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On the Boards

A selection of notable CST events, plays and players

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Point of View

Director Gary Griffin discusses his vision of King Charles III.

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ARTISTIC DIRECTOR,
CARL AND MARILYNN THOMA
ENDOWED CHAIR:
Barbara Gaines
EXECUTIVE DIRECTOR:
Criss Henderson

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From another perspective

Scholar Stuart Sherman explores playwright Mike Barlett's royal tapestry, weaving of past, present and future in King Charles III. Part of the John W. and Jeanne M. Rowe Inquiry and Exploration Series.

ABOVE: Robert Bathurst
and Kate Skinner in rehearsal;
photo by Liz Lauren



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Welcome



DEAR FRIENDS,

Welcome to Chicago Shakespeare and our landmark 30th Anniversary Season. On the heels of *Tug of War*, Barbara's distillation of six Shakespeare plays into two original dramas, comes today's production of *King Charles III*. Mirroring the literary devices in Shakespeare's histories, playwright Mike Bartlett artfully weaves the "future history" of the Royal Family after Queen Elizabeth II's death. A West End and Broadway hit, we are honored to present the Chicago premiere of *King Charles III* under the deft direction of our Associate Artistic Director, Gary Griffin.

In his tenure at Chicago Shakespeare, Gary's breadth of work includes award-winning direction of both musicals and Shakespeare, which may appear to some a disparate pairing. But Gary's approach is harmonious: he has the wonderful ability to find the musicality of language in Shakespeare and the Shakespearean complexity of musicals. We feel fortunate to count Gary Griffin as a member of our artistic collective and to share with you, our audience, his twenty-third production at Chicago Shakespeare.

From *King Charles III* to *Shakespeare in Love*, our 30th Season is a dynamic representation of Chicago Shakespeare Theater's relationship with our "resident" playwright. Throughout our history and into our future, we will continue to examine the canon through a multifaceted lens and to present new plays that are inspired by Shakespeare's humanity. We will always be humbled and grateful for your steadfast loyalty, as your support fuels our work.

Here's to our collective future! ■

Barbara Gaines
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Carl and Marilyn Thoma
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HEIDRICK & STRUGGLES

LEADERSHIP LESSONS FROM THE BARD

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HEIDRICK & STRUGGLES

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-five 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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*denotes Executive Committee members

♦in memoriam

On the Boards



Chicago Shakespeare Theater and Chicago Youth Shakespeare join forces to create Battle of the Bard, a high school Shakespeare slam uniting teams from 40 public, private and parochial schools from across the many neighborhoods of our city and collar counties. Each team is comprised of four to eight students, coached by their teachers. The Battle of the Bard community is fostered through Saturday workshops and regional preliminary bouts. In November, it all culminates in the Final Bout on the Courtyard Theater stage, with students performing scenes, plus their own creative mash-ups from the canon in a slam-style arena. Chicago Shakespeare's commitment to education unites the skills of theater artists and classroom educators to bring Shakespeare to life in the school curriculum, engaging 40,000 students and teachers annually.



On September 24, Chicago Shakespeare hosted a panel discussion, *Shakespeare in the Criminal Justice System*, exploring how Shakespeare offers incarcerated individuals much-needed opportunities for reflection and self-expression, emotional support and the opportunity to cultivate self-esteem and communication skills. The distinguished panel included: Itari Marta from Mexico's Foro Shakespeare, world renowned for its social justice work; Curt Tofteland, founder and producing director of Shakespeare Behind Bars; and Haisan T. Williams, advocate and past participant in the Wisconsin-based Shakespeare Prison Project, among others. Williams closed the discussion with powerful testimony on Shakespeare's role in his own rehabilitation and reentry to society, as well as the critical importance of arts education in prisons and society as a whole.



2016 has been a landmark year for CST-commissioned work at theaters across America: *Sense and Sensibility* made its West Coast debut at the Old Globe Theatre in San Diego; *Ride the Cyclone* premieres in New York at the prestigious MCC Theater—only the third musical to be produced in the MCC's thirty-year history; and the Q Brothers' runaway hit, *Othello: The Remix* makes its off-Broadway debut at the Westside Theatre. Chicago Shakespeare's role in developing new productions is largely due to CST's Creative Producer Rick Boynton. Boynton's eleven-year tenure focuses on current and future artistic planning and production, as well as the development of all new plays, musicals and adaptations for Chicago Shakespeare.



The remarkable history behind the upcoming production of *The Book of Joseph* started after Richard Hollander's parents died unexpectedly. While cleaning out their attic, he found a suitcase filled with letters in Polish and stamped with the Nazi swastika. Afraid of what he might discover, Hollander left the suitcase untouched for fifteen years. When he finally opened the letters, they told the story of a family he never knew—each providing a window into their day-to-day lives in a world on the brink of tragedy. Hollander published a book chronicling his journey with his family's lost history, and in 2012 Artistic Director Barbara Gaines, Creative Producer Rick Boynton and playwright Karen Hartman began developing his singular story into this world premiere play that debuts Upstairs at Chicago Shakespeare on January 29.

PHOTOS: CPS Students compete in Battle of the Bard; Panelists Kate Powers, Agnes Wilcox and Haisan T. Williams in *Shakespeare in the Criminal Justice System*; Lillian Castillo and the cast of *Ride the Cyclone*, Joseph Hollander courtesy of the Hollander Family. photos by Liz Lauren, Chuck Osgood and Daniel Ribar.

An architectural rendering of 'The Yard' at Chicago Shakespeare Theater at night. The central feature is a large, illuminated, translucent dome structure with a wavy, organic shape, glowing with purple and white light. Below the dome is a long, multi-story building with a glass facade, showing interior spaces and people. In the foreground, a large, open plaza with green grass and paved walkways is filled with people. To the left, a large Ferris wheel is partially visible. In the background, fireworks are exploding in the dark sky. To the right, a tall, modern building with a glass facade and a sign that reads 'CHICAGO SHAKESPEARE' is visible. The overall scene is vibrant and festive.

INTRODUCING THE YARD

AT CHICAGO SHAKESPEARE

“The Yard at Chicago Shakespeare located at the famous Navy Pier will be creating one of the most advanced theater spaces in the world.”

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The Yard will be Chicago Shakespeare's third year-round venue and, together with its two existing performance spaces, will amplify the Theater's artistic vision and community impact. Introducing a new concept in theater architecture, the innovative design features a series of mobile “towers,” which allow The Yard to be configured in a variety of shapes and sizes, with audience capacities ranging from 150 to 850. The Yard will be realized through funds raised by Chicago Shakespeare's Our City, Our Shakespeare Campaign, securing capital, artistic and endowment funds.

www.chicagoshakes.com/yard

A Conversation with the Director

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

As the rehearsal process began, *King Charles III* director Gary Griffin discussed his vision with the staff.

KING CHARLES III

- BY MIKE BARTLETT
- DIRECTED BY GARY GRIFFIN
- COURTYARD THEATER
- NOVEMBER 5, 2016-
JANUARY 15, 2017
- 312.595.5600
- WWW.CHICAGOSHAKES.COM



Chicago Shakespeare
Theater Associate
Artistic Director
Gary Griffin

How did you first experience this play, and what were your first impressions of it?

I'd heard such great response to the London production, and I was very curious about it as a new "history" play. Written in blank verse and speculating about the future of the British Monarchy post Queen Elizabeth, I was skeptical—plays like this often become satirical, and exploit rather than humanize their well-known characters. Then I saw the excellent British company perform the play on Broadway and I was more than surprised. I was engrossed in the story and dazzled by the skill and theatricality of the writing. I found myself connecting with a family and system of government that previously I'd found remote.

Talk about how we first meet these characters and the world that playwright Mike Bartlett establishes.

The play opens in the moments immediately after the funeral of Queen Elizabeth. Private and alone in Westminster Abbey, they reflect upon the ceremony and prepare to meet the public for the first time after the Queen's death. We see the characters we know: Charles, Camilla, Prince William, Kate Middleton, and Prince Harry. We're also introduced to Bartlett's fictionalized characters, including Tristan Evans, the



Prime Minister. The central conflicts are ignited here in this first scene in very subtle ways. What I find so fascinating and accomplished is the way in which Bartlett establishes the characters, both known and fictionalized, and combines them to tell a powerful story about the challenges of succession in both their public and private lives.

How are we to understand this Royal Family?

Bartlett's ability to dramatize the specificity of the family dynamics among them is what I find most compelling. During a time of extraordinary change, we see a family struggle to connect and hold itself together. And we see the cost of this change in the relationships between fathers and sons and wives and, in Harry's case, the struggle to love someone free from the confinement of being a prince. Bartlett is able to find such specific and personal interactions between them that this family becomes familiar to us. A previously singular family becomes a universal one. Bartlett imagines the most intimate exchanges, including ones involving the ghost of Princess Diana.

The women play an important role, it seems, in both these spheres of public and private lives.

There are three extraordinary women in this story. Two are based on women we know—Camilla Parker Bowles and Kate Middleton—and the other is a newly created character, Jess Edwards, whom Harry falls in love with. All three are strong willed and independent thinkers who challenge and inspire. Their outsider perspective is valuable; they're able to reflect the will of the people, and encourage the men to understand the country's point of view about the

monarchy. Camilla is portrayed as a devoted and sympathetic wife, but a fierce defender of the new king. Kate Middleton has prescient vision of the events unfolding, and fearlessly challenges Prince William to act. And Jess offers Harry a taste of freedom outside the palace and, much like his father did, he pursues his love at all cost.

And, as in Shakespeare, it's not only the Royals who speak to the current state of affairs—the people do, as well.

It is one of the great strengths of this play. Bartlett shows us characters on the periphery of the story, a palace butler, a newspaper woman, and many others who offer the principal characters the view outside the Palace, but also incite them to act. I particularly love when Prince Harry goes incognito into the night and meets a kebab vendor with a compassionate ear and a sharp political tongue. Their exchange activates Harry in ways that the gravedigger scene affects Hamlet.

Can you talk about the world that you and Scenic Designer Scott Davis wanted to create in the play's physical environment?

As we looked at the actual environments in the play—Westminster Abbey and the House of Commons, among others Scott and I were inspired by the

**When you're in verse,
the stakes at that moment
are extremely high, and
you have to make your case
at that heightened level.
For me, the verse makes
everything clearer.**

fact that many are defined by their rectangular shapes. We thought that by recreating the spatial dynamics of these locations it would make our thrust configuration uniquely suited to the script. Our hope is to surround the audience both visually and through the production's soundscape so that you'll feel that you're inside these locations, and will more intimately experience the story. It's my favorite aspect of directing in our Courtyard Theater—you can place an

audience squarely inside the story. I hope people feel that they're in a session of Parliament, as well as in the most intimate rooms of Buckingham Palace.

How does the verse work in this play?

As in Shakespeare, when you're in verse in this play, it's usually at moments of heightened, dramatic tension. Because it's not natural, it's poetic realism. When you're in verse, the stakes at that moment are extremely high, and you have to

make your case at that heightened level. For me, the verse makes everything clearer. And because it's contemporary language in this play, there aren't archaic words that people have to get used to, and the verse comes right at you. In auditions when people handled the verse extremely well, it was all so clear and wonderful to watch. Rhythmically and dramatically, Bartlett's play feels like Shakespeare: the scenes start high, and they're taut, with people entering and exiting, just as they do in Shakespeare.

What do you most hope the audience takes away with them?

I think it's the human cost of duty. The Queen has served for over sixty years as a "God-anointed" monarch. Will that belief system be sustained? We watch the family and the political leaders struggle to maintain order—and a way of life—during this time of change. They attempt to put honor and country first. They question their own personal beliefs and the value of the Monarchy—and each one is shaken to the core of their identity. ■



Robert Bathurst: From *Downton Abbey* to Buckingham Palace

Chicago Shakespeare's reputation as a world-class theater attracts top-notch talent from around the globe. Best known to American audiences as Sir Anthony Strallan from the hit PBS series *Downton Abbey*, **Robert Bathurst** now

makes his US debut in the title role of *King Charles III*. He joins the ranks of other acclaimed British actors who have called our stage home, including **Simon Callow**, **Ian McDiarmid** and **Adrian Lester**. Throughout a distinguished 30-plus year career, Bathurst has performed at the National Theatre (in the West End and on tour), as well as on many popular television and films. Just this year, he reprises his role alongside the original cast in a special reunion season of the ITV cult classic *Cold Feet*.

PHOTOS: (previous page) Robert Bathurst and Gary Griffin in rehearsal; (this page) Robert Bathurst in rehearsal; photos by Liz Lauren

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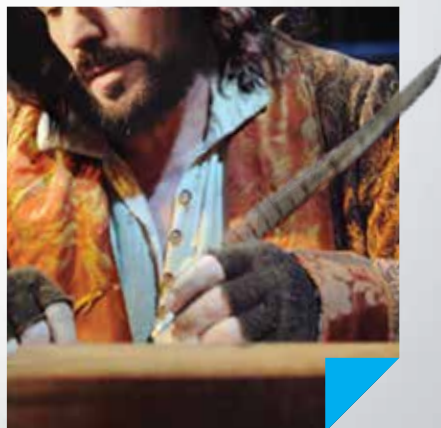
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GARY GRIFFIN, Associate Artistic Director

presents

KING CHARLES III

by MIKE BARTLETT

Scenic Designer
SCOTT DAVIS

Costume Designer
MARA BLUMENFELD

Lighting Designers
PHILIP ROSENBERG
JOEL SHIER

Sound Designers
ROB MILBURN
MICHAEL BODEEN

Wig and Make-up Designer
RICHARD JARVIE

Dialect Coach
EVA BRENNEMAN

Verse Coach
KATHRYN WALSH

Casting
BOB MASON

New York Casting
NANCY PICCIONE

London Casting
AMY BALL

Production Stage Manager
DENNIS J. CONNERS

directed by GARY GRIFFIN

King Charles III is presented by special arrangement with
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Gary Griffin and Barbara Gaines lovingly dedicate this production
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Cast

The Royal Household

King Charles III
 Camilla, *Duchess of Cornwall*
 William, *Duke of Cambridge*
 Catherine, *Duchess of Cambridge*
 Prince Harry
 James Reiss,
Press Secretary to King Charles III
 Roberts, *Butler at Buckingham*
 Terry, *Royal Security*

Ghost

The Government

Tristan Evans, *Prime Minister*
 Mark Stevens, *Leader of the Opposition*
 Archbishop of Canterbury
 Sir Gordon, *Chief of Defence*
 Sir Michael,
Head of Metropolitan Police
 Speaker of the House
 Nick, *aide to the Prime Minister*
 Sarah, *aide at 10 Downing*

The People

Jess Edwards
 Paul, *a kebab vendor*
 Clive
 Couttsey
 Spencer
 Free Newspaper Woman
 TV Producer
 Ensemble

ROBERT BATHURST*
 KATE SKINNER*
 JORDAN DEAN*
 AMANDA DRINKALL*
 ALEC MANLEY WILSON*
 JONATHAN WEIR*

JEFF PARKER*
 GRANT NIEZGODSKI

SARAH CHALCROFT*

SEAN FORTUNATO*
 DAVID LIVELY*
 JEFF PARKER*
 LAWRENCE GRIMM*
 SAM PEARSON

LAWRENCE GRIMM*
 GRANT NIEZGODSKI
 JEN JOHANSEN*

RAE GRAY*
 DEMETRIOS TROY*
 LAWRENCE GRIMM*
 SAM PEARSON
 DEMETRIOS TROY*
 SARAH CHALCROFT*
 JEN JOHANSEN*
 SARAH CHALCROFT*,
 LAWRENCE GRIMM*, JEN JOHANSEN*,
 GRANT NIEZGODSKI, JEFF PARKER*,
 SAM PEARSON, TYRONE PHILLIPS,
 MEGAN STORTI, DEMETRIOS TROY*,
 JONATHAN WEIR*

Understudies never substitute for listed players unless a specific announcement is made at the time of the performance: Sarah Chalcroft* for Sarah/TV Producer/Ensemble; Jesse Dornan for Roberts/Archbishop of Canterbury/Ensemble, Terry/Nick/Ensemble; Jen Johansen* for Camilla; Jim McCance* for King Charles III; Grant Niezgodski for William, Couttsey/Sir Michael/Ensemble; Jeff Parker* for Clive/Sir Gordon/Speaker of the House/Ensemble, Tristan Evans; Sam Pearson for Prince Harry; Tyrone Phillips for Spencer/Paul/Ensemble; Kate Marie Smith for Ghost/Free Newspaper Woman/Ensemble; Megan Storti for Catherine, Jess Edwards; and David Turrentine* for Mark Stevens, James Reiss/Ensemble.

*denotes member of Actors' Equity Association.

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Diane Daquila in Elizabeth Rex, photo by Liz Lauren

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Playgoer's Guide

THE STORY

Charles, Prince of Wales, has spent his lifetime watching and waiting—watching his mother rule, and waiting for his time to ascend the throne. Only the elderly among his countrymen can recall a time without their Queen, the longest reigning monarch in England's history. With his mother's death, the Prince is at last granted his time to rule.

Within days of Queen Elizabeth's II death, a new law limiting the freedom of the press is passed by both houses of Parliament and now, as tradition dictates, awaits the Monarch's signature. But Charles refuses to sign. The ensuing crisis envelops the Royal Family, the government and the country. For the protection of the Monarchy's future, Prince William and Kate implore Charles to see reason and to sign the bill. As the Prime Minister and Leader of the Opposition present a united front to preserve the power of Parliament, Camilla defends her husband. And Prince Harry, immersed in his own struggle of identity and personal freedom, falls in love with an artist named Jess, who rejects the Monarchy's very existence. The country is thrown into chaos as it rethinks Britain's unwritten constitution, its traditions of a sovereign's role and the power of the officials whom the people have elected.

GOVERNED BY TRADITION: AN INTRODUCTION TO BRITAIN'S CONSTITUTIONAL MONARCHY

To call Great Britain a "constitutional monarchy" is perhaps misleading to an American audience because, unlike many nations, there is no singular constitutional document. Instead, the government is guided by the summation of the laws and traditions amassed since 1215 and the signing of the Magna Carta.

At the center of government is the British Parliament, made up of the House of Commons—an elected body—and the House of Lords, composed of ecclesiastical leaders and aristocratic nobles, appointed by the Monarch on the advice of the Prime Minister. Once a new parliament is formed, the leader of the majority party in the Commons is named Prime Minister, and the leader of the party with the second largest number of elected members becomes Leader of the Opposition.

In keeping with tradition, the Prime Minister consults with the Monarch as a bill is debated in the Houses of Parliament; when passed, it is signed into law by royal assent. While the Monarchy maintains the right to block a bill by refusing to sign (similar to the American President's veto power), it has not exercised this power since the early eighteenth century. This process of royal assent remains an independent power of the Monarchy, but in modern times, such examples of "Royal Prerogative" are reserved only for emergency situations.

In addition to the power to give assent to parliamentary bills, the British Monarch is given the power to make peace treaties, declare war, call and dissolve Parliament, and appoint government ministers—including the Prime Minister. Traditionally a Parliament was dissolved, with elections soon following, only by royal proclamation. It was not until 2015 that a five-year term with scheduled elections was codified by an act of Parliament.

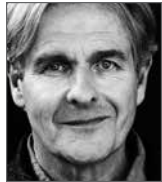
THE BLACK SPIDER MEMOS

The new king's refusal to sign a bill would not be the first time that Charles, Prince of Wales, had caused a national scandal with his political actions. In 2005, a journalist filed a request under the Freedom of Information Act for the release of Prince Charles correspondence with government ministers. In 2015, after a decade-long legal battle, the British Supreme Court ruled that the letters must be made available to the public.

The twenty-seven letters released by the Cabinet Office rocked the public. Nicknamed for the Prince's flowing, "spidery" handwriting, the so-called Black Spider Memos revealed the extent to which Charles, as heir apparent, had for years asserted his political opinions to government ministers. In the letters, he writes to government officials of the highest level addressing a series of specific concerns, from organic farming to medicine, the environment to British architecture. (In 2010, Prince Charles told an NBC news crew: "I don't want my grandchildren or yours to come along and say to me, 'Why the hell didn't you come and do something about this?'"). While the content of the letters was relatively mundane, their existence dealt a crushing blow to the tradition of political neutrality from the Royal Family. The public was outraged, too, when it was revealed that the government had spent £400,000 in its attempts to keep the letters secret.

The Black Spider Memos added another scandal to the long list of the Prince's conflicts with the British press. From his highly publicized divorce from Princess Diana, to his love affair and quiet marriage to Camilla, Charles has developed a notorious level of contempt for the prying eyes of tabloids. This decades-long conflict, coupled with the Prince's infamously outspoken nature, inspired playwright Mike Bartlett to create a situation that traps the new king between his personal opinions and his political convictions. ■

Profiles



ROBERT BATHURST

(*King Charles III*) makes his US debut at Chicago Shakespeare Theater. He is best known in the UK for the television series *Cold Feet* (ITV), which is enjoying a revival after 13 years, and *Downton Abbey* (playing Sir Anthony Strallan). Theater credits include: *Noises Off*, *Three Sisters* with Kristen Scott Thomas, *Hedda Gabler*, *The Comedy of Errors*, *A Little Hotel on the Side*, *Getting Married*, *The Rover*, *The Choice*, *The Nose*, *Blithe Spirit*, *Present Laughter*, *The Importance of Being Earnest*, *An Ideal Husband*, *Whipping It Up*, *Blue/Orange* and *Who Cares?* Mr. Bathurst co-devised the staging of *Alex* by cartoonist Charles Peattie, which toured Australia, Hong Kong, Singapore, Dubai and the UK. He produced and co-devised *Love, Loss & Chianti*, a staging of narrative verse by Christopher Reid with live music and animation. Other television credits include: *Emma*, *Poirot*, *White Teeth*, *Hornblower*, *Red Dwarf*, *Joking Apart*, *My Dad's the Prime Minister*, *The Odd Thing*, *Dracula*, *Mrs. Brown's Boys*, *Wild at Heart*, *Toast of London*, *Blandings* and *Hattie*. Mr. Bathurst is frequently heard on the radio and audiobooks. His reading of Louise Penny's *The Nature of the Beast* won an Anthony Award and was nominated for an Audie in 2016.



SARAH CHALCROFT

(*Ghost/Free Newspaper Woman/Ensemble*) makes her Chicago Shakespeare Theater debut. Other Chicago credits include: *A Christmas Carol* (Goodman Theatre); *Scenes from an Execution* (Runcible Theatre Company); *Our New Girl* and *The Dream of the Burning Boy* (Profiles Theatre). Ms. Chalcroft's UK credits include: *Purgatorio* (The Chocolate Factory); *4:48 Psychosis* (StoneCrabs); *Hedda Gabler* (Theatre Babel); *Transmissions* (Birmingham Repertory Theatre); *Love's Labour's Lost*, *Twelfth Night*, *Hamlet*, *As You Like It* (British Touring Shakespeare); *Queen Margaret*, *The Merchant of Venice*, *King Lear*, *Henry V*, *Much Ado About Nothing*, *Measure for Measure*, *The Tempest*, *As You Like It* (Bard in the Botanicals); and *Vivienne Grout's*

Adventure In Another Metropolis (sparkleDark Theatre). She also appeared in *Taggart* for Scottish Television. Ms. Chalcroft is co-artistic director of Runcible Theatre Company. She received her BA in theatre from De Montfort University, UK.



JORDAN DEAN

(*William*) makes his Chicago debut at Chicago Shakespeare Theater. Broadway credits include: *American Psycho*, *Cat on a Hot Tin Roof*, *Mamma Mia!* and *Cymbeline*.

Off-Broadway credits include: *Shows for Days*, *The New Century* (Lincoln Center Theatre); *Pump Boys and Dinettes* (New York City Center); *Macbeth* (Manchester International Festival/Park Ave Armory); *A Midsummer Night's Dream* (Classic Stage Company); *The Corn Is Green* (Williamstown Theatre Festival); and *As You Like It* (The Public Theatre). Regional credits include *The Heart of Robin Hood* (American Repertory Theater) and *Romeo and Juliet* (Actors Theater of Louisville). Film credits include: *Not Fade Away*, *Thanks for Sharing*, *Burning Blue*, *Virgin Alexander*, *Jersey Girls* and *Our Little Happiness*. Television credits include: *Z: The Beginning*, *High Maintenance*, *The Mysteries of Laura*, *Royal Pains*, *Show Me a Hero*, *Forever*, *Law & Order: SVU*, *Law & Order: Criminal Intent* and *Law & Order*. Mr. Dean received his BFA from Carnegie Mellon University.



AMANDA DRINKALL

(*Catherine*) makes her Chicago Shakespeare Theater debut. Other Chicago credits include: *Mary Page Marlowe* (Steppenwolf Theatre Company); *Venus in Fur*, *Measure for Measure* (Goodman Theatre); *White Guy on the Bus*, *Funnyman* (Northlight Theatre); *Dutchman* (American Blues Theatre); *Last Train to Nibroc* (Haven Theatre-Jeff Award, Best Actress); *Rest* (Victory Gardens Theater); *Pygmalion* (Oak Park Festival Theatre); *Great Expectations* (Strawdog Theatre Company); *Pride and Prejudice* (Lifeline Theatre); *hamlet is dead, no gravity*, *The Skriker*, *Brand*, *The Love of the Nightingale*, *Pullman*, *WA* (Red Tape Theatre); and sixteen shows with The Back

Room Shakespeare Project, including *Othello* (Desdemona), *As You Like It* (Celia) and *Romeo and Juliet* (Tybalt). Regional credits include productions with North Carolina and Michigan Shakespeare Festivals. Film credits include *The View from Tall*, which premiered at the LA Film Festival. Television credits include *Chicago Med* and the pilot episode of NBC's web series *Bobby & Iza*. Ms. Drinkall holds a BFA from the University of Illinois at Urbana-Champaign.



SEAN FORTUNATO

(*Tristan Evans*) returns to Chicago Shakespeare Theater, where he has appeared in over twenty productions, including: *Pericles*, *Cyrano de Bergerac*, *The School for Lies*, *Sunday in the Park with George* and *Timon of Athens*. Other Chicago credits include: *Death of a Streetcar Named Virginia Woolf*, *The Diary of Anne Frank*, *Hedda Gabler*, *The Real Thing*, *Travels with My Aunt*, *Rosencrantz and Guildenstern Are Dead* (Writers Theatre); *2666*, *Measure for Measure* (Goodman Theatre); *M. Butterfly* (Court Theatre); and productions with Northlight Theatre, Theatre at the Center, TimeLine Theatre, Drury Lane Theatre, Marriott Theatre, Remy Bumppo Theatre Company and About Face Theatre. Regional credits include productions with: The Old Globe, Intiman Theatre, The Duke on 42nd Street and twelve seasons with Peninsula Players, where he played George in *Sunday in the Park with George*. Film and television credits include *The Merry Gentleman* directed by Michael Keaton and *Chicago P.D.* Mr. Fortunato has received five Joseph Jefferson Award nominations and an After Dark Award. He will also be seen at CST this season as Joseph in *The Book of Joseph*.



RAE GRAY

(*Jess Edwards*) makes her Chicago Shakespeare Theater debut. Other Chicago credits include: *Slowgirl*, *The Book Thief*, *Domesticated*, *Wedding Band* (Steppenwolf Theatre Company); *The Little Foxes*, *A Christmas Carol* (Goodman Theatre); *The Real Thing* (Writers Theatre); *Circle Mirror Transformation* (Victory Gardens Theater); *The North China Lover* (Lookingglass Theatre Company); *Sunday in the Park with George* (Ravinia Festival); *Inherit the Wind* (Northlight Theatre); *The Crucible*, *Cry of*

Players (TimeLine Theatre); *Oliver*, *State Fair* (Marriott Theatre); and *Meet Me in St. Louis* (Drury Lane Theatre). Ms. Gray's Broadway credits include *The Real Thing* (Roundabout Theatre Company). Her regional credits include *Slowgirl* (Geffen Playhouse). Film and television credits include: *Grace and Frankie*, *Boardwalk Empire*, *CSI: Cyber*, *Shameless*, *Chicago P.D.*, *Chicago Fire*, *Betrayal*, *Adventure Time*, *Slice* and *What's the Point?* Ms. Gray is a graduate of the University of Chicago.



LAWRENCE GRIMM

(*Sir Gordon/Clive/Speaker of the House/ Ensemble*) returns to Chicago Shakespeare Theater, where he appeared in *The Tempest*. 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); *2666* (Goodman Theatre); *The Upstairs Concierge* (Goodman Theatre, New Stages); *My Name Is Asher Lev* (TimeLine Theatre); *In the Next Room (or The Vibrator Play)* (Victory Gardens Theater); *Maple and Vine*, *Welcome Home Jenny Sutter* (Next Theatre Company); *Orlando* (Court Theatre); *The Brothers Karamazov*, *1984*, *The Naked King* (Lookingglass Theatre Company); *I Never Sang for My Father*, *Wolf Lullaby* (Steppenwolf Theatre Company); *Apocalyptic Butterflies*, *Sketchbook* (Collaboration Theatre Company); and *The Glass Menagerie* (Raven Theatre-Jeff Award). Film credits include: *Kingfisher*, *Welcome to Me*, *Perfect Manhattan* and *Cicero in Winter*. Television credits include *Chicago Med* and *Chicago P.D.* (NBC). Mr. Grimm received his BA from Kenyon College and M.Ed from DePaul University. He has trained with the National Shakespeare Conservatory.



JEN JOHANSEN

(*Sarah/TV Producer/ Ensemble*) makes her Chicago debut at Chicago Shakespeare Theater. Her regional credits include: *The Mousetrap*, *The Game's Afoot*, *The Syringa Tree*, *Macbeth*, *A Midsummer Night's Dream*, *Twelfth Night*, *Julius Caesar*, *A Christmas Carol* (Indiana Repertory Theatre); *On Clover Road*, *Mr. Burns: a post-electric play*, *Vanya and Sonia*

and *Masha and Spike* (Phoenix Theatre); *Time Stands Still* (Ensemble Theatre Cincinnati); *God of Carnage, Romeo and Juliet* (The Human Race Theatre Company); and *The Ladies Man* (Geva Theatre Center). Television credits include *Chicago Fire* (NBC). Ms. Johansen studied at Hanover College and the Royal Academy of Dramatic Art, and with the SITI Company.



DAVID LIVELY

(Mark Stevens) returns to Chicago Shakespeare Theater, where his credits include: *Othello, King Lear, Henry VIII, Henry V, Julius Caesar, Timon of Athens, The Madness of*

George III, Romeo and Juliet (2005, 2010) *Macbeth, Amadeus, Henry IV in Henry IV Parts 1 and 2* (at CST and at the Royal Shakespeare Company, Stratford-upon-Avon), *Much Ado About Nothing*, and *A Midsummer Night's Dream*, among others. Other Chicago credits include: *Carousel* (Lyric Opera of Chicago); *October Sky, White Christmas, My Fair Lady, Beauty and the Beast, 1776* (Marriott Theatre); *Cabaret, 1776, Camelot, Anything Goes, My Fair Lady, The Foreigner* (Drury Lane Theatre); and *Hay Fever* (Court Theatre). Mr. Lively's regional credits include the national tour of *Twelve Angry Men* (Roundabout Theatre Company), and productions with: Asolo Repertory Theatre, Milwaukee Repertory Theater, Indiana Repertory Theatre, Virginia Stage Company, Geva Theatre and The Kennedy Center. Television credits include: *Empire, The Chicago Code, Prison Break* (FOX); *What About Joan, Cupid* (ABC); and *George Washington* (CBS). Film credits include *The Opera Lover* and *Contagion*.



GRANT NIEZGODSKI

(Terry/Nick/Ensemble) makes his Chicago Shakespeare Theater debut. Other Chicago credits include: *This* (u/s Windy City Playhouse); *Father of the Bride* and *The Odd Couple* (Oil Lamp Theater). His regional credits include *Cyrano de Bergerac* (Cincinnati Shakespeare Company); *Much Ado About Nothing* and *The Matchmaker* (Indiana Festival Theatre). Mr. Niezgodski received his BA in theatre from Indiana University.



JEFF PARKER

(Roberts/Archbishop of Canterbury/Ensemble) returns to Chicago Shakespeare Theater, where his credits include: *As You Like It, Cymbeline* and *Timon of Athens*.

Recent Chicago credits include *Wonderful Town* directed by Mary Zimmerman (Goodman Theatre); *Discord and Mothers and Sons* (Northlight Theatre). Other Chicago credits include: *Objects in the Mirror, Camino Real, Bounce, Turn of the Century, Floyd Collins, The House of Martin Guerre* (Goodman Theatre); *The Secret Garden* (Court Theatre); *Samsara* (Victory Gardens Theater); *The Brother/Sister Plays* (Steppenwolf Theatre Company); *Days Like Today, Isaac's Eye* (Writers Theatre); and *Nine* (Porchlight Music Theatre, Jeff Nomination). Regional credits include: *Candide* (Huntington Theatre Company); *My Fair Lady* (Asolo Repertory Theatre); *1776* (A.C.T.); *Boy Gets Girl* (Manhattan Theatre Club); *The American in Me* (Magic Theatre); and *Winesburg, Ohio* (Kansas City Repertory Theatre). Television credits include: *Chicago P.D., Love Is a Four Letter Word, Prison Break* and *Early Edition*. Mr. Parker received his BFA in acting from the University of Southern California. www.jeffparkeractor.tumblr.com



SAM PEARSON

(Sir Michael/Couttsey/Ensemble) makes his Chicago debut at Chicago Shakespeare Theater. Touring credits include Richard in *Richard III* and *The*

Comedy of Errors (Montana Shakespeare in the Parks). Regional credits include: *A Christmas Carol, The Home Place, The Sunshine Boys* (Guthrie Theater); *Of Mice and Men, Good People, The Red Box* (Park Square Theatre); *Courting Harry* (History Theatre); and *Love and Information* (Frank Theatre). Television credits include *In an Instant* (ABC). Mr. Pearson received his BFA in acting from the University of Minnesota/Guthrie Theater Actor Training Program. He will return to CST this spring for *Short Shakespeare! Romeo and Juliet*.



TYRONE PHILLIPS

(Ensemble) makes his Chicago Shakespeare Theater debut. He is the founding artistic director of Definition Theatre Company and former artistic assistant at

Writers Theatre. Chicago acting credits include: *A Doll's House, Genesis, The Brothers' Size* (Definition Theatre Company); *George Orwell's 1984* (Steppenwolf Theatre Company); *Stick Fly* (Windy City Playhouse); and *Saturday Night/Sunday Morning* (Prologue Theatre Company at the Steppenwolf Garage). Regional credits include: *Assassins, A Christmas Carol, A Raisin in the Sun, The Mountaintop* (understudy) and *Clybourne Park* (understudy) (Milwaukee Repertory Theatre). Film and television credits include *Boss, Chicago Justice, Divergent, Gimmick, Fare Thee Well* and the DiGiorno's "Don't Settle" commercial. Mr. Phillips studied at Shakespeare's Globe and was an emerging professional resident at the Milwaukee Repertory Theatre. Named one of *Chicago Tribune's* "Hot New Faces of 2015," he received his BFA in acting from the University of Illinois Urbana-Champaign.



KATE SKINNER

(Camilla) makes her Chicago Shakespeare Theater debut. Born in Chicago, her credits here include *Doubt* and *Agnes of God* (American Theatre Company). Broadway

credits include *The Graduate* and *Uncle Vanya*. Off-Broadway credits include: *Tennessee Williams' 1982* (WalkerSpace); *Honey Brown Eyes, The Mapmaker's Sorrow* (Clurman Theatre); and *Ashes to Ashes* (Roundabout Theatre Company). National tours include *The Graduate* and *Lend Me a Tenor*. Her most recent regional credits include: *Henry IV, Parts 1 & 2, The Alchemist* (Shakespeare Theatre Company); *All My Sons* (Swine Palace); *Noises Off* (Denver Center Theatre); *Rabbit Hole* (Cleveland PlayHouse); *Uncle Vanya* (Bard SummerScape); *Who's Afraid of Virginia Woolf?* (Syracuse Stage); *The Royal Family* (Arena Stage); and *Ah, Wilderness!* (Guthrie Theater). Her film and television credits include: *Down the Shore, Mona Lisa Smile, The Rage: Carrie 2, The Affair, Unforgettable, Blue Bloods* and all versions of *Law & Order* numerous times.



MEGAN STORTI

(Ensemble) returns to Chicago Shakespeare Theater, where she appeared in *As You Like It*. Other Chicago credits include: *The Liar* (Writers Theatre); *The Woman in*

White, The City & The City (Lifeline Theatre); *A Christmas Carol* (Metropolis Performing Arts Centre); and *Marat/Sade* (The Right Brain Project). Regional credits include productions with: The Old Globe, Shakespeare Festival St. Louis, Illinois Shakespeare Festival, Putnam County Playhouse and Phoenix Theatre. Ms. Storti received her BFA in acting from Illinois State University and an MFA in theatre arts from The Old Globe/University of San Diego Graduate Acting Program.



DEMETRIOS TROY

(Paul/Spencer/Ensemble) returns to Chicago Shakespeare Theater, where his credits include: *Henry V, Julius Caesar, Timon of Athens, Richard III* and *Short Shakespeare!*

Romeo and Juliet. Other Chicago credits include: *2666, The Happiest Song Plays Last, A Christmas Carol, The Seagull, The Good Negro* (Goodman Theatre); *The Wheel* (Steppenwolf Theatre Company); *Treasure Island* (Lookingglass Theatre Company/Berkeley Repertory Theatre); *Inana, Blood and Gifts, Danny Casolaro Died For You* (TimeLine Theatre); *Never the Sinner* (Victory Gardens Theater); *Welcome Yule, Beyond the Score* productions of *Haydn, Beethoven, Schoenberg* and *The Soldier's Tale* (Chicago Symphony Orchestra); *Working* (Broadway Playhouse); and *Awake and Sing* (Northlight Theatre). Regional credits include: *Julius Caesar, A Midsummer Night's Dream* (Door Shakespeare); *The Boys Next Door* (Syracuse Stage); *Julius Caesar* (Utah Shakespeare Festival); *King Lear, The Merry Wives of Windsor* (Riverside Shakespeare); *King Lear* and *Tartuffe* (Milwaukee Repertory Theater). Film and television credits include: *Chicago Fire, Mob Doctor, The King, Two Thieves* and *Jobless*. Mr. Troy holds a BA from DePaul University/Barat College and an MFA from the University of South Carolina. He is an artistic associate at TimeLine Theatre.

**JONATHAN WEIR**

(*James Reiss/Ensemble*) returns to Chicago Shakespeare Theater, where his credits include Malvolio in the Chicago Shakespeare in the Parks production of *Twelfth*

Night and The Emperor's New Clothes. Other Chicago credits include: *2666*, *Candide*, *The Visit*, *A Christmas Carol* (Goodman Theatre); *The Merry Widow* (Lyric Opera of Chicago); *Days Like Today*, *A Little Night Music*, *The Liar*, *Arms and the Man*, *Misalliance*, *Doctor's Dilemma* (Writers Theatre); *Stepping Out* (Steppenwolf Theatre Company); *Billy Elliot*, *Camelot*, *Ragtime*, *The Most Happy Fella* (Drury Lane Theatre); *The First and Grand Hotel* (Marriott Theatre). Broadway credits include Disney's *The Lion King* (Minskoff Theatre). National tours include *Jersey Boys* and *The Lion King*. Regional credits include: *Man of La Mancha* (Montana Shakespeare/Intermountain Opera); *Richard III* (Notre Dame Shakespeare); *Candide* (Shakespeare Theatre Company); and *My Fair Lady* (Skylight Opera Theatre). Mr. Weir is an adjunct professor in the Department of Fine and Performing Arts at Loyola University Chicago.

**ALEC MANLEY WILSON**

(*Prince Harry/Fight Captain*) makes his Chicago debut at Chicago Shakespeare Theater. Regional credits include: *The Tempest*, *The Light Princess*

(American Repertory Theater); *Othello*, *Design for Living* (Artists Repertory Theatre); *King Lear* (Portland Actors Ensemble); *The Art of Racing in the Rain*, *Owen Meany's Christmas Pageant* (Book-It Repertory Theatre); *Pterodactyls* (Theatre Vertigo); *Biloxi Blues* (Profile Theatre); and *A Midsummer Night's Dream* (Original Practice Shakespeare). Film credits include *Shared Rooms* and *Nothing Against Life*. Television credits include: *Modern Family* (ABC); *Great News* (NBC); and *Broad City* (Comedy Central). Mr. Wilson received his BFA from Western Oregon University, and his MFA from the A.R.T./MXAT Institute at Harvard University.

**MIKE BARTLETT**

(*Playwright*) is currently associate playwright at Paines Plough. In 2011 he was writer-in-residence at the National Theatre, and in 2007 he was Pearson Playwright in

Residence at The Royal Court Theatre. His play *Love, Love, Love* won Best New Play in the 2011 Theatre Awards UK, and his play *Cock* won an Olivier Award in 2010 for Outstanding Achievement in an Affiliate Theatre. He won the Writer's Guild Tinniswood and Imison prizes for *Not Talking* and the Old Vic New Voices Awards for *Artefacts*. Theater credits include: *Love, Love, Love*, *13* (National Theatre), *Decade* (co-writer), *Earthquakes in London*, *Cock*, *Contractions*, *Artefacts* and *My Child*. Radio credits on the BBC include: "The Core," "Heart," "Liam," "The Steps," "Love Contract," "Not Talking" and "The Family Man." Screen credits include *Earthquakes in London* and *Hometown*. Directing credits include *Honest* by D.C. Moore. He is currently under commission from Headlong Theatre, Liverpool Everyman and Playhouse, Hampstead Theatre and The Royal Court Theatre.

**GARY GRIFFIN** (*Director/*

Associate Artistic Director) has directed more than twenty productions at Chicago Shakespeare Theater, including: *Road Show*, *Gypsy*, *Sunday in the*

Park with George, *Follies*, *As You Like It*, *Private Lives*, *Amadeus*, *Passion*, *A Flea in Her Ear*, *A Little Night Music*, *Pacific Overtures*, *The Herbal Bed* and the Short Shakespeare! productions of *A Midsummer Night's Dream* and *Romeo and Juliet*. Recent Chicago credits include *Hand to God* and *Never the Sinner* (Victory Gardens). His Broadway credits include: *Honeymoon in Vegas*, *The Apple Tree*, and *The Color Purple*. Off-Broadway directing credits include: seven productions for New York City Center *Encores!*, *Saved*, *Beautiful Thing*, and *Parade* in concert (Lincoln Center). Mr. Griffin has spent seven seasons at the Stratford Festival of Canada, where his credits include: *West Side Story*, *Camelot* and *Antony and Cleopatra*. At the Lyric Opera his credits include: *The Merry Widow*, *The Mikado* and *Oklahoma*. Recent regional credits include: *Road Show*

(Signature Theatre); *Fiddler on the Roof*, *Into the Woods* (Muny, St Louis); and *Moonshine* (Dallas Theater Center). This spring he will direct *Parade* at Writers Theater. Mr. Griffin has won ten Joseph Jefferson Awards for Directing.

SCOTT DAVIS (*Scenic Designer*) has designed over twenty productions for Chicago Shakespeare Theater, where his credits include: *Tug of War*; *Foreign Fire* and *Civil Strife*; *A Q Brothers' Christmas Carol*, *Ride the Cyclone*, *The Little Mermaid*, *Pericles*, *Seussical*, *Road Show*, *Shrek the Musical*, *Othello*; *The Remix* (CST, London, Germany, Edinburgh, South Korea, Sydney, Poland, Melbourne, Dubai, Abu Dhabi, Auckland), *Cadre* (CST, South Africa, Edinburgh, Vancouver), *Beauty and the Beast*, *Murder for Two* and *Short Shakespeare!* productions of *Twelfth Night*, *A Midsummer Night's Dream*, *Romeo and Juliet* and *Macbeth*. Other Chicago credits include productions with: Goodman Theatre, Court Theatre, Paramount Theater, Steppenwolf Garage, Victory Gardens Theater, Drury Lane Theatre, Northlight Theatre and Windy City Playhouse. Off-Broadway credits include *Ride the Cyclone* (MCC Theater) and *Othello*: *The Remix* (Westside Theater). Regional credits include productions with: Signature Theatre, Children's Theater Company, Utah Shakespeare Festival, Milwaukee Repertory Theater, Asolo Repertory Theatre, Walnut Street Theater, Clarice Smith Performing Arts Center and Dallas Theater Center. He is co-founder of the Chicago-based design firm Aether and Nyx. Mr. Davis received his MFA from Northwestern University and serves as adjunct faculty at Columbia College Chicago. www.scottadamdavis.com

MARA BLUMENFELD (*Costume Designer*) returns to Chicago Shakespeare Theater for her eleventh production, where her credits include: *Road Show*, *Sunday in the Park with George* (2002, 2012), *A Midsummer Night's Dream*, *As You Like It*, *A Flea in Her Ear* (Jeff Award), *A Little Night Music*, *Pacific Overtures* and *Short Shakespeare!* productions of *Romeo and Juliet* (2003) and *A Midsummer Night's Dream* (2001-2003). Other Chicago credits include productions with: Goodman Theatre, Steppenwolf Theatre Company, Court Theatre and Lookingglass Theatre Company (ensemble member). Her New York credits include: *Metamorphoses* (Circle in the Square, Second Stage); *The Glorious*

Ones (Lincoln Center); *The Notebooks of Leonardo Da Vinci* (Second Stage); *Measure for Measure* (Public Theater/NYSF); and *Homebody/Kabul* (BAM). Opera credits include: *Lucia di Lammermoor*, *La Sonnambula* (Metropolitan Opera); and *The Merry Widow* (Lyric Opera of Chicago). Ms. Blumenfeld is the recipient of four Joseph Jefferson Awards, and was honored to be the 2012 recipient of the Michael Merritt Award.

PHILIP ROSENBERG (*Lighting Designer*) returns to Chicago Shakespeare Theater, where his credits include: *Othello*, *Henry V*, *Gypsy*, *Julius Caesar* (Jeff Award nomination), *The School for Lies*, *Sunday in the Park with George* (Jeff Award nomination), *Beauty and the Beast*, *A Midsummer Night's Dream*, *Elizabeth Rex*, *The Taming of the Shrew*, *Macbeth*, *Edward II*, *Amadeus* (Jeff Award nomination) and *Cymbeline* (Jeff Award nomination). Broadway credits include: *The Elephant Man*, *A Gentleman's Guide to Love and Murder* and *It's Only a Play*. Mr. Rosenberg has previously served as associate lighting designer on over thirty-five Broadway productions. Off-Broadway credits include *The Explorer's Club* and *Cactus Flower*. Regional credits include productions with: Kennedy Center, La Jolla Playhouse, Ford's Theatre, Guthrie Theater, The Old Globe, TheatreWorks, Huntington Theatre, Portland Stage Company, TACT, Barrington Stage Company, Williamstown Theatre Festival, Bay Street Theatre, Shakespeare Theatre Company, Hartford Stage, George Street Playhouse and Westport Country Playhouse.

JOEL SHIER (*Lighting Designer*) makes his Chicago Shakespeare Theater debut. Off-Broadway credits include *Fugitive Songs*. Regional theater credits include: *Road Show* (Signature Theatre); *LMNOP* (Goodspeed Musicals); *Pregnancy Pact* (Weston Playhouse); and *The Memory Show* (Barrington Stage). Other credits include *Broadway Bares* and *Gypsy* of the Year fundraisers for Broadway Cares/Equity Fights AIDS. Broadway associate design credits include: *Matilda* (Tony Award), *Ghost* (Tony Award nomination), *American Psycho* (Tony Award nomination); *Groundhog Day*, *If/Then*, *The Elephant Man*, *Finding Neverland*, *Soul Doctor* and *Godspell*.

ROB MILBURN AND MICHAEL BODEEN (*Sound Designers*) return to Chicago Shakespeare Theater, where their credits include: *A Midsummer Night's Dream*, *The Madness of George III*, *Private Lives* and

Amadeus, among others. Broadway credits include music composition and sound for: *The Miracle Worker*, *One Flew Over the Cuckoo's Nest* and *The Speed of Darkness*; music for *My Thing of Love*; and sound for: Larry David's *Fish in the Dark*, *This Is Our Youth*, *Of Mice and Men*, *Who's Afraid of Virginia Woolf*, *Superior Donuts*, reasons to be pretty, *A Year with Frog and Toad*, *King Hedley II*, *Buried Child*, *The Song of Jacob Zulu* and *The Grapes of Wrath*. Off-Broadway credits include music or sound for: *Guards at the Taj*, *Sticks and Bones*, *How I Learned to Drive*, *Inked Baby*, *After Ashley*, *The Notebooks of Leonardo da Vinci*, *Boy Gets Girl*, *Red, Space*, *Marvin's Room*; sound for: *The Spoils*, *Family Week*, reasons to be pretty, *Jitney*, *Juvenilia*, *Brundibar*, *The Pain and the Itch*; and music direction and sound for *Ruined*. Mr. Milburn and Mr. Bodeen have created music and sound at resident theaters throughout America, frequently with Steppenwolf Theatre Company, as well as internationally. www.milbomusic.com

RICHARD JARVIE (*Wig & Make-up Designer*) returns to Chicago Shakespeare Theater, where he designed wigs and make-up for the inaugural season and many of the company's productions at the Ruth Page Theatre. Mr. Jarvie spent twenty-eight years with the Lyric Opera of Chicago, including eleven as the wig master and make-up designer. Other Chicago credits include productions with: Goodman Theatre, Court Theatre, Steppenwolf Theatre Company and Drury Lane Theatre Oakbrook. Regional and international credits include productions with: the Tom Patterson Theatre, Stratford Festival, Ontario (supervisor of wigs and make-up) Guthrie Theater (wig master) Alliance Theatre and McCarter Theatre. Opera credits include productions with: Atlanta Opera, San Francisco Opera, Hawaii Opera, Chicago Opera Theatre, Opera Theatre of Saint Louis and the Spoleto Festivals of Charleston, South Carolina and Italy.

EVA BRENEMAN (*Dialect Coach*) returns to Chicago Shakespeare Theater, where her credits include: *Tug of War: Foreign Fire and Civil Strife*, *Henry V*, *The Merry Wives of Windsor*, *Elizabeth Rex* and *The Madness of George III*. Other Chicago credits include: *One Man Two Guvnors* (Court Theatre), *Arcadia* (Writers Theatre); *Chimerica* (TimeLine Theatre Company); *Blood Wedding* (Lookingglass Theatre Company); 2666 (Goodman Theatre); *A Splintered Soul* (Chicago Commercial

Collective); *In the Heat of the Night* (Shattered Globe Theatre); *The Compass* (Steppenwolf Theatre Company); and *Posh* (Steep Theatre). Regional credits include: *Death of a Salesman*, *The African Company Presents Richard III* (American Players Theatre); *A Streetcar Named Desire*, *The Island* (American Repertory Theatre); *Love's Labor's Lost* (Actors Theatre of Louisville); *Around the World in 80 Days* (Centerstage/Kansas City Repertory); and *Mamma Mia!* (National Tour and Las Vegas). Ms. Breneman is an associate artist at TimeLine Theatre Company and a production affiliate of Lookingglass Theatre Company. She received an MA from The Royal Central School of Speech and Drama and a BFA from NYU.

KATHRYN WALSH (*Verse Coach*) returns to Chicago Shakespeare Theater, where her credits include: Chicago Shakespeare in the Parks production of *Twelfth Night*, *Short Shakespeare! Twelfth Night*, *The Comedy of Errors*, *Henry VIII*, *The Feast and The Madness of George III* (assistant director). Chicago directing credits include: *Women Beware Women*, *Richard II*, *As You Like It* (Two Pence Theatre Company); *James and the Giant Peach* (Filament Theatre); *breaks & bikes* (Pavement Group); and assistant director on *Dead Man's Cell Phone*, *When the Messenger Is Hot* and the world premiere of *August: Osage County* (Steppenwolf Theatre Company). Regional credits include *The Make-Out Queen* (The Common Tongue at Ars Nova) and *Island of Slaves* (Orfeo Group). Ms. Walsh received her MFA from Northwestern University and a BA from Harvard University. She teaches and serves as program mentor in Northwestern's MFA Directing Program.

DENNIS J. CONNERS (*Production Stage Manager*) is a resident production stage manager at Chicago Shakespeare Theater, where he has stage managed over ten productions, including: *Othello*, *Ride the Cyclone*, *King Lear*, *The Little Mermaid*, *A Q Brothers' Christmas Carol* and *Othello: The Remix*. Other Chicago credits include: *Appropriate*, *Disconnect* (Victory Gardens Theater); *Freud's Last Session* (Mercury Theater, CRC Productions); *Mr. Chickee's Funny Money*, *The Houdini Box*, *Goodnight Moon* (Chicago Children's Theatre); *Ethan Frome*, *Peter Pan: A Play*, *Lookingglass Alice*, *Fedra: Queen of Haiti*, *The Arabian Nights*, *Clay* (Lookingglass Theatre Company); *What Once We Felt* (About Face Theatre); *Dangerous Beauty* and *In the Bubble* (American Music Theatre

Project). Off-Broadway credits include *Clay* (Lincoln Center Theater) and *Lookingglass Alice* (New Victory Theater). Regional credits include: *Clay* (Kirk Douglas Theatre, Kansas City Rep) and *Lookingglass Alice* (Alliance Theatre). Mr. Connors is a graduate of Northwestern University, where he has served as adjunct lecturer in stage management and currently serves as a stage management mentor.

KEVIN GREGORY DWYER (*Assistant Stage Manager*) returns to Chicago Shakespeare Theater, where his credits include *Othello* and *CPS Shakespeare! A Midsummer Night's Dream*. Other Chicago credits include: *First Look 2015: I'll Get You Back Again*, *This Is Our Youth*, *Leveling Up*, *Lord of the Flies* (Steppenwolf Theatre Company); and *Dutchman/TRANSit* (American Blues Theater). National tour credits include the first and second national tours of *The Book of Mormon*. Regional credits include: *The Two Gentlemen of Verona*, *Coriolanus* (Commonwealth Shakespeare Company); *Betrayal*, *Private Lives*, *Captors* (Huntington Theatre Company); *Shooting Star* and *The K of D* (Adirondack Theatre Festival). Mr. Dwyer received his BA in stage/production management from Emerson College.

BOB MASON (*Artistic Associate/Casting Director*) is in his seventeenth season as CST's casting director, where his credits include over one hundred productions and thirty-four plays in Shakespeare's canon. In addition to numerous productions with Barbara Gaines, other productions of note include: a host of 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 Arena Stage. Prior to casting, Mr. Mason enjoyed a 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.

NANCY PICCIONE (*New York Casting*) is the Director of Casting at Manhattan Theatre Club. Broadway credits include *Heisenberg*, *The Father*, *Venus in Fur*, *Wit*, *Time Stands Still*, *Top Girls*, *Shining City*, *The Assembled Parties*, *Outside Mullingar*, *Casa Valentina*

and *Constellations*. She cast the original productions of *Proof* and *The Tale of the Allergist's Wife* on Broadway and Off-Broadway as well as their National Tours. Off-Broadway credits include *Incognito*, *The Explorers Club*, *Choir Boy*, *The Whipping Man*, *Ruined*, *Equivocation*, *The World of Extreme Happiness* and *Of Good Stock*. Prior to working at Manhattan Theatre Club, she was a member of the casting staff at the New York Shakespeare Festival for ten years, where she worked on Shakespeare in the Park and numerous productions at the Public Theatre. She cast the American actors for the first two seasons of the *Bridge Project*, produced by BAM and the Old Vic London. She is a graduate of the Yale School of Drama, and a member of the Casting Society of America.

AMY BALL (*London Casting*) is head of casting at the Royal Court Theatre in London, where she casts all productions for the theater upstairs and downstairs. Recent productions include: *Hangmen*, *Cyprus Avenue*, *X*, *Linda*, *Liberian Girl*, *The Twits*, *Violence and Son* and *How to Hold Your Breath*. Previous productions at the Royal Court include: *Constellations*, *Jumpy*, *Posh*, *The River*; *Love and Information*, *In Basildon*, *Love, Love, Love*, *Choir Boy*, *Chicken Soup with Barley* and *Jerusalem*.

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, including: the upcoming world premiere *The Book of Joseph*, *Ride the Cyclone* (CST, MCC); *Othello: The Remix* (Chicago, London, Germany, Edinburgh, South Korea, Sydney, Poland, Melbourne, Dubai, Abu Dhabi, Auckland, National Alliance for Musical Theatre's Festival of New Musicals 2015, Off-Broadway); *Sense and Sensibility* (CST, The Old Globe); *Cadre* (co-director) (CST, Johannesburg, Grahamstown, Edinburgh, Vancouver); *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* (at CST, followed by New York and 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 past president of the board of the National Alliance for Musical Theatre.



BARBARA GAINES
(Artistic Director/
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Marilynn Thoma
Endowed Chair) founded
Chicago Shakespeare
Theater, where she has
directed nearly 50
productions of Shakespeare 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). Ms. Gaines has
directed at the Royal Shakespeare
Company in Stratford-upon-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
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serves on The Globe Council
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CRISS HENDERSON
(Executive Director)
Chicago Shakespeare
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director, has produced
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seasons, and developed
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legacy, Shakespeare 400 Chicago. Under
his leadership, CST has become one of the
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Award for Outstanding Regional Theatre,
as well as multiple Laurence Olivier and
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the 2013 Cultural Innovation Award from
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serves as president of the Producers'
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Stuart Sherman, who contributes this essay, is a Professor of English at Fordham University and the author of *Telling Time: Clocks, Diaries, and English Diurnal Form, 1660–1785*.

Families, writes the terrific critic Felicity Rosslyn, are the one phenomenon “on which we all experts.” That’s why plays so often center on them. For all of us, the familial is so familiar—with its tussles, terrors, tenderness—that the playwright can start from there and take us anywhere.

In *King Charles III*, Mike Bartlett shows us a family we both know and don’t know: the British Royals. And in the zone between our copious, almost ineluctable knowing (all that coverage, all that publicity, all that gossip) and our not knowing (this family’s famous self-containment, its aspirationally tight but intermittently unraveling control of its narratives), Bartlett has concocted something wonderful.

Wonderful in part because it is so Shakespearean. Shakespeare’s core trick, in his history plays and elsewhere, derives from his understanding of how inextricably the shape of family and the fate of country can be enmeshed. In crookback Richard’s feelings toward his parents and his brothers, in Prince Hal’s toward his father, in Hamlet’s toward his father, mother and uncle, can lie the destiny, for generations, of all the families who make up the nation. Within our own more ordinary families, the tensions often feel epic, cataclysmic overwhelming. Shakespeare’s plays often lend credence to that commonplace emotional conviction. They refigure it as historic truth.

In *King Charles III*, Bartlett plays a comparable game up close. We are after all contemporaries of these royal figures; we’ve each absorbed, whether deliberately or not, some sense of the complex crossplay at work among the aging Prince, his dead Princess, his half-orphaned heirs,



their stoic stepmother and their varied consorts: William’s wife; Harry’s girlfriends. Bartlett offers us, as Shakespeare offered his first audiences, the tantalizing pleasures of an unveiling—the sense that we are witnessing, as spectators, scenes of family life about which till now we could only speculate.

Bartlett offers us, as Shakespeare offered his first audiences, the tantalizing pleasures of an unveiling

Bartlett’s game seems differently timed, as signaled by the quietly surprising Roman numeral in the show’s title, and in the subtitle that has sometimes followed that *III*: “A Future History Play.” Shakespeare wrote almost invariably of the past; in his time it was effectually illegal to represent present royalty on the stage. Bartlett, by contrast, begins with the funeral of Queen Elizabeth II, the longest-ruling monarch in England’s history. What we watch, then, is not the now, but an indefinite, perhaps imminent, next. By this trick of timing, Bartlett playfully compounds the sense of uncertainty intrinsic to celebrity in general. We have long guessed at who these people are, what they’re like. We’re now invited to guess at what may happen to them, what they may do with and to each other.

In truth, though, Bartlett’s and Shakespeare’s time games overlap. Both playwrights orchestrate for their audiences a kind of time travel: where Bartlett projects the present into the near(ish) future, Shakespeare liked to palimpsest the past onto the pressing present. But Bartlett finds one further way to traffic in time’s suppleness: he builds the play around new shifts in media, which produce new shifts in timing, from the daily newspaper to the instantaneous text or Tweet. The plot pivots on a question about the press: should the government, in order to protect its citizens’ privacy, restrict the freedom of the media to purvey communications originally private or photographs clandestinely captured—hacked phone texts of a teenaged murder victim; scandalous photos of a private party? The Prime Minister and Parliament say yes; King Charles, despite the press’s lifelong incursions into his private life (amorous phone calls included), says no. Soon enough, the dispute opens new fault lines within the Royal Family. ►►



As well it might. Even in ordinary families these days, the rapid-fire permutations of our media can function as a kind of time travel: children and grandchildren, ever literate in the chimeric operations of the latest apps, can strike their more bewildered forebears as living already in some future epoch, and on another planet. By setting his whole play to the iambic music of Shakespearean verse, Bartlett contrives to stretch this sense of time travel across centuries, as we hear the characters discuss the newest technologies in the oldest English rhythms we know.

By setting his whole play to the iambic music of Shakespearean verse, Bartlett contrives to stretch this sense of time travel across centuries, as we hear the characters discuss the newest technologies in the oldest English rhythms we know.

What's at stake, Bartlett implies throughout, is our human knowledge, of ourselves and others. At one point in *Richard II*, the Shakespeare play from which Bartlett took his fullest template, the titular king is asked whether he is willing to resign his crown, and answers in words of agonized ambivalence: "Ay, no. No, ay." On the page those syllables read merely as oscillating yeas and nays. But on the stage, they sound out another, darker possibility: "I know no I." I no longer know myself.

Bartlett echoes this dark possibility in his play's whole design. King Charles, his younger son Prince Harry, and Harry's girlfriend Jess, victims of the media, strive mightily and precariously

to know themselves. ("What am I?" Charles asks repeatedly; his several soliloquies track his efforts to find out.) Kate and William (her at times eager, at times reluctant pupil), masters of the new media, seek instead by ingenious means to promote themselves. From the contrast between self-knowledge and self-promotion, Bartlett weaves the play's key struggle. Both in families and in a wider world ever more imbued with morphing media and novel tactics for deploying them, "I know no I" may prove the most haunting, and most accurate, proposition of all. ■

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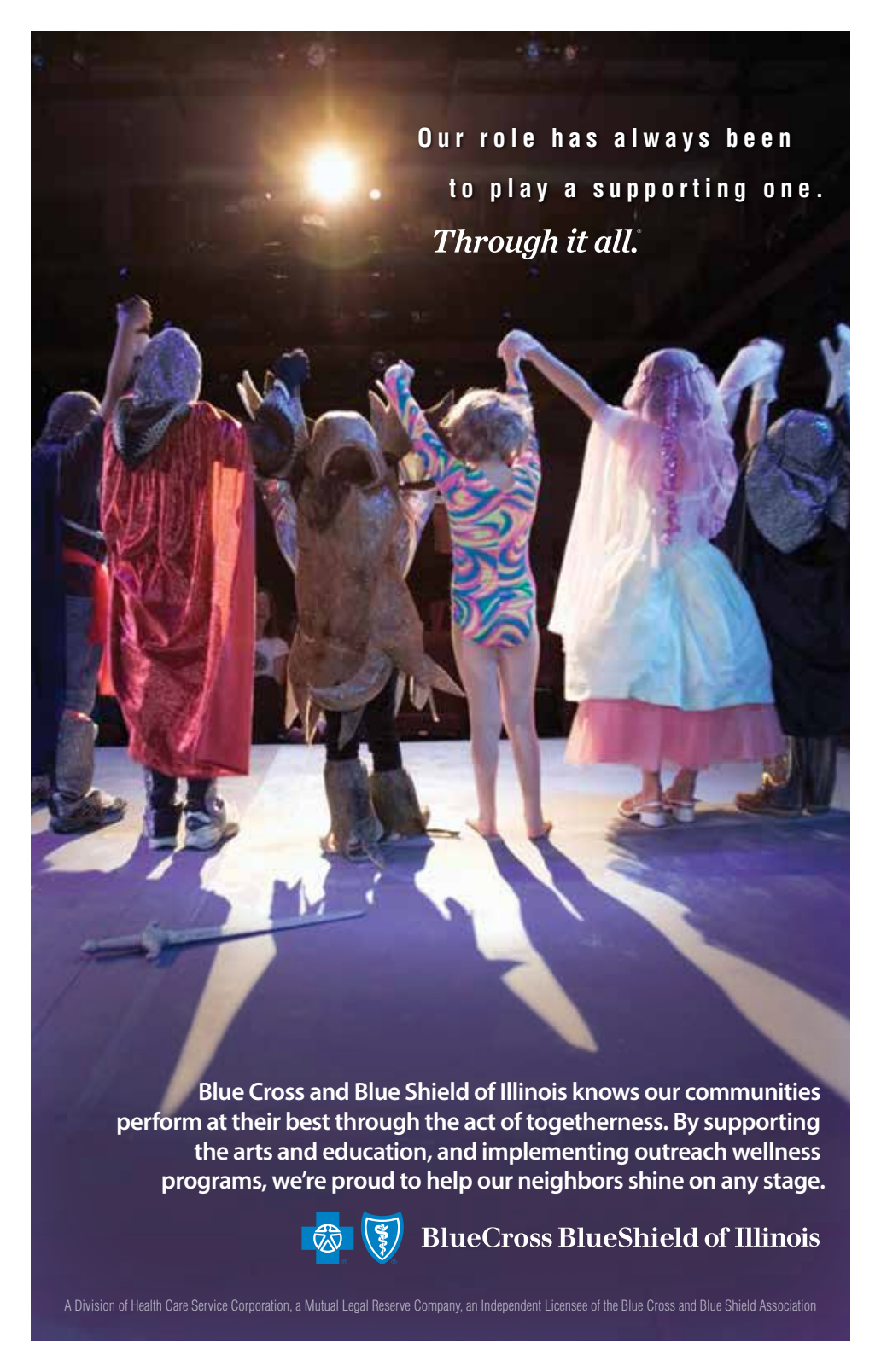
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