

In Verona, the Montagues and Capulets have been enemies for longer than anyone can remember. The Prince decrees: any further violence between these two proud families will be answered by a sentence of death. Still, life in Verona goes on. For sport, the young Montagues decide to crash Lord Capulet's party. Romeo, Montague's son, sees Capulet's daughter Juliet there, and the two fall in love. The next morning, Friar Laurence consents to wed the young couple later that day in the hope that this marriage might at last end their families' discord.

His secret marriage vows made with Juliet, Romeo is confronted in the street by her cousin Tybalt, enraged by the Montagues' intrusion the night before. Romeo refuses to engage in a fight, but his friend Mercutio steps in to accept Tybalt's challenge. As Romeo attempts to break the two apart, Tybalt stabs Mercutio with a fatal blow. In a blind fury, Romeo turns on his new kinsman, murdering him.

The Capulets demand Romeo's death; the Prince chooses instead to banish the young Montague from Verona. Early the next morning—and just moments after Romeo steals away—Lady Capulet enters her daughter's bedroom to bring news: Juliet's marriage to Paris is all arranged. Juliet begs her parents to reconsider, but her pleas are met with rage. After her Nurse advises that she simply forget about her first husband, Juliet turns to the Friar for counsel. His plan is a desperate one: she must drink a potion that will induce a deathlike trance; once her body is laid in the Capulets' tomb, he will send word to Romeo to rescue her there and return with her to Mantua until their two families can be reconciled.

But the Friar's letter never reaches Mantua, and Romeo instead hears that Juliet is dead. Armed with poison, he returns to Verona and the Capulets' tomb, where he is confronted by Paris. Not recognizing his assailant, Romeo kills him. Then, taking the poison, Romeo dies beside Juliet, moments before the Friar finds them. Juliet awakens and, seeing her husband's corpse, refuses to leave when they hear voices close at hand. Left alone there by Friar Laurence, she takes her life. Entering the tomb and discovering the carnage it holds, the Montagues and Capulets vow at last to end their families' hatred.

Cover: Emma Ladji and Nate Santana; This page: Emma Ladji, photos by Michael Brosilow

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Scenic Design

Costume Design MIEKA VAN DER PLOEG

Lighting Design GREG HOFMANN

COURTNEY O'NEILL

Wig and Make-up Design

Fight Choreography

Choreography

Sound Design MIKHAIL FIKSEL RICHARD JARVIE

MATT HAWKINS

STEPHANIE PAUL

Verse Coach KATHRYN WALSH Casting

BOB MASON

Stage Manager **DENNIS J. CONNERS\*** 

adapted and directed by MARTI LYONS

### CAST The House of Montague

## EMMA LADJI

JULIET LADY CAPULET (through March 31) LADY CAPULET (beginning April 3)

LORD CAPULET NURSE

(through April 7) NURSE (beginning April 10)

**TYBALT** PETER

PATRESE D. McCLAIN\* TIM DECKER\*

KAREN JANES WODITSCH\*

LILY MOJEKWU\*

PARIS **COLLEEN MADDEN\*** 

SAM PEARSON PETER SIPLA

**ELIZABETH LAIDLAW\* BRIAN GREY\*** PRINCE **MERCUTIO** ANDREW SAENZ

NATE SANTANA ANDREA SAN MIGUEL

CAGE SEBASTIAN PIERRE

DEMETRIOS TROY FRIAR LAURENCE **BRIAN GREY\*** FRIAR JOHN

ROMEO

BENVOLIO

BALTHAZAR

**ELIZABETH LAIDLAW\*** 

Understudies never substitute for listed players unless a specific announcement is made at the time of the performance: Echaka Agba for Lady Capulet; Jack DeCesare for Romeo; Elizabeth Dowling for Nurse, Prince/Apothecary; Ayssette Muñoz for Juliet, APOTHECARY Benvolio; Cage Sebastian Pierre for Paris; Eric Schabla for Mercutio/Friar John, Peter; Peter Sipla for Friar Laurence; Trevor Strahan for Tybalt, Balthazar; and Philip Winston for Lord Capulet.

\* denotes members of Actors' Equity Association

# WILLIAM SHAKESPEARE'S ROMEGARDULIES

CAST



TIM DECKER ı<mark>let)</mark> returns to Chicago Shakespeare Theater, where he appeared in The Comedy of Errors. Other Chicago credits include: The City of Conversation (Northlight Theatre); Spill (TimeLine Theatre); Stop. Reset. (Goodman Theatre); Million Dollar Quartet (Apollo); and The People's Temple (American Theater Company). Recent film credits include Slice and Thrillride His television credits include: Empire (FOX); Chicago Fire (NBC); and Boss (STARZ). Tim grew up in Round Rock, Texas, and after deciding that he wanted to be an actor at age sixteen, he attended Baylor University, where he earned his BFA in Directing. He was in ninth grade when

Romeo and Juliet was the first Shakespeare

he studied. "I found it a little difficult to

understand," he recalls, "but I really liked

of my favorite characters from Shakespeare."

Mercutio's Queen Mab monologue—and he's one



io/Friar John) returns to Chicago Shakespeare Theater, where his credits include Othello and Pericles. Other Chicago credits include: The Wheel (Steppenwolf Theatre Company); The Oxford Roof Climber's Rebellion (Jeff Award nomination, Caffeine Theatre); This (Windy City Playhouse); Closer (Spartan Theatre Company); Mr. Chickee's Funny Money, Bud, Not Buddy, The Houdini Box (Chicago Children's Theatre); Heddatron (Sideshow Theatre Company/Steppenwolf Garage Rep); and Goodbye Cruel World (The Strange Tree Group). Television credits include Chicago Med (NBC); and A.P.B. (Fox). Brian received his MFA from the

Chicago College of Performing Arts at Roosevelt

University. Growing up in California, Brian was

first introduced to Shakespeare in sixth grade.

freshman English class—it's a long story...

By the time he got to high school, he recalls that

"my interest in Shakespeare helped me pass my



EMMA LADJI lliet) returns to Chicago Shakespeare Theater, where her credits include the Chicago Shakespeare in the Parks production of Shakespeare's Greatest Hits and Pericles. Other Chicago credits include: A Christmas Carol (Goodman Theater); A Hedda Gabler (assistant director), Mnemonic (Red Tape Theatre); and Year of the Rooster (Red Theater). She performed the original show United States of Amnesia at the New Now Festival in Amsterdam with ROOMI916, a performance collective of fellow Columbia College Chicago graduates. Current projects include Mother of Smoke (Walkabout Theater). Emma received a BA in theatre/acting with a minor in Black World Studies from Columbia College Chicago and is an ensemble member at Red Tape Theatre. First studying Romeo and Juliet as a freshman at Peoria High School, she recalls being "swept up in the romance and energy of the story." Emma loves acting Shakespeare because of the poetry of his language—"It's written to be spoken and physicalized.



**ELIZABETH LAIDLAW** othecary) returns to Chicago Shakespeare Theater, where her credits include: As You Like It, The Two Noble Kinsmen and Short Shakespeare! productions of Romeo and Juliet and Macbeth. Other Chicago credits include productions with: Steppenwolf Theatre Company, Writers Theatre, Court Theatre, Congo Square Theatre, Next Theatre, Goodman Theatre, About Face Theatre, Lifeline Theatre and many others. Regional credits include: Indiana Repertory Theatre, American Repertory Theater and the Irish Classical Theatre. Film credits include: Henry Gamble's Birthday Party, Into the Wake, Eastern College and nsion. Television credits include: The Chicago Code, Boss, Betrayal, Crisis and Chicago PD. She is the founder and artistic director of Lakeside Shakespeare Theatre. Elizabeth attended Illinois Wesleyan, where she earned her BFA, then headed to London to the Royal Academy of Dramatic Art, where she focused on performing Shakespeare. What she loves most about acting is: "to be a storyteller, guiding an audience on a journey and



**COLLEEN MADDEN** April 10) makes her Chicago debut at Chicago Shakespeare Theater. Madison and Milwaukee credits include productions with: Forward Theater, Madison Repertory Theatre, Renaissance Theatreworks, Milwaukee Repertory Theater; next season she joins Milwaukee Chamber Theater to play Sister Aloysius in Doubt. She is a Core Company Member at American Players Theatre in Spring Green, Wisconsin, and will be seen this coming season as Titania in A Midsummer Night's Dream and Beatrice in A View from the Bridge. She holds an MFA from the University of Delaware's Professional Theatre Training Program. Colleen still remembers her "PHENOMENAL" tenth-grade English teacher, "who 'made' us read Henry IV. He got me to really dig the poetry, though much of it went over my head." What she loves most about acting is, "the willingness of us all—actors and audience—to agree to pretend together for a while...so that we can re-learn something about life."



PATRESE D. McCLAIN Chicago Shakespeare Theater debut. Other Chicago credits include: Cocked (Victory Gardens); Things You Shouldn't Say Past Midnight (Windy City Playhouse); White Guy on the Bus (Northlight Theatre, Jeff nomination for Outstanding Supporting Actress); Tartuffe, Misanthrope, Spunk (Court Theatre, Jeff nomination for Outstanding Supporting Actress ). Regional credits include: Mountaintop (People's Light); Two Trains Running (GEVA Theatre Center); Romeo and Juliet, Pericles, For Colored Girls, and No Child... (The Black Rep, St. Louis Circle Theatre Award for Best Actress for No Child). Film and television credits include: Chicago Fire, Sirens and Detroit 1-8-7. After high school at St. Francis de Sales in Chicago, Patrese received a BFA from Howard University and her MFA from Pennsylvania State University. She entered Howard as a political science major-"I was going to be the first Black female president. For a high school audition, Patrese used the "Balcony Scene,' but I played both parts. Yikes."



LILY MOJEKWU

March 31) returns to (Lady Capulet through Chicago Shakespeare Theater, where she appeared in Romeo and Juliet. Other Chicago credits include: Between Riverside and Crazy (Steppenwolf Theatre Company); Objects in the Mirror (Goodman Theatre); Look, We Are Breathing (Rivendell Theatre Ensemble); and The Commons of Pensacola (Northlight Theatre). Regional credits include five seasons with Lakeside Shakespeare Theatre. Film credits include writer-director Stephen Cone's Princess Cyd and director Kyle Henry's Rogers Park. Television credits include: Mind Games (ABC), Chicago Fire (NBC) and the upcoming I Love Dick (Amazon TV). Lily studied Psychology as an undergraduate at Lake Forest College, deciding upon acting as a career after she graduated. "I'm a lover of language," she explains as she talks about Shakespeare. "The conflicts and the stories are timeless and so much fun to sink your teeth into. His plays require a different kind of preparation, but they are so well worth the work."



CAGE SEBASTIAN PIERRE

hazar/Dance Captain) makes his Chicago Shakespeare Theater debut. His most recent credits include George Murchison in A Raisin in the Sun, Thami Mbikwana in My Children! My Africa! (Park Square Theatre); and as an apprentice company member at American Players Theatre (APT). He will return to APT this ummer for his second year as a company member and journeymen. Cage is a recent graduate of the University of Minnesota/Guthrie Theater BFA Actor Training Program. He attended the High School for the Performing and Visual Arts in Houston, and decided upon a career in acting when he was eighteen. Assigned an art project on one of the characters in Romeo and Juliet when he first studied the play in high school, Cage wrote "a song about Tybalt, the Prince of Cats." When he's

not acting, his favorite hobbies are Capoeira—a

Brazilian Martial Art/Dance Form—and dancing,

including Hip-hop, House and Afro-Brazilian.



SAM PEARSON

(Tybalt) returns to Chicago Shakespeare Theater, where he appeared in King Charles III. 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) and Chicago PD. Sam received his BFA in acting from the University of Minnesota/ Guthrie Theater Actor Training Program. He attended the summer National High School Institute's "Cherubs" program on Northwestern's campus. About performing Shakespeare, Sam shares: "I love the thrill of forging bonds with material that has been around this long. No two people will have the same take on a character, scene or the play." When he's not acting, he devotes a lot of his down time to reading and to writing.



ANDREW SAENZ

(Paris) makes his Chicago Shakespeare Theater debut. Other Chicago credits include: Multitudes (Rasaka Theatre Company/Vitalist Theatre); Mosque Alert (Silk Road Rising); Love and Information (Remy Bumppo Theatre Company); Inana, Blood and Gifts (TimeLine Theatre Company); Barbecue Apocalypse (The Ruckus Theater); Exit Strategy (Jackalope Theatre); and Ithaka (InFusion Theatre Company). Film credits include the upcoming film En Algun Lugar (Iconoclast Films). Television credits include Chicago P.D. (NBC) and Sirens (USA Network). Growing up in Texas, Andrew received his BFA in performance from Baylor University. When he's not acting, Andrew is an avid runner, weight lifter, cyclist and swimmer, and he participates in races and triathlons every year. He also loves playing games with friends—especially Dungeons & Dragons whenever he can.



io/Fight Captain) returns to Chicago Shakespeare Theater, where her credits include the Chicago Shakespeare in the Parks production of Twelfth Night and Short Shakespeare! Macbeth. Regional credits include: The Ingenious Gentlemen, Don Quixote of La Mancha (Guthrie Theater Dowling Studio); The Two Gentlemen of Verona (Jungle Theater); Our Town, Company (Theater Latté Da); and A Christmas Carol (Children's Theater of Madison). Touring credits include: The Taming of the Shrew, Cyrano de Bergerac, The Two Gentlemen of Verona, The Recruiting Officer and Henry V (Montana Shakespeare in the Parks). Andrea received her BFA in acting from The University of Minnesota/Guthrie Theater BFA Actor Training Program. Her favorite hobby is "drilling, watching and choreographing stage combat." Like dance, stage combat "can be a beautiful, drama-infused, head-to-toe means of storytelling. It can be fierce and graceful. And as a woman," she adds, "I appreciate any chance to represent my power strength and the capability to defend myself. Plus, it's SUPER FUN."



NATE SANTANA (Romeo) returns to Chicago Shakespeare Theater, where he appeared in the Chicago Shakespeare in the Parks production of Twelfth Night and Short Shakespeare! Twelfth Night. Other Chicago credits include: Marvin's Room (Shattered Globe Theatre): Ironbound (Steppenwolf Theatre Company); Balm in Gilead, Golden Boy (Griffin Theatre); White Tie Ball, Momma's Boyz (Teatro Vista); The Rainmaker (BoHo Theatre); The Merchant of Venice, Romeo and Juliet (First Folio Theatre); What Happened When and Slipping (the side project). Nate is an ensemble member of Teatro Vista and an artistic associate with Shattered Globe. He is a graduate of the School at Steppenwolf, after receiving his BA from Valparaiso University. Nate was in the eighth grade when he decided on acting as a career after performing in his first play. He went on from there to graduate from La Porte High School in La Porte, IN. When Nate's not acting, he loves hanging out with his two dogs, Lucy and Mona.



PETER SIPLA

(Peter) returns to Chicago Shakespeare Theater, where he appeared in *Passion*. Other Chicago credits include: The King and I (Lyric Opera of Chicago); City of Angels (Marriott Theatre); Miss Saigon (Paramount Theatre); Travels with My Aunt (Writers Theatre); Juno, Blood and Gifts (TimeLine Theatre Company); Maple and Vine (Next Theatre); Pacific Overtures (Porchlight Music Theatre); Macbeth, 50-minute Midsumme (First Folio Theatre); Elephant's Graveyard (Red Tape Theatre); and Company (Brightside Theatre). Regional credits include a production with Cardinal Stage Company. Television credits include Chicago Fire (NBC). After attending Wheaton Warrenville South, Peter received his BA in theatre and music performance from North Central College. He first studied Shakespeare in eighth grade. "Honestly, I didn't get it back then, he recalls. "I was annoyed by the language and dated metaphors. The funny thing is, that's my favorite part now: using the language and studying the meaning behind phrases and words. It's like solving an equation, or doing detective work.

**DENNIS J. CONNERS** 

Charles III, Othello, Ride the Cyclone, King Lear, The

Little Mermaid, A Q Brothers' Christmas Carol and

Othello: The Remix. Chicago credits: Appropriate,

Disconnect (Victory Gardens Theater); Freud's Last

Moon (Chicago Children's Theatre); Ethan Frome,

Chickee's Funny Money, The Houdini Box, Goodnight

Session (Mercury Theater, CRC Productions); Mr.



**DEMETRIOS TROY** 

(Friar Laurence) returns to Chicago Shakespeare Theater, where his credits include: King Charles III, Henry V, Julius Caesar, Timon of Athens, Richard III and Short Shakespeare! Romeo and Juliet. Other Chicago credits include productions with: Goodman Theatre, Steppenwolf Theatre Company, Lookingglass Theatre Company, TimeLine Theatre Company, Victory Gardens Theater, Broadway Playhouse, Northlight Theatre and the Chicago Symphony Orchestra. Regional credits include productions with Berkeley Repertory Theatre, Door Shakespeare, Syracuse Stage, Utah Shakespeare Festival, Riverside Shakespeare and Milwaukee Repertory Theater. Television credits include Chicago Fire and Mob Doctor. After attending Prospect High School in Mt. Prospect, IL, Demetrios received his BA from DePaul University and an MFA from the University of South Carolina. He is an artistic associate at TimeLine Theatre Company. It was on Chicago Shakespeare Theater's stage that he experienced his first Shakespeare play in performance—but only after he had already performed in A Midsummer Night's Dream—playing a character named Demetrius.

KAITLIN KITZMILLER

(Assistant Stage Manager) makes her Chicago Shakespeare Theater debut. Regiona credits: Milwaukee Repertory Theater, Resident Ensemble Players and Lake Dillon Theatre Company. Kaitlin received a BFA in technical theatre from University of Nebraska at Omaha



KAREN JANES WODITSCH n April 7, 2017) returns to Chicago

Shakespeare Theater, where credits include The Taming of the Shrew and Measure for Measure. Other Chicago credits include: Death of a Streetcar Named Virginia Woolf, in addition to twenty-one other productions (Writers Theatre); Domesticated (Steppenwolf Theatre Company); Rapture, Blister, Burn (Goodman Theatre); M Butterfly (Court Theatre); and To Master the Art (TimeLine Theatre Company). Regional credits include: Peninsula Players Theatre and Montana Shakespeare in the Parks. Television credits include: Patriot (Amazon), Chicago PD (NBC), Runner and Crisis. Film credits include: American Fable and Bad Johnson. She received two Jeff Award nominations and an After Dark Award. Karen is a University of Iowa graduate. Acting You get to use every part of your being mind and intellect, and y And, she adds, "Speaking as a woman, it t's a joy to play characters that are as powerful, as smart, and as interesting as the male characters."

## **CREATIVE**

MARTI LYONS

(Adapter/Director) is a freelance director living in Chicago. She recently directed ge for the Humana Festival at Actors Theatre of Louisville, featurin theater's Apprentice Company. Her Chicago credits include: The City of Conversation (Northlight Theatre); Title and Deed (Lookingglass Theatre Company); a reading of On the Exhale (Goodman Theatre, where she received the 2015 Maggio directing fellowship); Mine (The Gift Theatre, where she is an ensemble member); Prowess (Jackalope Theatre Company); Seminar (Haven Theatre); The Play About My Dad (Raven Theatre); and Give It All Back (Sideshow Theatre Company, where she is an artistic associate). Marti just opened Wit (The Hypocrites) and will next direct The Mystery of Love and Sex (Writers Theatre) and Native Gardens (Victory Gardens Theater)

COURTNEY O'NEILL gner) CST debut. Chicago credits:

Moby Dick, The Little Prince (Lookingglass Theatre Company); Julius Caesar (Writers Theatre); The Burials, Life and Limb, The Compass (Steppenwolf Theatre Company); Waiting for Godot (Court Theatre); Wit, Our Town, Mud (The Hypocrites). Regional credits: Arena Stage, Alliance Theatre, South Coast Repertory, Milwaukee Repertory npany, Round House Theatre, Virginia Stage Company, Kansas City Repertory. Awards: Jeff Award for Mud, multiple nominations. Education: Northwestern University (MFA), DePaul University (BFA).

MIEKA VAN DER PLOEG

(Costume Designer) CST credits: CPS Shakespeare: Macbeth, Short Shakespeare: The Taming of the Shrew (assistant designer), former costume shop stitcher. Chicago credits: Lookingglass Theatre Company, The Hypocrites, About Face Theatre, Chicago Children's Theatre, House Theatre of Chicago, Griffin Theatre and Albany Park Theater Project. Mieka has received two Jeff Award nominations for Golden Boy (Griffin Theater) and Mr. Burns (co-designed with Mara Blumenfeld, Theater Wit).

GREG HOFMANN

(Lighting Designer) CST credits: Love's Labor's Lost, Short Shakespeare! Twelfth Night, Ride the Cyclone, Road Show, Short Shakespeare! Romeo and Juliet. Chicago credits: Paramount Theatre, Drury Lane Theatre, Raven Theatre, Porchlight Music Theatre, Chicago Children's Theatre, Balliwick Chicago. Off-Broadway credits: Ride the Cyclone. Regional credits: Forward Theater Company, Madison Repertory Theatre, First Stage. Greg has also designed over forty-five productions for Cedar Fair amusement parks across the country. Education: MF University of Wisconsin

MIKHAIL FIKSEL

The Book of Joseph. Recent Chicago credits include projects with: Goodman Theatre, Writers Theatre, Timeline Theatre and Albany Park Theatre Project. Regional and off-Broadway credits: Playwrights Horizons, BAM, La Jolla Playhouse, Actors Conservatory Theatre, The Pearl, The Old Globe, The City Theatre, 2nd Stage, The Berkeley Repertory Theatre and Th as Theatre Center. He has received seve Jeff Awards, a Lortel Award Emerging Designer Award.

RICHARD JARVIE

CST credits: King Charles III, the inaugur season and many of the company's producti at the Ruth Page Theatre. Chicago credits: Lyric Opera of Chicago (twenty eight years), Goodman Theatre, Court Theatre, Step Theatre Company and Drury Lane Theatr Oakbrook. Regional and international credits: the Tom Patterson Theatre, Stratford Festival, Ontario (supervisor of wigs and make-up); Guthrie Theater (wig master); Alliance Theatre and McCarter Theatre. Television credits: History Channel and wigs for Bozo the Clown.

MATT HAWKINS

her) has played various roles at CST—as fight choreographer, assistant director, director and actor. Chicago credits: Steppenwolf Theatre Company, Lookingglass Theatre Company, The House Theatre of Chicago, Writers Theatre. Regional: South Coast Repertory, American Players Theatre, The Kennedy Center and Stratford Festival. Matt is the recipient of five Non-Equity Jeff Awards. Education: Southern Methodist University (BFA) University of Iowa (MFA).

STEPHANIE PAUL er) CST debut. Chicago

ounding artistic director of Be the Groove, a Chicago-based rhythm ensemble (appearances nationwide and at the Royal Opera House Muscat in Oman); artistic associate with Chicago Dance Crash and on staff at Dance Center Evanston Learning Curve, Feast, Home/Land (Albany Park Theater Project, resident director); The Royale (American Theater Company - Jeff Award nomination, Artistic Specialization); Water by Spoonful (Court Theatre) and 6 Stories Theatre and Repertory Theatre of St. Louis. Teaching and choreography: Columbia College Chicago, Ohio Northern University, Southern linois University Edwardsville and her alma mater, Northwestern University.

**KATHRYN WALSH** 

Night, Short Shakespeare! Twelfth Night, The espeare in the Parks pro Comedy of Errors, Henry VIII, The Feast and The Madness of George III. 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). Education: Northwestern University (MFA) and Harvard University (BA) She teaches and serves as program mentor in Northwestern's MFA Directing Program.

(Lincoln Center Theater) and Lookingglass Alice (New Victory Regional credits: Clay (Kirk Douglas Theatre Kansas City Rep) and Lookingglass Alice (Allia

Theatre). Education

Peter Pan: A Play, Lookingglass Alice, Fedra: Queen of Haiti, The Arabian Nights, Clay (Lookingglass Theatre Company); What Once We Felt (About Face Theatre); Off-Broadway credits: Clay

ger) CST credits: King

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# WHAT LINE FROM R & J CONNECTS WE ASKED THE CAST...



### **BRIAN GREY** Mercutio

"Banishèd!"

I was cast to play Romeo in eighth grade the girl playing Juliet was my first girlfriend. Two weeks before we opened. I got into a fight

on the playground, got suspended, and was kicked out of the play. 'Banishèd!' Juliet dumped me and started dating the new 'Romeo.' What's more, I never got another chance to play the role...

#### **SAM PEARSON** Tybalt

"Is love a tender thing? It is too rough, too rude, too boist'rous, and it pricks like thorn." Oh, the heartbreak. Throughout middle and high school. I was constantly falling in—and



out-of love. While it's easy to look back and laugh at the drama of it all, some of those break-ups caused very real pain. I think I'm still recovering from one particularly brutal break-up in sophomore year. I actually tried dating her again in college; she dumped me. Again...



#### **EMMA LADJI** Juliet

"Gallop apace, you fiery-footed steeds!" When I was younger, I was so eager to be older, independent, and on my own. It was very hard to appreciate the present moment because, in my

mind, everything was so much better in the future. The present was never good enough. This line represents that constant anticipation to me. It's a feeling I relate to deeply.

#### **PETER SIPLA** Peter

"Shall I speak more, or shall I speak at this?" With my peers and teachers, it seemed like a constant game of when to speak up and when not to. Trying to fit in AND be true to myself



seemed an important, yet impossible, task. Though I was widely liked for being 'nice' and 'a good listener,' I found that I needed to be bolder to actually enjoy my life. I'm still cognizant of that question, but now I am guicker to answer it.



#### **ANDREA SAN MIGUEL Benvolio**

"Be ruled by me, forget to think of her...By giving liberty unto thine eyes, examine other beauties." I gave that same advice to my best friend in high school, lovesick over a girl who didn't know he

existed. [Side note: I was desperately and (not so) secretly in love with him.] More upsetting than my own heartbreak was watching my best friend go through his. Every day I'd remind him, 'There are other fish in the sea.' Turns out when you're in love, it's easier to prescribe medicine than to take it...

#### **NATE SANTANA** Romeo

"Wisely and slow, they stumble that run fast." I was helping my dad clean out our car, and took some trash out to a dumpster. I was running as fast as I could and wasn't really looking



ahead—and ran, face-first, into the dumpster. I had a huge cut across my cheek—and the next day was the first day of fourth grade. I told my classmates I got in a fight—with Wolverine...

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Tour Scenic Technician Scenic Artist **House Carpenters** 

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