

Welcome



DEAR FRIENDS,

We've just launched our 30th Anniversary Season at Chicago Shakespeare and could not think of a better way to celebrate than the current scope of work on our stages and in the community. As we write, our production of *Twelfth Night* is touring, free for all, to nineteen Chicago neighborhoods; rehearsals have just begun for Part Two of Barbara's epic history cycle, *Tug of War*, and today, our yearlong international festival—Shakespeare 400 Chicago—welcomes the incomparable Jonathan Pryce as Shylock in *The Merchant of Venice* from Shakespeare's Globe.

We are excited to continue our relationship with this renowed theater, where Barbara has long served on The Globe Council. *The Merchant of Venice* marks the third time a Globe production has toured to CST's stages, beginning in 2003 with its "original practices" production of *Twelfth Night*, starring Academy Award-winner Mark Rylance as Olivia, and again in 2014 with its ambitious world-circling tour of *Hamlet*, presented in 197 countries. In 2014, CST's World's Stage series welcomed Kneehigh's production of *Tristan and Yseult* directed by Emma Rice, now the Globe's artistic director. The sole North American theater invited to participate in the 2012 Cultural Olympiad "Globe to Globe" festival, CST debuted on the Globe's stage with its production of *Othello: The Remix*, created with the Q Brothers.

This continuing cultural exchange is a highlight of the Theater's mission to bring the world's great theater artists to Chicago and Chicago Shakespeare to the world. Over the course of 2016, we will continue to present offerings from the UK, as well as China, India, Mexico and Poland.

Here's to the season ahead!

Barbara Gaines Artistic Director

Carl and Marilynn Thoma Endowed Chair Criss Henderson Executive Director

Steve Solomon

Chair, Board of Directors

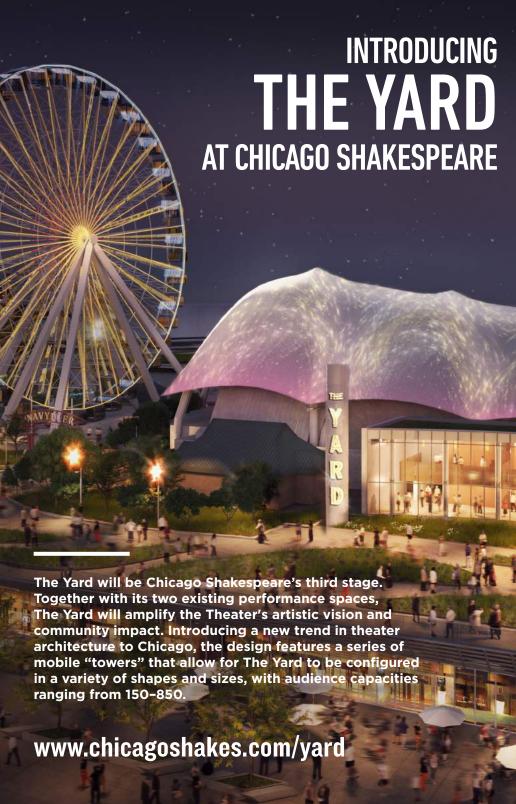


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For more information about how you can support our work on stage, in the community and around the world, please contact Brooke Flanagan, Director of Institutional Advancement, at 312.595.5581 or bflanagan@chicagoshakes.com.

About CST

CST is a global theatrical force, known for vibrant productions that reflect Shakespeare's genius for storytelling, language, and empathy for the human condition. Throughout 2016, CST is spearheading the international arts and culture festival, Shakespeare 400 Chicago, a yearlong, citywide celebration of the playwright's 400-year legacy. Under the leadership of Artistic Director Barbara Gaines and Executive Director Criss Henderson, CST is dedicated to creating extraordinary productions of classics, new works and family programming; to unlocking Shakespeare's work for educators and students; and to serving as Chicago's cultural ambassador through its World's Stage Series, 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. His words are brought to life on stage for 40,000 students from across the midwest every year. Each summer, 30,000 families and audience members of all ages welcome the free Chicago Shakespeare in the Parks tour into their neighborhoods across the far north, west and south sides of the city. Reflecting the global city it calls home, CST is the leading producer of international work in Chicago, and has toured its plays to Africa, Asia, Australia, Europe, Canada/North America and the Middle East.

CST is proud to take an active role in empowering the next generation of literate, engaged cultural champions and creative minds. 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 eighty 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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written by WILLIAM SHAKESPEARE
directed by JONATHAN MUNBY

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JULES MAXWELL

Choreography LUCY HIND

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Originally produced by Dominic Dromgoole

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The performance will run approximately 2 hours and 45 minutes with one intermission.



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The Joffrey Ballet **ROMEO & JULIET** OCTOBER 13-23, 2016 @ Auditorium Theatre

(In alphabetical order)

Launcelot Gobbo

Lorenzo Solanio Gratiano Bassanio

Duke of Venice/Tubal

Balthasar Ensemble

Ensemble

Prince of Arragon

Antonio Salarino Nerissa Portia Shylock Jessica Prince of Morocco

1usicians

Musical Director/Voice/Percussion/ Harpsichord Voice/Percussion Cello/Voice

Bass Clarinet/Clarinet

STEFAN ADEGBOLA

ANDY APOLLO **RAJ BAJAJ**

JOLYON COY

DAN FREDENBURGH MICHAEL HADLEY

COLIN HAIGH

JOHN HASTINGS

CHRISTOPHER LOGAN

DOMINIC MAFHAM

BRIAN MARTIN

DOROTHEA MYER-BENNETT

RACHEL PICKUP JONATHAN PRYCE PHOEBE PRYCE **GILES TERERA MEGHAN TYLER**

JEREMY AVIS

LEA CORNTHWAITE HARRY NAPIER DAI PRITCHARD

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^{*}denotes member of Actors' Equity Association.

Profiles



STEFAN ADEGBOLA

(Launcelot Gobbo) Mr. Adegbola's previous credits with Shakespeare's Globe include The Merchant of Venice and The Comedy of Errors. Other theater

credits include: The Epic Adventure of Nhamo the Manyika Warrior and his Sexy Wife Chipo; The Legend of Hamba (Tiata Fahodzi, UK Tour): Othello (Riverside Studios); A Midsummer Night's Dream (Michael Grandage Company, Noel Coward Theatre): After Independence (Arcola Theatre); Widowers' Houses (Orange Tree Theatre); and The Christians (Traverse, Edinburgh and Gate Theatre, London), Mr. Adegbola trained at Guildhall School of Music & Drama.



ANDY APOLLO

(Lorenzo) Mr. Apollo's previous credits with Shakespeare's Globe include The Comedy of Errors. Other theater credits include: Volpone, Love's Sacrifice. The Jew

of Malta (RSC): Macbeth (Park Avenue Armory/Manchester International Festival); A View from the Bridge (Liverpool Playhouse); Ignorance (Hampstead Theatre) and *The Last of the Haussmans* (National Theatre). Film credits include Denial and Cinderella. Television credits include: A Young Doctor's Notebook, The Tunnel, Doctors and Holby City. Mr. Apollo trained at Bristol Old Vic Theatre School



RAJ BAJAJ (Solanio) Mr. Baiai's theater credits include: Bend It Like Beckham: The Musical (Phoenix Theatre, West End): Treasure Island (National Theatre): Romeo and Juliet

(Home); Arrivals (Terra Nova, Belfast); Djinns of Eidgah (Royal Court); Much Ado About Nothing (RSC); and The Snow Queen (Unicorn). Television credits include Dr. Who and Doctors. Mr. Bajaj trained at the Academy of Live and Recorded Arts.



JOLYON COY (Gratiano) Mr. Coy's previous credits with Shakespeare's Globe include: The Knight of the Burning Pestle, Holy Warriors and Antony and Cleopatra. Other theater credits include:

Little Evolf (Almeida Theatre): Creditors (Young Vic); Wendy and Peter Pan (RSC); Our Boys (West End); Posh (Duke of York's Theatre): Edward II (Roval Exchange Theatre); The Prince of Homburg (Donmar Warehouse); Posh (Royal Court); and All's Well That Ends Well (National Theatre). Film credits include: Beauty and the Beast, Testament of Youth, The Fifth Estate and The Deep Blue Sea. Television credits include: Midsommer Murders, War and Peace, Mr. Selfridge, The Whale, Locked Up Abroad, Henry IV Parts 1 & 2. Pete vs Life II. The Bill. Doctors, The Friday Night Club, Casualty, The Revenge Files of Alistair Fury and Mr Hero, Mr. Cov trained at LAMDA.



DAN FREDENBURGH

(Bassanio) Mr. Fredenburgh's theater credits include: Pia Farm (St James' Theatre); Bang, Bang, Bang (Royal Court): The Duchess of Malfi

(Royal Derngate); Love's Labour's Lost (Rose Theatre, Kingston); Portrait of a Lady (Bath / UK Tour); A Few Good Men (Theatre Royal Haymarket); Children of a Lesser God (Salisbury Theatre); Sunday Father (Hampstead Theatre); Mnemonic (International Tour); The Prince of Homburg (RSC / Lyric - nominated for Ian Charleson Award): An Inspector Calls (Garrick Theatre): Out in the Cold, Le Chandelier (Greenwich Studio): Skinwalker (BAC): and Barefoot in the Park (Frinton Rep). Film credits include: Kicking Off, Maybe One Day, Infidel, Broken Lines. The Bourne Ultimatum, Land of the Blind, Love Actually, Capone's Boys and Brothers. Television credits include: Silent Witness. Sons of Liberty. Evermoor. The Missing, Spies of Warsaw, Love Matters, Holy City, Father Brown, The Tunnel, Casualty, Emma. Ashes to Ashes. Silent Witness. The Bill. Donovan. Waking the Dead. Doctors. Lexx. Bad Girls, Sword of Honour and Queen of Swords. Radio credits include Tender is the Night.



MICHAEL HADLEY

(Duke of Venice/Tubal) Mr. Hadley's theater credits include: A Bunch of Amateurs, Heroes, The Tempest (Watermill Theatre); Henry V (Noel Coward Theatre); Titanic

(Mac Belfast): Richard II. Piaf. Othello, King Lear (Donmar Warehouse): Coriolanus. Canterbury Tales (RSC); and Hamlet (Elsinore/Broadway), Film credits include: The Invisible Woman, Caught in Flight and Unrelated. Television credits include: Arthur & George. The Honourable Woman and Mrs Biggs. Mr. Hadley trained at the Bristol Old Vic Theatre School.



COLIN HAIGH (Balthasar) Mr. Haigh's theater credits include: Hamlet (Barbican); *Electra* (Old Vic); The Seagull (Headlong): Man and Superman, Lear, National Theatre 50th Anniversary,

Othello, The Captain of Kopernick, Travelling Light, The Kitchen, Cherry Orchard, Season's Greetings, Burnt by the Sun, Afterlife, The Hothouse, Playing with Fire, Life x 3. The Heiress, Battle Royal, Rosencrantz and Guildenstern are Dead, La Grande Magia, What the Butler Saw. The Oresteia. Danton's Death. Inner Voices, Lorenzaccio (National Theatre); The History Boys (National Theatre/ International Tour): Hamlet (Donmar Theatre/West End/ Broadway); Brand (RSC/Haymarket); The Crucible (Sheffield Crucible); Romeo and Juliet, The Seagull (ETT): The Philadelphia Story. The Tempest. For Services Rendered (Old Vic); The Collection, Equus, A Voyage Round My Father, Art, The Graduate, Serious Money (West End); and The Jew of Malta (Almeida Theatre). Film and television credits include: Ashes to Ashes, The History Boys, EastEnders, Jack Brown and the Curse of the Crown, The Broker's Man. The Bill. Thriller. By the Sword Divided. Anno Domini. Monsignor Quixote. Butley and It Ain't Half Hot Mum.



JOHN HASTINGS

(Ensemble) Mr. Hastings's theater credits include: The Homecoming (Jamie Lloyd Company); The Beaux' Stratagem. King Lear (National Theatre); As Is (Finborough);

Macbeth (YSC): Insufficiency (Riverside Studios): A Midsummer Night's Dream (Erasmus); The Tempest and Much Ado About Nothing (Principal), Film credits include Hot Property and Love/Me/Do. Mr. Hastings trained at Mountview Academy of Theatre Arts.



CHRISTOPHER LOGAN

(Prince of Arragon) Mr. Logan's previous work with Shakespeare's Globe includes: The Tempest, Cymbeline, The Merchant of Venice. Julius Caesar, Doctor Scroggy's

War, Blue Stockings and A Midsummer Night's Dream. Other theater credits include: Twelfth Night (Rose Theatre): Playboy of the Western World (Southwark Playhouse); Thérese Raquin, Drama at Inish (Finborough Theatre); *The Magistrate* (National Theatre): Macbeth (Sheffield Crucible); The Way of the World (Chichester Festival): The Belle's Stratagem. The Rivals (Southwark Playhouse); The School for Scandal (Barbican/ Amsterdam): A Midsummer Night's Dream (Headlong UK Tour); The Picture (Salisbury Playhouse); The Comedy of Errors (Regent's Park Open Air Theatre); Philadelphia, HerelCome! (Gaiety Theatre, Dublin); Pravda (Chichester Festival Theatre /Birmingham Rep): The Life and Adventures of Nicholas Nickleby (Chichester Festival Theatre / Gielgud, West End/Toronto); Twelfth Night (Thelma Holt Productions): and The Quare Fellow (Oxford Stage Company/Tricycle/UK Tour). Film credits include: Now You See Me: The Second Act. Hummingbird, Mrs Henderson Presents, The Magic Flute and Esther Kahn. Television includes Kerchina! Radio credits include The Arab/Israeli Cookbook. Mr. Logan trained at RADA.



DOMINIC MAFHAM

(Antonio) Mr. Mafham's previous work with Shakespeare's Globe includes The Merchant of Venice Other theater credits include: King John (The Rose Theatre);

Linda (Royal Court): 66 Books-A Response to Daniel (Bush Theatre); Journey's End (West End); Four Nights in Knaresborough (West Yorkshire Playhouse): Three Sisters (Nuffield and Number 1 Tour); and Nabokov's Gloves (Hampstead Theatre). Mr. Mafham worked at the RSC for four years in various roles with the following directors: Danny Boyle, John Caird, Sir Peter Hall and Max Stafford Clark, Film credits include: Sniper 6: Kill Shot, Dragonheart: Druid's Curse, Sniper 5: Remote Control, Heart of Lightness, Dungeons and Dragons 3. The Waiting Room, Hard Labour, Shooting Fish, The English Patient and Whistle. Television credits include: Father Brown, Humans, New Tricks, The Musketeers, Nixon's the One, Lewis VII, DCI Banks, Land Girls, Midsomer Murders, The Clinic, Kingdom, The Queen's Sister, Red Cap, Rose & Malonev. Spooks, Henry VIII, Dalziel and Pascoe, Foyle's War, State of Mind, Gentleman's Relish, Always and Everyone, Our Mutual Friend and The Fragile Heart. Mr. Mafham trained at The Bristol Old Vic Theatre School.



BRIAN MARTIN

(Salarino) Mr. Martin's previous work with Shakespeare's Globe includes The Merchant of Venice and Titus Andronicus. Other theater credits include: The Glass

Menagerie (The English Theatre, Frankfurt): Damned by Despair, Juno and the Paycock (National Theatre): Stars in the Morning Sky (Belgrade Theatre); Oliver Twist (Gate Theatre); and The Wake, Macbeth (Abbey Theatre, Dublin). Writing includes Be Infants in Evil (Druid). Mr. Martin trained at LAMDA.



DOROTHEA MYER-BENNETT

(Nerissa) Ms. Myer-Bennett's previous work with Shakespeare's Globe includes Pericles and The Merchant of Venice Other theater credits include: The Philanderer

(The Orange Tree): Richard III. Uncle Vanva (West Yorkshire Playhouse); This Was a Man (Finborough Theatre); As You Like It, Arcadia, The Two Gentlemen of Verona, Richard III. The Misanthrope, The Comedy of Errors, King Lear, The Cherry Orchard (Shakespeare at the Tobacco Factory); The Spire (Salisbury Playhouse); The Fitzrovia Radio Hour (Gilded Balloon, Edinburgh Festival & Tour); Present Laughter (No.1 Tour); Transparency (Ransom Theatre); Freshwater (Charleston Festival); Hay Fever (Manchester Royal Exchange); She Stoops to Conquer (Birmingham Rep & Tour); Restoration (Headlong); Mendelssohn in Scotland (City of London Sinfonia); and The Tamer Tamed (William Poel Festival. Shakespeare's Globe). Film credits include The Honourable Rebel and The Payback. Television credits include: Holby City, Jude the Obscure, Dead Man Talking and Plastic People. Voice-over credits include the voice of Inga in Fable Legend. Ms. Myer-Bennett trained at Bristol Old Vic Theatre School.



RACHEL PICKUP

(Portia) Ms. Pickup's previous work with Shakespeare's Globe includes The Merchant of Venice US theater credits include: The Cottage, Brilliance (New

York): Private Lives (Hartford): History of Shakespeare's Plays Uncovered (New York): King Lear (Theatre for a New Audience, New York): Act Without Words, Airswimming. Dancing at Lughnasa (Irish Rep, New York); and *An Ideal Husband* (Washington Shakespeare Theatre, DC), UK theater credits include: Bedroom Farce (West End), Love's Labour's Lost, Miss Julie (Rose Theatre-Critics' Circle nomination for Best Actress); King Lear (Old Vic); The 39 Steps (The Criterion, West End); Julius Caesar, All's Well That Ends Well. The Two Gentlemen of Verona, A Midsummer Night's Dream, Troilus and Cressida, Dr. Foster, Paradox (RSC); Three Sisters (Birmingham Repertory Theatre);

Way Upstream (Sheffield); Fortune's Fool (Chichester); and The Sea (Chichester). Film credits include: Wonder Woman, Schadenfreude, Chronic, AKA, Basil and ESN, Television credits include: 50 Ways to Kill Your Lover, Elementary, Small Island, Garrow's Law. Midsomer Murders. House of Anubis. Victoria and Albert, Holby City, Doctors and Dogtown. Ms. Pickup trained at RADA.



JONATHAN PRYCE

(Shylock) Mr. Pryce's previous work with Shakespeare's Globe includes The Merchant of Venice. Other theater credits include: King Lear (Almeida): The Caretaker

(Liverpool Everyman/Theatre Royal Bath/ Trafalgar Studios/World Tour); Dimetos (Donmar); Glengarry Glen Ross (Apollo); The Goat or Who is Sylvia (Almeida/Apollo); Dirty Rotten Scoundrels (Broadway); My Fair Lady (National Theatre/Drury Lane); Oliver! (Palladium); Miss Saigon (Drury Lane-Tony, Drama Desk, Olivier and Outer Circle Critics' Awards for Best Actor in a Musical): Hamlet (Royal Court-Olivier Award for Best Actor); and Comedians (Old Vic/Broadway - Tony Award for Best Actor). Film credits include: The White King, The Healer, Dough, The Salvation, Listen Up Philip, G.I. Joe: Retaliation, Hysteria, G.I. Joe: The Rise of Cobra, My Zinc Bed, Leatherheads, The Affair of the Necklace, Pirates of the Caribbean (1, 2 & 3): The Brothers Grimm. Tomorrow Never Dies. Regeneration, Evita, Carrington (Cannes Film Festival and Evening Standard Awards: Best Actor and BAFTA Award Nomination); The Adventures of Baron Munchausen. Glengarry Glen Ross, Brazil and Something Wicked This Wav Comes. Television credits include: Game of Thrones. Wolf Hall. Cranford: Return to Cranford (Emmy Nomination: Outstanding Supporting Actor in a Drama); Barbarians at the Gate (Emmy and Golden Globe Nominations: Best Actor); Great Moments in Aviation, Selling Hitler and The Man from the Pru. Mr. Pryce trained at RADA.



PHOEBE PRYCE

(Jessica) Ms. Pryce's previous work with Shakespeare's Globe includes The Tempest and The Merchant of Venice Theater credits include: Ella, Charlie's Dark Angel

(The Drayton Arms Theatre): High Society. There and Back and Twelfth Night (RADA). Film credits include Martha and Plus One. Radio credits include Hermia and The Pale Horse. Ms. Pryce trained at RADA.



GILES TERERA (Prince of Morocco) Mr. Terera's previous work with Shakespeare's Globe includes King John. Other theater credits include: Ma Rainev's Black Bottom. Hamlet. Death and the

King's Horseman. The Hour We Knew Nothing of Each Other, Candide, Troilus and Cressida. The Darker Face of the Earth, Honk!, The Ugly Duckling, Walk in the Light (National Theatre): The Tempest (RSC): Six Degrees of Separation (Sheffield Crucible); Up on the Roof (Chichester Festival Theatre); Don't You Leave Me Here (West Yorkshire Playhouse); The Tempest, Pure Imagination, Book of Mormon, Avenue Q, Rat Pack, Jailhouse Rock (West End): and The Ballad of Soho Jones (St James Theatre). Film credits include London Boulevard and Muse of Fire: A Shakespeare Odvssev. Television credits include: Horrible Histories. Yonderland and Doctors. Mr. Terera trained at Mountview.



MEGHAN TYLER

(Ensemble) Ms. Tyler's theater credits include: The Crucible (Royal Lyceum Theatre): Lovers (Cumbernauld Theatre); A Midsummer Night's Dream (Emily Reutlinger);

Nothing to Be Done (Chaseplay Theatre Company); and Hamlet (The Citizen's Theatre). Film credits include I.Q.You. Television credits include Scot Sauad and Hospital 24.7. Writing includes: Awoken (Manipulate Festival, Traverse Theatre); Cyberberg (Blood of the Young, Traverse and Tron Theatre); The Sprawl (Edinburgh Fringe Festival); and Nothing to Be Done

(NEU/NOW Festival, Setkani/Encounter Festival, Edinburgh Fringe Festival). Ms. Tyler trained at The Royal Conservatoire of Scotland.



JEREMY AVIS

(Musical Director/ Voice/Harpsichord/ Percussion) Mr. Avis was a Choral Scholar at New College Oxford and later undertook doctoral fieldwork in

Cameroon focusing on pygmy singing and masquerade xylophone music. Previous work with Shakespeare's Globe includes The Merchant of Venice. He has sung Early Music throughout his singing career with groups. such as The Dufay Collective, Joglaresa, Ensemble Oni Wytars and Fretwork, and is currently performing with The Society of Strange and Ancient Instruments in a show about Shakespeare's fool, Will Kemp, called Nine Daies Wonder. He has been a member. of Orlando Gough's The Shout for many years and of his own vocal duo, Askew and Avis. who were selected as artists of the day at the Montreal Jazz Festival. He has recently sung and acted at both the National Theatre and the Royal Shakespeare Company and conducted choirs and music projects across the UK, Norway and Africa, collaborating with musicians as diverse as Gwilym Simcock, Arve Henriksen, Andy Shepherd, French string ensemble Trio Zephyr and Gambian Kora player Sura Susso. He has also recorded vocal soundtracks for television and film, working for composers such as Debbie Wiseman. Jonathan Goldstein and Glenn Keiles. Last year he created and directed his and Rebecca Askew's fantasy football musical Goalmouth! in a refugee camp in Malawi, working with over 280 performers, both refugees and ordinary Malawians.



LEA CORNTHWAITE

(Voice/Percussion) Mr. Cornthwaite's recent performance work includes: As You Like It (National Theatre); Migration Music (Liverpool Everyman);

and Last Pearly (Rich Mix). He has also sung with and conducted choirs for artists such

as Marc Almond. The Divine Comedy's Neil Hannon, Yoko Ono and Gaz Coombes. He works with London's biggest indie choir, Some Voices, and as a chorus director. vocalist and vocal animateur he has worked with, amongst others, Opera North, ENO, the LSO, The Royal Opera House. the Barbican Centre, the BBC Concert Orchestra, the City of London Festival, and the National Youth Theatre. He is involved in research into singing and mental health, and for the last ten years has been Musical Director of Mind & Soul Choir based at the Maudsley Hospital, as well as working in medium and high secure hospitals. Mr. Cornthwaite studied at the London College of Music.



HARRY NAPIER

(Cello/Voice) In addition to orchestral and session work, Mr. Napier has played for Theatr Clwyd, Plymouth Theatre Royal, Polka, The Comedy Theatre and Birmingham

Stage, as well as performing as a multiinstrumentalist for Shakespeare's Globe in Dr. Faustus, A Midsummer Night's Dream, Antony and Cleopatra, Doctor Scroggy's War, Cymbeline and Play On, the silent film collaboration with the British Film Institute. He has performed live for BBC 3's In Tune, Top of The Pops 2 with Duke Special, on Paolo Nutini's No.1 album Caustic Love, and has for many years collaborated with the Irish singer-songwriter Juliet Turner. Mr. Napier has composed and devised music for Theatre Alibi. Creation Theatre. London Bubble, Half Moon and The Arcola, and had the privilege to perform live with the legendary Chris Hillman of The Byrds and the great Texan song writer Eric Taylor. As an actor his credits include: Untold Stories (Watermill Theatre, Newbury): Carmen Disruption (Almeida Theatre): Macbeth (Arcola); Canterbury Tales (Southwark Playhouse); A Christmas Carol (Nuffield); As You Like It (West Yorkshire Playhouse); Othello (Ludlow Festival); Richard III (Northcott Theatre): Richard III (Globe Players); Amadeus (Wilton's Music Hall); The Tinderbox (London Bubble); Tom Thumb (Forest Forge): Chekhov's Sister (Frome Festival); The Winter's Tale (Creation); The Madness of George Dubya and Guantanamo

Baywatch (New Players). Television credits include: Bedlam, Londoners, The Real Hustle, King James Bible, Titanic: Case Closed and Henry VIII and His Six Wives.



DAI PRITCHARD

(Clarinet/Bass Clarinet) Mr. Pritchard has been involved in over 15 productions at the Globe since 1999. As a freelance musician since 1980. Mr. Pritchard

has worked in musical theater in the West End and on tour, including: West Side Story, Grease, Chicago, Anything Goes, Assassins, Passion, Cats, Phantom, Carmen Jones, Singin' in the Rain. Wonderful Town. Sweet Charity. Tess of the Durbervilles and many others. Theater credits include: Othello, The Taming of the Shrew, The Spanish Trilogy, The Seagull (RSC); Death of a Salesman, The Cherry Orchard, A Little Night Music, Guys and Dolls and The Mysteries (National Theatre). As a member of Loose Tubes, he toured Europe, the USA and Canada in the 1980s and reioined them last year at Ronnie Scott's and the Cheltenham and Brecon Jazz Festivals. Mr. Pritchard toured with Steve Coogan's The Man Who Thinks He's It live stage show and been a session musician on many TV and film scores. Contemporary opera work has included Gerald Barry's Intelligence Park (Almeida Opera) and Julian Philips's How the Whale Became (Royal Opera House), Currently Mr. Pritchard is a member of the Pasadena Roof Orchestra and the hKippers with Stephen Warbeck, and is available for weddings, funerals, bar mitzvahs and closing-down sales. Mr. Pritchard studied Clarinet at Trinity College of Music and NCOS, Goldsmiths College,

JONATHAN MUNBY (Director) Mr. Munby's previous work with Shakespeare's Globe includes: The Merchant of Venice. All the Angels, Antony and Cleopatra and A Midsummer Night's Dream, which was nominated for a WhatsOnStage Award as Best Shakespearean Production in 2008. His recent productions include: First Light (Chichester Festival Theatre); Wendy & Peter Pan (RSC) and A Human Being Died That Night (Hampstead Theatre/Fugard Theatre, South Africa/BAM, New York). Other international credits include: Othello (Chicago Shakespeare Theater): Julius Caesar (Chicago Shakespeare Theater); Measure for Measure, The Dog in the Manger (Shakespeare Theatre Company, Washington DC-nominated for the 'Outstanding Director' Helen Hayes Award); Romeo and Juliet (Tokvo/Osaka): The Recommendation (Old Globe, San Diego), The Winter's Tale (Guthrie, Minneapolis); and Noises Off (Kreeger Theatre). His UK credits include: The Canterbury Tales, Madness in Valencia (RSC); Thérese Raquin (Bath Theatre Royal): Twelfth Night (Winner of the UK Theatre Awards Best Touring Production); Company, A Number, The Comedy of Errors. Bird Calls (Sheffield Theatres); The Prince of Homburg, Life Is a Dream (Donmar Warehouse); 'Tis Pity She's a Whore (West Yorkshire Playhouse); Serious Money (Birmingham Repertory Theatre); A Number, The White Devil (Menier Chocolate Factory): 24 Hour Plays (The Old Vic): Henry V (Manchester); Nakamitsu (Gate Theatre); Journeys Among the Dead (Young Vic); Bed Show (Bristol); The Anniversary (Garrick Theatre); John Bull's Other Island (Lyric, Belfast); and Tartuffe (Watermill Theatre).

MIKE BRITTON (Designer) Mr. Britton's previous work with Shakespeare's Globe includes: The Merchant of Venice, All the Angels, Holy Warriors, Macbeth, The Taming of the Shrew, Much Ado About Nothing, A Midsummer Night's Dream, Antony and Cleopatra and Coriolanus. Other design credits include: Abigail's Party (West End/ UK Tour/Theatre Royal Bath); Thérese Raquin, Who's Afraid of Virginia Woolf?, Candida (Theatre Royal Bath); Broken Glass, That Face (West End): Rudolf (Vienna/ Tokyo); Romeo and Juliet (Tokyo/Osaka); The Promise, The Late Middle Classes (Donmar Warehouse); Statement of Regret (National Theatre): The Winter's Tale. Pericles. Madness in Valencia (RSC); Hero, That Face, The Vertical Hour (Royal Court Theatre); Period of Adjustment (Almeida Theatre); The Absence of War (Headlong/UK Tour); Don't Look Now (Lyceum Sheffield /Lyric Hammersmith); Great Expectations, 'Tis Pity She's a Whore, Dial M for Murder, Hay Fever (West Yorkshire Playhouse): Wuthering Heights, The Lady from the Sea, She Stoops to Conquer (Birmingham Rep); The Three Sisters, The Tales of Ballycumber (Abbey Theatre, Dublin); Glass Eels, Comfort Me With

Apples (Hampstead Theatre); Judgement Day and Fabrication (The Print Room, London).

JULES MAXWELL (Composer) Originally from Belfast, Mr. Maxwell has been working as a theater composer and songwriter since 1988. Previous work with Shakespeare's Globe includes: The Merchant of Venice, Antony and Cleopatra and Dr Faustus. Recent theater credits include: Love the Sinner (National Theatre); For the Best (Unity Theatre, Liverpool): Smother (Artangel); The Fat Girl Gets a Haircut and Other Stories and Puffball (Roundhouse). His dance credits include work for: Wavne McGregor, La Fura dels Baus, Jane Mason, Jasmin Vardimon, Cathy Marston, Dog Kennel Hill Project, Jeanine Durning, Filip Van Huffel, Laila Diallo, Gecko and Charlotte Darbyshire. He composed the soundtrack for Tim Loane's 1998 Oscarnominated short film Dance Lexie Dance. As a piano player he has toured with Dead Can Dance, Duke Special and Foy Vance. He is currently collaborating with Lisa Gerrard on songs for a new album by Le Mystère des Voix Bulgares. He lives with his wife and young son in Northern France.

LUCY HIND (Choreography) Ms. Hind trained in South Africa and works as a Choreographer and Movement Director. She is an Associate Artist of Slung Low, which specializes in performances for audiences outside conventional theater spaces. Previous work with Shakespeare's Globe includes The Merchant of Venice. Recent theater credits include: Playing for Time (Sheffield Theatres): Multitudes. The House That Will Not Stand (Tricycle Theatre); Kes (CAST in Doncaster); Twelfth Night (Sheffield Theatres); The Jacobin (Buxton Arts Festival); Enjoy, Refugee Boy, The Wind in the Willows (West Yorkshire Playhouse); Sheffield People's Theatre (Sheffield Theatres); Moon Tiger (Bath Theatre Royal); Jack and the Giant (The Theatre, Chipping Norton); Love Your Soldiers (Sheffield Crucible); Stuart: A Life Backwards (Hightide); Manchester Sound: The Massacre (Library Theatre): and This Is My Family (Sheffield Theatres). Television credits include Peter Pan (CBeebies Panto) and Banana. In 2012, Ms. Hind was a dance captain for the London 2012

Paralympics Opening Ceremony, and is currently co-choreographer of the National Commemoration of the Battle of the Somme.

KATE WATERS (Fight Director) Ms. Waters is one of only two women on the UK Equity Register of Fight Directors. Previous work with Shakespeare's Globe includes: The Merchant of Venice, Antony and Cleopatra, Much Ado About Nothing, Henry VI, Richard III, Henry V and Dr Faustus. Other theater credits include: Othello. Home. Blurred Lines, Port, The Curious Incident of the Dog in the Night-Time, The Comedy of Errors, One Man Two Guvnors (West End/Broadway/ World Tour); Frankenstein, Hamlet, Twelfth Night, Welcome to Thebes and War Horse (National Theatre/West End). Recent work includes: The Last Goodbye (The Old Globe, San Diego); Urinetown (St James Theatre); Don Giovanni (Royal Opera House); From Here to Eternity, Cabaret, The Commitments (West End); Julius Caesar, The Same Deep Water As Me (Donmar Warehouse); Hamlet, Titus Andronicus, The Homecoming, King Lear (RSC); Noises Off (Old Vic/West End); The Duchess of Malfi, Sweet Bird of Youth (Old Vic); and *Henry IV, Parts 1 and 2* (Peter Hall Company at Bath Theatre Royal).

OLIVER FENWICK (Lighting Designer) Theater credits include: Love's Labour's Lost, Much Ado About Nothing, The Jew of Malta, Wendy & Peter Pan, The Winter's Tale, The Taming of the Shrew, Julius Caesar, The Drunks, The Grain Store (RSC); The Motherf**ker with the Hat, The Holy Rosenburgs, The Passion, Happy Now? (National Theatre): Lela & Co. Routes. The Witness, Disconnect (Royal Court); The Vote, Berenice, Huis Clos (Donmar Warehouse); My City, Ruined (Almeida); The Invisible Hand, Multitudes, Red Velvet, Paper Dolls, Bracken Moor, Handbagged (Tricycle Theatre); Red Velvet, Di and Viv and Rose, Handbagged, The Importance of Being Earnest, Bakersfield Mist, The Madness of George III, Ghosts, Kean, The Solid Gold Cadillac, Secret Rapture (West End); To Kill a Mockingbird (Barbican /Tour); Les Misérables (Wermland Opera); Mv Fair Ladv (UK & US Tour): The King's Speech (Tour); After Miss Julie (Young Vic); Saved, A Midsummer Night's Dream (Lyric, Hammersmith); To Kill a Mockingbird, Hobson's Choice, The Beggar's Opera (Open

Air Theatre, Regents Park); Into the Woods, Sunday in the Park with George (Chatelet Theatre, Paris); The Kitchen Sink, The Contingency Plan. If There Is I Haven't Found It Yet (Bush Theatre): A Number. Travels With My Aunt (Chocolate Factory); Reasons to Be Happy. Private Lives. The Giant. Glass Eels, Comfort Me with Apples (Hampstead Theatre); Restoration (Headlong); Pride and Prejudice, Hamlet, The Caretaker, The Comedy of Errors, Bird Calls and Iphigenia (Crucible Theatre, Sheffield). Opera includes: Werther (Scottish Opera): The Merry Widow (Opera North & Sydney Opera House); Samson et Delilah, Lohengrin, The Trojan Trilogy, The Nose and The Gentle Giant (Royal Opera House).

CHRISTOPHER SHUTT (Sound Designer) Mr. Shutt's theater credits include: Macbeth (Park Avenue Armory), A Disappearing Number, The Elephant Vanishes, The Noise of Time (Lincoln Center Festival): War Horse. All My Sons. A Moon for the Misbegotten. Coram Boy, Not About Nightingales (Broadway): The Father. Piaf (West End): The Winter's Tale, Romeo and Juliet (Kenneth Branagh Theatre Company); Hamlet (Barbican); Every Good Boy Deserves Favour, From Morning to Midnight, Strange Interlude, The Effect, Play Without Words, Machinal (National Theatre): Street of Crocodiles. Three Lives of Lucie Cabrol. A Minute Too Late (Complicite); Love and Information, Road (Royal Court); Hamlet, King Lear, Much Ado About Nothing, Romeo and Juliet (RSC): The Bacchae, Little Otik (National Theatre of Scotland): The Man Who Had All the Luck and Piaf (Donmar Theatre). Film credits include Man of Aran. Radio credits include: A Shropshire Lad, Maud, A Disappearing Number and Mnemonic. Mr. Shutt won a Tony Award for Best Sound Design for War Horse and Olivier nominations for Every Good Boy Deserves Favour and Piaf.

KEVIN BENNETT (Associate Director) Mr. Bennett's previous work with Shakespeare's Globe includes The Merchant of Venice. Credits as director include: Measure for Measure (Pacific Theatre); King Lear, Hamlet, Macbeth (The Honest Fishmongers): Private Lives. The Priory (United Players); Treasure Island, Fallout (Studio 58); Bassett, Dido Queen of Carthage, The Loudest Silence, 7 Stories (Templeton Secondary School); The Woman in Black

and Cold Comfort (Little Mountain Studios). Credits as assistant director include: The Merchant of Venice (Shakespeare's Globe); King John. The Three Musketeers (Stratford Festival): Richard III. Much Ado About Nothing (Bard on the Beach); NiX (Vancouver's Cultural Olympiad): Disgraced (Arts Club Theatre Company). Awards include: Bluma Appel Mentorship Award for Directing (Shakespeare's Globe Centre Canada): Jean Gascon Directing Award (Stratford Festival); and the Earl Klien Memorial Scholarship (Langara College), Upcoming work as director includes Troilus and Cressida (Studio 58). Mr. Bennett trained in Canada at Studio 58 Langara College and the Michael Langham Workshop for Classical Direction at the Stratford Festival.

GILES BLOCK (Globe Associate—Text) Mr. Block has led the text work at Shakespeare's Globe since 1999, and to date has been involved in over 80 productions. Directing credits for Shakespeare's Globe include: Antony and Cleopatra (1999), Hamlet (2000) and Troilus and Cressida (2005). Mr. Block previously served as Associate Director at Ipswich Theatre (1974-77), Staff Director at The National Theatre (1977-81) and Director of Platforms at The National Theatre (1981-84). Other theater direction credits include: The Fawn, She Stoops to Conquer (National Theatre); Macbeth, The Cherry Orchard, King Lear, Richard III, Hamlet, Skylight and Vincent in Brixton (Shochiku Company, Japan). In 2000, the Association of Major Theatres of Japan recognized Mr. Block for services to the Japanese Theatre. In recent years, he has directed *The Tempest*. Henry V and The Comedy of Errors at The Blackfriars Theatre in Virginia. Mr. Block is the author of Speaking the Speech-An Actor's Guide to Shakespeare.

GLYNN MACDONALD

(Globe Associate-Movement) Ms. MacDonald trained in the Alexander Technique in 1972. She is past Chairman of The Society of Teachers of the Alexander Technique (STAT). She has worked in the Actors Centre and the Field Day Theatre Company in Ireland, Dramaten in Stockholm, Norskspillersforbund in Norway. Holback Engstheatre in Denmark, Bremen Opera Company in Germany, Poland,

Switzerland, Japan, Australia and the US. Since 1997, she has been resident Director of Movement at Shakespeare's Globe on all theater productions and has been a core member of the Globe Education Faculty in their Acting and Training programs. In the Globe to Globe Festival 2012, she worked with the 37 International Companies who brought productions of Shakespeare's plays in their own language to the Globe stage. In 2002, she directed Transforming September 11th at the Linbury Studio, Royal Opera House for Peace Direct. She shared the Sam Wanamaker Award with Giles Block in 2011 for services to the Globe. She also works on the Jette Parker Young Artists Programme at the Royal Opera House, Covent Garden, In 2012, she was awarded the François Florent Prize in Paris.

MARTIN McKELLAN (Voice & Dialect) Mr. McKellan's previous work with Shakespeare's Globe includes: Macbeth. A Midsummer Night's Dream, The Tempest, The Winter's Tale, Pericles, Nell Gwynn, The Oresteia, The Heresy of Love, Omeros, Handel, Measure for Measure, As You Like It, The Merchant of Venice, King John, Farinelli and the King, The Changeling, The Knight of the Burning Pestle, 'Tis Pity She's a Whore, Doctor Scroggy's War, The Comedy of Errors, Thomas Tallis, Holy Warriors, Julius Caesar, King Lear (tour), The Last Days of Troy, Antony and Cleopatra, Titus Andronicus, Hamlet (Globe to Globe world tour). Much Ado About Nothing (tour), The Duchess of Malfi, The Lightning Child, Blue Stockings, Gabriel, Henry VI Parts 1, 2 & 3, The Taming of the Shrew, Macbeth, The Tempest, A Midsummer Night's Dream, King Lear, Richard III, The Taming of the Shrew, Henry V, Globe to Globe, The God of Soho, As You Like It, Hamlet, Doctor Faustus and Anne Boleyn. Recent theater credits include: Farinelli and the King (Duke of York's); Wendy and Peter, Love's Labour's Lost, Love's Labour's Won (RSC); Another Country (Chichester Festival Theatre); Much Ado About Nothing (The Old Vic); Accrington Pals (Royal Exchange, Manchester); Life Is for Beginners, This Much Is True, Breed (Theatre503); On the Record (Arcola Theatre): The Madness of King George (Apollo Theatre/National Tour); The History Boys (National Tour); When We Are Married (Garrick Theatre); Enjoy (Gielgud Theatre); Hobson's Choice, Sisters and Alice (Crucible

Theatre, Sheffield); Joseph K (Gate Theatre, London); The Lord of the Rings (Drury Lane); Riflemind (Trafalgar Studios); The Laramie Proiect (Sound Theatre): Our House (National Tour): and The Arab/Israeli Cookbook (Tricycle Theatre).

CHRISTINE SCHMIDLE

(Deputy Text Associate) Ms. Schmidle studied Shakespeare and Renaissance Literature in Performance at Mary Baldwin College, Staunton, Virginia, There she acted on and directed for the Blackfriars stage, the re-creation of Shakespeare's indoor theater. At the Blackfriars Playhouse, she acted in various plays for the American Shakespeare Centre. Her German production of *Der Bestrafte* Brudermord, a German renaissance play based on Shakespeare's Hamlet brought by English actors to the continent, followed up her master's thesis on the German-English theater relations of Shakespeare's time. After returning to Germany in 2010. she worked at the Shakespeare Festival in Neuss, Germany, and welcomed and introduced the Shakespeare's Globe tour of A Midsummer Night's Dream. During Shakespeare's Globe 2011 season she worked alongside Giles Block, Globe Associate (Text), on the renaissance plays of the season. She then worked in Krefeld, Germany, as assistant director, while translating Der Bestrafte Brudermord for a puppet theatre production of *The Hidden* Room, returning to the Sam Wanamaker Playhouse for two performances. After her text assistance at the Globe in 2015 for the production of The Broken Heart. she cofounded the Flagstaff Shakespeare Festival in the US.

MARY HUNGERFORD (CST Stage Manager) returns to Chicago Shakespeare Theater, where her previous credits include: I, Malvolio, Short Shakespeare! Twelfth Night and CPS Shakespeare! productions of Othello and Hamlet. Other Chicago stage management credits include: Blood Wedding, Treasure Island, Moby Dick, Lookingglass Alice, Ethan Frome (Lookingglass Theatre Company); Ironbound, Buena Vista, The Drunken City, Penelope, The March (Steppenwolf Theatre Company); and *The How and* the Why (TimeLine Theatre). Production

management credits include: She Kills Monsters (Buzz22/Steppenwolf Garage); Selections from Rogers & Hammerstein's Carousel (Theater Wit); and The 2014 SITE Festival (Northwestern University).



BARBARA GAINES

(Artistic Director/Carl and Marilvnn Thoma Endowed Chair) founded Chicago Shakespeare Theater. where she has directed over 30 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). Beyond Chicago Shakespeare, Ms. Gaines has directed at the Royal Shakespeare Company in Stratford-on-Avon, Lyric Opera of Chicago, and The Old Globe in San Diego. As the cornerstone production of Shakespeare 400 Chicago, the 2016 international celebration of Shakespeare's legacy, she created a world premiere Shakespeare history cycle, Tug of War, including the rarely staged Edward III. Gaines 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 Globe Council (Shakespeare's Globe, London).



CRISS HENDERSON

(Executive Director) has produced CST's past twenty-seven seasons. including this year's city wide international festival Shakespeare 400 Chicago. 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 Theaters and 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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Founded by the pioneering American actor and director Sam Wanamaker. Shakespeare's Globe is dedicated to the exploration of Shakespeare's work and the playhouses for which he wrote many of his greatest plays. Through the Globe Theatre, the Sam Wanamaker Playhouse, Globe Education and the Globe Exhibition & Tour, our aim is to further the enjoyment and understanding of Shakespeare in performance.

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Our vision continues to grow. In 2012, Globe to Globe presented every Shakespeare play, each in a different language, creating a multilingual showcase for Shakespeare, the Globe and London. We now tour productions throughout the UK. Europe, the United States and Asia. In 2014 we launched our world-wide tour of *Hamlet*, which, by April 2016, had played to 197 countries in the world, covering over 310,000 km. In recent years, we also completed the Sackler Studios, allowing Globe Education, who work with over 120,000 students a year, to develop a hugely diverse program of schools workshops, public events, university courses and local and London-wide community projects. In 2014 we completed the Sam Wanamaker Playhouse, allowing us to present works written specifically for an indoor theater and to offer a year-round program of plays, concerts and special events. In the same year we also launched the Globe Player, offering a huge back catalogue of our productions online.

We receive no annual government subsidy, but rely on the generosity of individuals, corporate partners, trusts, foundations and other supporters to sustain and develop our artistic and educational work. The next stage to fulfill Sam's vision will be through Project Prospero, creating a Global resource for Shakespeare Education and Studies including a new Library, Archive (creating a permanent home for the John Wolfson rare book collection currently in Manhattan) and a new Exhibition. Included in the plans are significantly improved production resources and facilities to support our now yearround playing—finally cementing our reputation as the leading authority on Shakespeare in the world.



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