is a

founder and former artistic director of Philadelphia's Arden Theatre and an associate artist at both the Folger Theatre and Milwaukee Repertory Theater. His adaptations include: *My Name Is Asher Lev*, which ran for ten months off Broadway (Outer Circle Critics Award for Best New Off-Broadway play and the John Gassner Award) and Chaim Potok's *The Chosen*, which both enjoyed successful runs at more than 50 theaters across the country; Ken Kesey's *Sometimes a Great Notion*; Mark Twain's *A Murder, A Mystery, and a Marriage*; and an adaptation of three Kurt Vonnegut short stories, entitled *Who Am I This Time?* (and other conundrums of love). His Chekhov-inspired *Stupid F***ing Bird* debuted at Woolly Mammoth and won the Helen Hayes Award for Outstanding Resident Play and the Charles MacArthur Award for Outstanding Play or Musical, as well as receiving productions and awards from around the country. His second Chekhov adaptation, *Life Sucks*, premiered last season at Theatre J. *The Gift of Nothing*, Mr. Posner's musical for young audiences, received a Helen Hayes Award for Outstanding Play and Musical Adaptation

for its production at the Kennedy Center. Raised in Eugene, Oregon, and now living near Washington, DC, Mr. Posner graduated from Northwestern University and is an Eisenhower Fellow.



TELLER (*Adapter/Director*) makes his Chicago Shakespeare Theater debut. Teller has been the smaller, quieter half of Penn & Teller since 1975. With Penn Jillette, he has played off and on Broadway, toured in North America and Britain, and currently is the longest-running headline act in Las Vegas. Penn & Teller have written and starred in television series and specials, including eight seasons of the Emmy-nominated Showtime series *Penn & Teller: Bullshit!*; *Penn & Teller Tell a Lie* on Discovery; *Penn & Teller's Sincity Spectacular* on FX; *Behind the Scenes*, a PBS children's series on the arts; *The Unpleasant World of Penn & Teller*, a magic and comedy series on England's Channel 4; and the current hit series, *Penn & Teller: Fool Us*, for The CW. Teller has written for *The Atlantic Monthly*, *Smithsonian*, *The New York Times*, *The Washington Post*, *Esquire*, *GQ*, *The New Yorker*; as well as three books with Jillette and two on his own. He is a frequent contributor to *All Things Considered* on NPR. Teller and Aaron Posner co-directed a version of Shakespeare's *Macbeth* and he co-wrote and directed the acclaimed stage production *Play Dead*, (off Broadway and Los Angeles). Earlier this year, Teller made his feature-length film directorial debut with the Oscar-shortlisted and BAFTA-nominated *Tim's Vermeer*, a Sony Pictures Classics release. This past summer, Teller triumphantly returned to Broadway co-starring in *Penn & Teller On Broadway*.

TOM WAITS AND KATHLEEN BRENNAN

(*Songs*) make their Chicago Shakespeare Theater debut. Tom Waits is an Oscar-nominated songwriter, Golden Globe recipient, Grammy Award winner and Rock and Roll Hall of Fame inductee. Mr. Waits and Kathleen Brennan, his long-time collaborator and wife, were recently named number four in a list of the "100 Best Living Songwriters" published by America's *Paste* magazine. Mr. Waits' music is recognized for its distinctive orchestrations and arrangements. He has recorded more than 20 albums, including *Bad As Me*, and appeared in well over 20

films, working with such maverick directors as Jim Jarmusch, Terry Gilliam, Francis Ford Coppola and Robert Altman.

PILOBOLUS (*Choreography*) Founded in 1971, Pilobolus has built its fervent and expanding international following by proving the human body to be the most expressive, universal and magical of media. Pilobolus maintains its own singular style while actively collaborating with the best and brightest minds from all conceivable professions the world over. In recent years Pilobolus has transformed from avant-garde dance company into an international entertainment brand featured on *Oprah*, *Late Night with Conan O'Brien* and the Academy Awards. Pilobolus has been awarded the Berlin Critic's Prize, the Scotsman Award, the Brandeis Award, a Primetime Emmy Award for Outstanding Achievement in Cultural Programming, the Samuel H. Scripps American Dance Festival Award for Lifetime Achievement in Choreography, a TED Fellowship, and 2012 Grammy® Award nomination for its interactive music video collaboration with OK Go, "All Is Not Lost." Pilobolus achieves all of this without ever losing sight of its core mission: to make art that builds community.

MATT KENT (*Choreographer/Pilobolus Associate Artistic Director*) makes his Chicago Shakespeare Theater debut. Mr. Kent has worked with Pilobolus since 1996 as a dancer, collaborator, creative director, choreographer and associate artistic director. Past Pilobolus projects include: head choreographer for Andre Heller's *Magnifico*, a large-scale circus production; choreographer for a Sports Emmy-nominated teaser, created in collaboration with the NFL network; choreographer for a television appearance on *Late Night with Conan O'Brien*; and choreographer and movement for Shakespeare's *The Tempest* at American Repertory Theater, The Smith Center in Las Vegas and South Coast Repertory Theater. Mr. Kent is one of the creators of Pilobolus's European hit *Shadowland* (coming to New York in November), and he has performed in over twenty-four countries and on Pilobolus's appearance on the 79th Academy Awards. Mr. Kent has also worked as zombie choreographer for AMC's hit series *The Walking Dead* and as movement consultant on the Duncan Sheik musical, *Whisper House*. He lives in Connecticut with his wife and two sons.

DAN CONWAY (*Scenic Designer*) makes his Chicago Shakespeare Theater debut. Recent Broadway credits include *Penn and Teller on Broadway*. Off-Broadway credits include: *Soon, Company, Hairspray, Chess, Sunset Boulevard* (Signature Theatre Company). Regional credits include: *At Wit's End, Love in Afghanistan, Vanya, Sonya, Masha, and Spike* (Arena Stage); *Harvey, End of the Rainbow* (Milwaukee Repertory Theatre); *The Games Afoot* (The Cleveland Play House); *Sabrina Fair* (Ford's Theatre); *The Merry Wives of Windsor* (The Shakespeare Theater of New Jersey); *Spoonful of Water, The Aliens* (The Studio Theatre); and *Penny* (Washington National Opera). Additional New York work includes the premiere of *Soldier X* (HERE Arts Center) and *By the Way Meet Vera Stark* (The Juilliard School). Mr. Conway has received three Helen Hayes Awards and is the head of the MFA design program at the University of Maryland.

PALOMA YOUNG (*Costume Designer*) makes her Chicago Shakespeare Theater debut. Broadway credits include *Peter and the Starcatcher* (Tony Award). Off-Broadway credits include: *Natasha, Pierre and the Great Comet of 1812* (Kazino, Lucille Lortel Award and Drama Desk Nomination); *The Patron Saint of Sea Monsters, Fly by Night* (Playwrights Horizons); *Wildflower* (Second Stage Theatre Uptown); *Permission* (MCC Theater); and *Here's Hoover!* (Les Freres Corbusier). Other New York credits include *Recall* (Colt Coeur). Regional credits include productions with: The Smith Center, La Jolla Playhouse, The Old Globe, South Coast Repertory, Oregon Shakespeare Festival, Dallas Theatre Center, Berkeley Repertory Theatre, Arena Stage, Williamstown Theatre Festival, Hand2Mouth Theatre and Mixed Blood Theatre, among others. Ms. Young received her MFA from the University of California, San Diego.

RACHEL LARITZ (*Additional Costume Design*) makes her Chicago Shakespeare Theater debut. Chicago credits include productions with: Northlight Theatre, Writers Theater, Chicago Opera Theater, Court Theatre, Steppenwolf First Look, Remy Bumppo Theatre Company and TimeLine Theatre Company. Off-Broadway credits include *Moon for the Misbegotten* and *Playboy of the Western World* (The Pearl Theatre Company). Regional credits include productions with: American Players Theatre, Utah Shakespeare Festival, Actors Theatre of Louisville, Milwaukee Repertory

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* (NBC). Ms. Laritz is a recipient of the 2011 Emerging Artist Alumni Award from University of Michigan and a Jeff Award for *The Voyage Inheritance* (Remy Bumppo Theatre Company). www.rachellarartz.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 Theatre Company, Hangar Theatre, Center Stage, California Shakespeare Theater, Syracuse Stage, Berkshire Theatre Festival, Urban Stages, Williamstown Theatre Festival, The Committee Theatre, Berkshire Opera, York Theatre Company, Spoleto 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 Carnegie Mellon 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

Drama Critics Circle award in the category of Illusion/Magic Design. In conjunction with Teller, he designed the magic effects for *The Exorcist* at the Geffen Theatre. His television and film credits as a magic advisor/consulting include: *Fool Us*, *Hart to Hart*, *Fantasy Island*, *One Day at a Time*, *Beyond Westworld*, *The Fantasticks*, *Bogus*, *Houdini-Believe* and *The Magic Box*.

RAY NARDELLI (*Sound Designer*) returns to Chicago Shakespeare Theater, where his 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* and *Romeo y Julieta*. Other Chicago credits include productions with: Goodman Theatre, Steppenwolf Theatre Company, Court Theatre, Northlight Theatre, Drury Lane Theatre, Lookingglass Theatre Company, Victory Gardens Theater and Writers Theatre. Off-Broadway credits include *Lookingglass Alice* (New Victory Theater). 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 Theater, Hartford Stage, Alliance Theatre, Oregon Shakespeare Festival, Alley Theatre, Notre Dame Shakespeare Festival, Shakespeare on the Green and Skylight Opera Theatre. Mr. Nardelli has received four Jeff Awards and seven additional nominations.

MELISSA VEAL (*Wig and Make-up Designer*) has designed wigs and make-up 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*, *Cyrano de Bergerac*, *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 Hurckes Award for Artisans 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.

MAGDALENE SPANUELLO (*Associate Director*) makes her Chicago Shakespeare Theater debut. Other Chicago credits include: *Mary Dyer* (Prologue 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. Spanuella 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.

KENNY WOLLESEN (*Instrument Design and Wollesonics*) makes his Chicago Shakespeare Theater debut. Mr. Wollesen is the founder of the Wollesonic Laboratories and mastermind behind Sonic Massages and the Himalayas Marching Band. Among his sound designs are Great Small Works, Puppeteers Cooperative and Imagination Explosion. As a musician, he has performed in numerous theater productions, including *Alice*, directed by Robert Wilson and Tom Waits, and at venues including Thalia 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*) has stage managed the past twenty-five seasons at Chicago Shakespeare Theater. Other stage management credits include: *Puttin' on the Ritz* (National Jewish Theater); *Six Degrees of Separation*, *Driving Miss Daisy*, *I'm Not Rappaport* (Briar Street Theatre); *The Nerd* (Royal George Theatre); and *A...My Name Is Alice* (Ivanhoe Theatre). She has production managed extensively throughout Chicago, and has also provided lighting designs for: the Apollo Theatre, Candlelight Dinner Playhouse, Chicago Shakespeare Theater's Team Shakespeare, the Museum of Science and Industry, *Some Like It Cole* (tour), and *Pump Boys and Dinettes* in Branson, Missouri.

CARRIE TAYLOR (*Assistant Stage Manager*) returns to Chicago Shakespeare Theater, where her credits include: the Chicago Shakespeare in the Parks production of *Shakespeare's Greatest Hits*; *Sense and Sensibility*; *Short Shakespeare!* productions of *Macbeth* and *A Midsummer Night's Dream*; and *Othello: The Remix*. Other Chicago credits include: *The Normal Heart* (TimeLine Theatre Company); *Frederick*, *A Year with Frog and Toad* (Chicago Children's Theatre); and *Teddy Ferrara* (Goodman Theatre). Regional credits include *The Strange Undoing of Prudencia Hart* (National Theatre of Scotland); and productions with Utah Shakespeare Festival, American Players Theatre and Great River Shakespeare Festival.

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) (CST, Johannesburg, Grahamstown, Edinburgh, Vancouver); *Othello: The Remix* (Chicago, 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* (CST, 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* (CST, 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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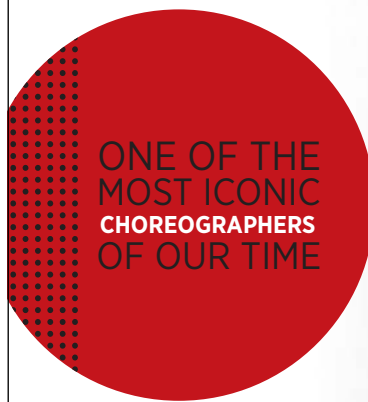


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Mary Ellen Lamb is a Professor Emerita at Southern Illinois University-Carbondale. She has written extensively on Shakespeare, early modern women, and popular culture.

The cloud-capped towers, the gorgeous palaces, the solemn temples, the great globe itself, / Yea and all which it inherit. (Act 4, scene 1)

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.

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.

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."

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. □

Above: *Memento Mori*, Daniel Hopfer, c. 1500.



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