

n just four days' time, Hippolyta, Queen of the Amazons, will be wed to Theseus, Duke of Athens—the man who conquered her on the battlefield. As the couple anticipates their wedding, Egeus requires the Duke's help with a family problem of his own: his daughter Hermia, in love with Lysander, refuses to marry Demetrius—her father's choice. Theseus presents the young woman with three choices: marry Demetrius, become a nun, or die. But instead, she chooses to flee with Lysander from Athens. Demetrius—tipped off by his former girlfriend, Helena—follows the couple in hot pursuit. And where Demetrius goes, so goes Helena, Hermia's lovesick best friend.

Into the woods they go, right when the fairy king and queen are having relationship problems of their own: enraged by Titania's devotion to a young human boy, Oberon commands his fairy servant Puck to retrieve a magic flower that will make Titania fall madly in love with the first creature she next encounters—whatever it may be...

Observing Helena desperately pursue Demetrius through the woods, Oberon takes pity and commands Puck to enchant the young Athenian man. Unfortunately, from Puck's vantage point, one Athenian looks pretty much like another—and soon it is Lysander, not Demetrius, who falls head over heels for Helena. Hermia is not amused.

On that very same night, a troupe of amateur actors heads into the woods— Athenian workers rehearsing a play they hope to present on Theseus's wedding day. Puck finds them there, and takes no time to target Bottom as the perfect love match for his fairy queen—who soon awakes to dote upon this mortal, transformed by Puck into an ass. Love all around seems destined for disaster—until Oberon (and Theseus) step back in to set things aright...

Cover: Christiana Clark and Adam Wesley Brown; This page: Travis Turner and Andrew L. Saenz, photos by Bill Burlingham

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Costume Design IZUMI INABA

Wig & Make-up Design RICHARD JARVIE

> Casting LAURA DURHAM

Lighting Design GREG HOFMANN

Fight Choreography JERRY GALANTE

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

adapted & directed by JESS McLEOD

## CAST

HIPPOLYTA THESEUS PHILOSTRATE **EGEUS** 

## The Lovers

**HELENA HERMIA DEMETRIUS** LYSANDER

CHRISTIANA CLARK\* SEAN FORTUNATO\* TRAVIS TURNER\* JARRETT KING\*

ALLY CAREY\* FAITH SERVANT ANDREW L. SAENZ CHRISTOPHER SHEARD\*

## **The Forest**

TITANIA **OBERON PUCK FAIRIES** 

CHRISTIANA CLARK\* SEAN FORTUNATO\* TRAVIS TURNER\* LANE ANTHONY FLORES HANNAH STARR

# The Mechanicals

QUINCE **BOTTOM** (through March 16)

**BOTTOM** 

(beginning March 19) **SNOUT** SNUG STARVELING FLUTE

JARRETT KING\* ADAM WESLEY BROWN\*

JEREMY PETER JOHNSON\*

RICHARD COSTES HANNAH STARR DREW SHIRLEY LANE ANTHONY FLORES

Understudies never substitute for listed players unless a specific announcement is made at the time of the performance: Courtney Abbott for Understaules never substitute for listed players unless a specific announcement is made at the time of the performance: Countriey Abbott for Helena; Aurora Adachi-Winter for Hermia, Snug/Fairy; Daniel C. Brown for Lysander, Flute/Fairy; Lane Anthony Flores for Puck; Jeri Marshall for Helena; Aurora Adachi-Winter for Hermia, Snug/Fairy; Daniel C. Brown for Lysander, Flute/Fairy; Lane Anthony Flores for Puck; Jeri Marshall for Herena; Aurora Adacm-winter for Herma, Shug/Fairy; Damer C. Brown for Lysander, Flute/Fairy; Lane Anthony Flores for Fuck; Jerr Marshan for Hippolyta/Titania; Xavier Roe for Demetrius, Starveling; Drew Shirley for Bottom, Oberon/Theseus; and Rejinal Simon for Egeus/Quince, Snout/Fairy.

**EVER MET SOMEONE NEW WHO** CHANGED YOUR PERSPECTIVE? Flip to the back page to read what the cast says!

# WILLIAM SHAKESPEARE'S A MIDSUMMER NICHT'S DREAM A MIDSUMMER NICHT NICH

CAST



# **ADAM WESLEY BROWN**

(6) returns to Chicago Shakespeare Theater, where his credits include The Book of Joseph, The Tempest, Julius Caesar, and Henry VIII. Other Chicago credits include Long Way Go Down (Jeff Award nomination Best Actor, Jackalope Theatre Company) and Million Dollar Quartet (Paramount Theatre). Broadway credits include Once. Regional credits include: Rosencrantz & Guildenstern Are Dead (Helen Hayes Award nomination - Best Actor), A Midsummer Night's Dream (Folger Theatre) and A Christmas Carol (Actors Theatre of Louisville). Film credits include Widows and Keith Urban: 30 Songs in 30 Days. Adam released his debut album Adam Wesley Brown: Live at Bowery Poetry on iTunes. Many years before receiving his BFA at the Theatre School at DePaul University. Adam was first introduced to Shakespeare as a third-grader performing in Midsummer in his school showcase. "I didn't have much of an opinion about Shakespeare at that point, but I knew I loved being onstage.



## **ALLY CAREY**

lelena) makes her Chicago Shakespeare Theater debut. Chicago credits include: Richard II (Two Pence Theatre Company); and understudying at Goodman Theatre and Steppenwolf Theatre Company. Regional credits include: All's Well That Ends Well, Troilus and Cressida, The Royal Family (American Players Theatre); Measure for Measure, Macbeth, Twelfth Night, Love's Labor's Lost, The Comedy of Errors, The Metromaniacs (The Old Globe); The Winter's Tale, Noises Off! (Utah Shakespeare Festival); and A Christmas Carol (Guthrie Theater). Ally's television credits include Chicago P.D. She received her BFA through the University of Minnesota/Guthrie Theater Actor Training Program, MFA from The Old Globe USD program, and trained at London International School of Performing Arts and Shakespeare's Globe. Ally was a dancer growing up-then she discovered her love for theater. "My mom says she found a letter I wrote to myself when I was 10, in which I said I was going to be a Shakespeare actress. I had never seen a play...



# CHRISTIANA CLARK

yta/ Titania) makes her Chicago Shakespeare Theater debut. Her Chicago credits include The Trinity River Plays (Goodman Theatre). Off-Broadway credits include Pure Confidence (59E59 Theaters/Mixed Blood Theatre). Christiana's regional credits include productions at: Oregon Shakespeare Festival, Shakespeare Theatre Company, Guthrie Theater, Dallas Theater Center, Baltimore Center Stage, Pillsbury House Theatre, Ten Thousand Things Theatre Company, Penumbra Theatre, Park Square Theatre, and Starting Gate Productions. Her television credits include The Choo Choo Bob Show. She was awarded the Emerging Artist Ivey Award (2006) and Best Actress Minneapolis City Pages (2009, 2012). She trained at the American Academy of Dramatic Arts in LA. Christiana loves theater for "the awesome power of diversity on stage" and how theater "opens the experience to more people to see themselves reflected." Performing Shakespeare, she believes, "means I am an invitation to many black and brown young people that they equally have rights to this gorgeous language and these beautiful characters.



# RICHARD COSTES

t) makes his Chicago Shakespeare Theater debut. Other Chicago credits include: Our Town (Redtwist Theatre); VANYA (or, "That's Life!") (Rasaka Theatre Company); Battleaxe Betty (American Theatre Company - CORE); Lively Stones (20% Theatre Company Chicago); Wastwater (Steep Theatre Company); and The Tempest (The Cuckoo's Theater Project). Regional credits include productions of: The Cherry Orchard, The Winter's Tale, The Laramie Project, Our Lady of 121st Street, Betty's Summer Vacation, and Romeo and Juliet, all at various theaters throughout Ohio. Richard received a BA in theatre studies from Kent State University-but only after he "went through five other majors before settling on theater." When he studied "the Scottish play" (Macbeth) in ninth grade, he hated it. It wasn't until he saw Shakespeare performed that he grew to love it. When he's not acting, Richard's an "avid gamer, runner, writer, and advocate for the d/Deaf community."



LANE ANTHONY FLORES airy) makes his Chicago Shakespeare Theater debut. Other Chicago credits include: Great Expectations (Silk Road Rising/Remy Bumppo Theatre Company); The Temperame Abraham Lincoln Was a Faggot (About Face Theatre); The Grapes of Wrath (The Gift Theatre); Lord of the Flies (Steppenwolf Theatre Company); and The Merchant of Venice (First Folio Theatre). Regional credits include productions with Montana Shakespeare in the Parks and Oklahoma Shakespeare in the Park. Film credits include En Algun Lugar. Television credits include The Exorcist (FOX). Lane received his BFA in acting from Oklahoma City University after attending high school in Flower Mound, Texas. Asked about Shakespeare, Lane recalls, "I had an amazing teacher who told me once to think of Shakespeare's language as '400 years young' instead of 400 years old. That has stuck with me and guided me, and helped me look at his language with a sense of play and fun."



# SEAN FORTUNATO

ron) returns to Chicago Shakespeare Theater, where he has appeared in over twenty productions, including The Book of Joseph and King Charles III. Other credits include: Billy Elliot (Porchlight Music Theatre): Cabaret (Theatre at the Center); Death of a Streetcar Named Virginia Woolf, The Diary of Anne Frank, Hedda Gabler, The Real Thing, Travels with My Aunt (Writers Theatre); 2666, Measure for Measure (Goodman Theatre); and productions with Court Theatre, Northlight Theatre, TimeLine Theatre Company, Drury Lane Theatre, Marriott Theatre, Remy Bumppo Theatre Company, About Face Theatre, The Old Globe, Intiman Theatre, The Duke on 42nd Street, and Peninsula Players. Film and television credits include: The Merry Gentleman and Chicago P.D. Asked about what he loves most about his work, Sean replied: "I love that acting requires that we try to understand different points of view from our own, and hopefully encourages others to do the same."



Chicago debut at Chicago Shakespeare Theater. Off-Broadway credits include Before the Dawn, Shakespeare's R&J, and Pride and Prejudice. Regional credits include productions with: South Coast Repertory, Westport Country Playhouse, Wallis Annenberg Center for the Performing Arts, and nine seasons at Oregon Shakespeare Festival. Film credits include Prison Song and Into the Fire. Television credits include Las Vegas (NBC), All My Children (ABC), and As the World Turns (CBS). Jeremy is a graduate of Northwestern University, which he chose because he wanted to study a diverse set of subjects at a liberal arts university-though he knew since he was 12 that he wanted to pursue a career in acting. "Acting in the theater is scary and exciting and REALLY fun all at once,"—and that's what he loves about it the most.



## JARRETT KING

ince) makes his Chicago debut at Chicago Shakespeare Theater. Regional credits include: Clybourne Park (Penfold Theatre Company); Topdog/Underdog (Viceroys/Salvage Vanguard Theater); Endgame (Palindrome Theatre); Heddatron (Salvage Vanguard Theater); Little Shop of Horrors (Summer Stock Austin); and a dozen credits at the Mary Moody Northen Theatre, including Cyrano de Bergerac, She Loves Me, Full Circle, Parade, Death and the King's Horseman, Antigone, and the US premiere of Mouthful. Film credits include Homestate and Lumberjack Man. Television credits include American Crime (ABC) and The Lying Game (ABC Family). Jarrett received a BA in performance from St. Edward's University. A junior in high school in Austin, Texas, he was the light board operator on his first Shakespeare production-A Midsummer Night's Dream. "Set in high school with the fairies as 'goths' and the lovers 'the jocks,' I remember thinking how awesome it was that Shakespeare could have so many different interpretations-and how relevant his themes and humor were!



ANDREW L. SAENZ (s) returns to Chicago Shakespeare Theater, where he appeared in the Chicago Shakespeare in the Parks production of Romeo and Juliet and Short Shakespeare! Romeo and Juliet. 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 feature film En Algun Lugar (Iconoclast Films). Television credits include Chicago P.D. (NBC) and Sirens (USA Network). Andrew attended Baylor University, earning his BFA there. He recalls first reading Shakespeare's Macbeth as a high school sophomore. "I thought it was so epic, and I fought to read out loud as much as I could in my English class." What Andrew loves most about acting is "trying on a different perspective other than my own for a short while.



**FAITH SERVANT** nia) returns to Chicago Shakespeare Theater, where she appeared in The Taming of the Shrew. Regional credits include: Love's Labour's Lost, Love's Labour's Won, Richard II, Elizabeth Rex, Antony and Cleopatra (Illinois Shakespeare Festival); Hamlet, A Midsumme Night's Dream (Shakespeare Festival St. Louis Education Tour); and Hamlet (Montana Shakespeare in the Schools). Faith received her BA in drama and history from Kenyon College and her MFA in classical acting from Illinois State University. She first visited Chicago Shakespeare when her drama teacher at The Altamont School in Birmingham, Alabama, took a group of theater students up to Chicago. Asked about what she loves about acting, Faith responded: "I love pretending to be someone who is not always the shy and reserved person that I usually am. I love that Shakespeare's language helps to immerse you in different characters and situations because you must feel the poetry with everything in your being."



CHRISTOPHER SHEARD ider) returns to Chicago Shakespeare Theater, where he appeared in Short Shakespeare productions of Romeo and Juliet and Macbeth. Other Chicago credits include productions with Definition Theatre Company, Remy Bumppo Theatre Company, Steppenwolf Theatre Company, Writers Theatre, American Blues Theater, TimeLine Theatre Company, and Windy City Playhouse. Regional credits include two seasons with Great River Shakespeare Festival and four with American Players Theatre. Television and film credits include projects with Fox on a Hill Productions. Christopher is an ensemble member of Definition Theatre Company. He received his MFA from University of Illinois and his BA from Florida State University. In addition to acting, Chris enjoys his work facilitating classes for students on the spectrum, helping them with social skills. As an actor, he loves "when we've spent hours working to make something clear, theatrical, or exciting, and watching faces light up in the audience. It's a joy and it's why we do this!"



# DREW SHIRLEY

in) returns to Chicago Shakespeare Theater, where he understudied roles in The Heir Apparent and Short Shakespeare! Twelfth Night. Other Chicago credits include: The New Sincerity (Theater Wit); Born Yesterday (Remy Bumppo Theatre Company); Troll (Fraud & Phony); and works with Erasing the Distance and One Year Chekhov. Regional credits include: The Comedy of Errors, Peter and the Starcatcher, Cyrano de Bergerac (Utah Shakespeare Festival); Much Ado About Nothing (Shakespeare by the Sea); A Midsummer Night's Dream (Kingsmen Shakespeare Company); and The Taming of the Shrew (Hermosa Beach Playhouse). Drew received a BFA in theater from Emporia State University and an MFA in acting from University of Illinois When he's not acting, he enjoys reading, writing, directing, and seeing films. "I also enjoy roleplaying games, board games, and video games–anything that puts me in a group of people telling a story together."



**HANNAH STARR** y) makes her Chicago Shakespeare Theater debut. Other Chicago credits include: Fun Home (Victory Gardens Theater); Cabaret (No Stakes Theatre Project); The 25th Annual Putnam County Spelling Bee (The pH Comedy Theater); and All the World's a Stage (Quest Theatre Ensemble). Hannah is a graduate of The Second City Conservatory, studied classical voice at the MacPhail Center for Music, and received her BFA in acting from Columbia College. Other training includes: iO, The Annoyance Theatre, The pH Comedy Theater, Brave New Workshop Comedy Theatre, and HUGE Improv Theater. Hannah recalls deciding upon her future career in acting when she was five years old. She grew up to play Cobweb as a fifth-grader in the University of Wisconsin's Eau Claire's production of A Midsummer Night's Dream-a play she returned to again, that time as Puck when she was in ninth grade. "Shakespeare has always seemed like a puzzle to me."



# TRAVIS TURNER

:/Puck) returns to Chicago Shakespeare Theater, where his credits include Short Shakespeare! The Taming of the Shrew and Willy Wonka. Recent Chicago credits: The Mystery of Love and Sex (Writers Theatre); Thaddeus and Slocum (Lookingglass Theatre Company); The Flick (Steppenwolf Theatre Company); The Upstairs Concierge (Goodman Theatre); The Art of Falling (The Second City); and Longer, Louder, Wagner (Lyric Opera of Chicago/The Second City). Regional credits include DCPA Theatre Company, La Jolla Playhouse, Long Wharf Theatre, Cincinnati Playhouse in the Park, Huntington Theatre Company, and Woolly Mammoth Theatre Company. Television credits include Hot Date on PopTV. Travis is a graduate of Northwestern University. "I'm a big fan of blowing up Shakespeare-getting in there and messing with the language. Acting for me has always been about being someone else, but more and more I find myself asking, 'How is this character me?" Favorite pastimes include running, reading, and a good game of Bananagrams.

# **CREATIVE**

# JESS McLEOD

ctor) returns to Chicago Shakespeare Theater, where s assisted Gary Griffin (Gypsy). Jess is the resident director of Hamilton Chicago and a resident director at Victory Gardens Theater Other Chicago credits include: Marry Me a Little and Babes in Arms (Porchlight Music Theatre); How We Got On (Haven Theatre); Season on the Line (The House Theatre of Chicago); L-vis Live! (Victory Gardens Theater); and Venus (Steppenwolf Garage Next Up). NY credits include The Unauthorized Musicology of Ben Folds. She has served as director of programming at the New York Musical Theatre Festival, Louder Than a Bomb festival coordinator, teaching artist at Storycatchers Theatre, and spent two seasons with Chicago Voices (Lyric Opera of Chicago). She received her MFA from Northwestern University, and was the Goodman Theatre's 2017 Michael Maggio Directing Fellow.



LAUREN NIGRI : Designer) CST debut. Chicago credits: The Scorpions' Sting (Lyric Unlimited at Lyric Opera of Chicago); Violet (Griffin Theater Company); Sleeping Beauty (Marriott Theatre); Betrayal (Raven Theatre); The atre Company); and Adding Machine: A Musical (The Hypocrites). Regio credits: Souvenirs (Milwaukee Repertory Theater). International: design exhibitor at 2015 Prague Quadrennial of Performance

Design and Space. Education: MFA in theater design, Northwestern University. IZUMI INABA

(Costume Designer) CST credits: CPS Shakespeare! Romeo and Juliet. Chicago credits: King of the Yees (Goodman with Center Theatre Group, LA); Animal Farm, Constellations (Steppenwolf Theatre Company); An Issue of Blood, The House That Will Not Stand (Victory Gardens); Mousetrap, You Can't Take It with You (Northlight Theatre); Harvey (Court Theatre). Regional credits: Animal Farm (Milwaukee Repertory). Awards: Michael Maggio Emerging Designer; several Non-Equity Jeff Awards. Education: MFA in stage design, Northwestern University.

# **GREG HOFMANN**

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



MIKHAIL FIKSEL (Sound Designer/Composer) CST credits: Short Shakespeare! Romeo and Juliet, Chicago Shakespeare in the Parks production of Romeo and Juliet, The Book of Joseph. Chicago credits Goodman Theatre, Writers Theatre, TimeLine Theatre Company, Victory Gardens, Albany Park Theater Project. Regional and off-Broadway Horizons, BAM, La Jolla Playhouse, Actors Conservatory Theater, The Pearl, The Old Globe, City Theatre, Second Stage Theater, Berkeley Repertory, Dallas Theatre Center. Awards: several Jeff Awards, two Lucille Lortel Awards, Michael Maggio Emerging Designer Award.

# RICHARD JARVIE

(Wig & Make-up Designer) Recent CST credits: Red Velvet, The Taming of the Shrew, Madagascar, Chicago Shakespeare in the Parks production of Romeo and Juliet, Shakespeare in Love, Short Shakespeare! Romeo and Juliet, Love's Labor's Lost, King Charles III. Chicago credits: Lyric Opera of Chicago, Goodman Theatre, Court Theatre, Steppenwolf Theatre Company, Drury Lane Oakbrook. Regional and international credits: Tom Patterson Theatre (Stratford, Ontario; wig and make-up supervisor), Guthrie (wig master), Alliance, and McCarter Theatres.

# JERRY GALANTE

preographer) CST: performer and fight captain for A Midsummer Night's Dream during CST's inaugural season. Other Chicago credits: How We Got On (Haven) and Season on the Line (House Theatre). Regional and Chicago acting credits: Romeo and Juliet, Julius Caesar, and Macbeth (Theatre at the Center); Camelot (Drury Lane Oakbrook); and many productions

of West Side Story. KATHRYN WALSH

(Verse Coach) CST credits: King Charles III, Chicago Shakespeare in the Parks productions of Twelfth Night and Romeo and Juliet, Short Shakespeare! productions of Twelfth Night and Romeo and Juliet, The Comedy of Errors, Henry VIII, The Feast: an intimate Tempest, and The Madness of George III. Chicago directing credits: Women Beware Women, Richard II, and As You Like It (Two Pence Theatre Company). Education: MFA from Northwestern University, BA from Harvard University.



LAURA DURHAM (Casting) is the casting associate at Chicago Shakespeare Theater. Chicago casting credits: Birds of a Feather, Machinal (Greenhouse Theater Center); Becky Shaw, This, Explorer's Club (Windy City Playhouse); New Sincerity (Theater Wit); Dead Man Walking (Piven Theatre Workshop); The Walk Across Mother Earth, hamlet is dead. no gravity, Stadium Daredevil, ar (Red Tape Theatre). Other casting credits: Two Birds Casting and Goodr Training: Apprentice/Intern Company of Actors Theatre of Louisville.

# **DENNIS J. CONNERS**

tion Stage Manager) is a resident production stage manager at CST, where his credits include: The Toad Knew, Shakespeare in the Parks production of Romeo and Juliet, Short Shakespeare! Romeo and Juliet, King Charles III, Othello, Ride the Cyclone, King Lear, The Little Mermaid, Q Brothers Christmas Carol, and Othello: The Remix. Other Chicago credits: productions with Victory Gardens, Chicago Children's Theater, Mercury Theater, Lookingglass Theater, and About Face Theater. Regional credits: Clay (Kirk Douglas Theatre, Kansas City Repertory Theatre), Lookingglass Alice (Alliance Theatre). Off-Broadway credits: Clay (Lincoln Center), Lookingglass Alice (New Victory Theater). Education: Northwestern University.

# **ELISE HAUSKEN**

Taming of the Shrew. Chicago: The Minutes, Linda Vista (Steppenwolf Theatre Company); Crazy for You (Drury Lane Theatre); Arcadia, Isaac's Eye, Days Like Today, Hedda Gabler, The Old Man and The Old Moon, The Liar, Sweet Charity, Hamlet, A Little Elise is the production manager at Ravinia Festival. Education: BA in theatre and English literature,



credits: CPS Shakespeare! The Night Music, Hesperia (Writers Theatre); and The Apple Family Plays (TimeLine Theatre Company). During the summer, Northwestern University.





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# WE ASKED THE CAST...

# WHEN HAVE YOU MET SOMEBODY DIFFERENT FROM OTHERS YOU'VE KNOWN BEFORE, AND HOW DID IT CHANGE YOU



## CHRISTIANA CLARK Hippolyta/Titania

Growing up in a household, a church, and a school based in the same faith, I was surrounded by people of the same mind. When I left for acting school in LA, I was put into contact with the world at large. I made friends with beautiful people who before

I had fear of accepting because of ignorance. Their points of view and experiences opened up my world, and I started to be able to look at people without qualifiers or labels, to see that there is so much more we have in common, no matter what name we pray to...or don't pray to.

## **HANNAH STARR Snug/Fairy**

When I was four, our neighbors were a family from Japan. They didn't speak English and I didn't speak a word of Japanese, but their son So and I became inseparable. Even though we couldn't talk to each other, we spent hours playing with



blocks and making each other laugh. Being friends with So made me realize that friendship is so much bigger than words. Our differences can make friendships even deeper.



## **RICHARD COSTES** Snout

Growing up, I was that 'different kid.' I didn't know any other Deaf people then, and I was told that they weren't as smart because they couldn't speak as well. For years I refused to acknowledge a part of my identity: I was NOT deaf because I could speak

and didn't communicate through sign language. It wasn't until junior or senior year of high school when, finally meeting someone who was 'different like me,' it helped me to fully embrace a part of myself, and to see how some prejudices are borne out of an ignorance that comes from never experiencing life outside our own bubbles.

## **ADAM WESLEY BROWN** Bottom

When I met my friend Daniel, who looked and talked like a boy, I assumed that I was supposed to say 'he.' I learned Daniel identified as neither male or female and preferred the pronoun 'they.' Learning to adjust to someone else's preference-



no matter how new a concept to me—taught me that we are all different and unique. Who you are is not defined by what the rest of us see, but by what is inside each of us.



## **ANDREW L. SAENZ** Demetrius

Growing up in urban South Texas, I was among the racial majority of Latinos. Meeting my step-dad's family, Caucasian farmers from rural Illinois, I was wowed at how different their way of life was. My brother and I stayed a whole summer at my step-

grandparent's farm and thought there was **nothing** to do! But I grew to love the farm and spending time outdoors in nature, and to appreciate the work that went into farming. What I never grew to understand, however, was why they don't enjoy spicy food as much as I do!

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PALMER JANKENS JOSEPH E. DISBROW PAUL PERRY DANIEL CARLYON

RICHARD JARVIE MIGUEL PEREZ JENNIFER MOORE **PELLE MELIO** 

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