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EXECUTIVE DIRECTOR:  
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befriend thee."  
—W.S.



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## Welcome



### DEAR FRIENDS,

When we first imagined The Yard at Chicago Shakespeare and the artistic capacity inherent in its flexible design, we hoped that this new venue would invite artists to dream big as they approached Shakespeare's work. Every theatermaker involved in today's production of *Macbeth*, from co-directors Aaron Posner and Teller to our incomparable design team and distinguished cast, has embraced the dynamic nature of this state-of-the-imagination theater. The result is an astonishing psychological thriller that will keep you rapt from beginning to end, bursting with a suspenseful soundscape, magic-infused weird sisters, and a theatrical volume that envelops you in a world of blinding ambition.

*Macbeth* is the fifth production of The Yard's inaugural season. Complementing work in our Courtyard and Upstairs theaters, since its opening in September 2017 our third venue has hosted international imports from France and Mexico; a hip-hop holiday classic developed by our new work initiative; an abridged staging of a Shakespearean comedy for tens of thousands of students; and now, an epic production of the Scottish play. For each production in this line-up, the theater has shifted configurations to best serve the vision of our artists and the audience's relationship to the work on stage. Ranging from an intimate cabaret theater to today's larger proscenium stage, The Yard has delivered on its promise to be one of the most flexible theaters in the world.

As we look ahead to next season, celebrating our move to Navy Pier twenty years ago, we are so grateful for audience members like you who, by engaging in our work, have allowed this home for Shakespeare to evolve into a world-class theatrical center. Our promise to you is a three-theater complex bursting with vibrant productions of Shakespeare, new work that bears his artistic genius, international imports that showcase the leading artists of the world, and education programs that will impact generations to come. The future is bright with you at our side. And we can't wait to see what lies ahead! ■

*Barl*

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**Criss Henderson**  
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*Steve Solomon*

**Steve Solomon**  
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## About CST

Chicago Shakespeare Theater (CST) believes that Shakespeare speaks to everyone. A global theatrical force, CST is known for vibrant productions that reflect Shakespeare's genius for storytelling, musicality of language, and empathy for the human condition. Under the leadership of Artistic Director Barbara Gaines and Executive Director Criss Henderson, Chicago Shakespeare has redefined what a great American Shakespeare theater can be—a company that, delighting in the unexpected, defies theatrical category. A Regional Tony Award-winning theater, CST produces acclaimed plays at its home on Navy Pier, throughout Chicago's schools and neighborhoods, and on stages around the world. In 2017, the Theater unveiled its third year-round venue, The Yard at Chicago Shakespeare, with an innovative design that has changed the shape of theater-making. Together with the Jentes Family Courtyard Theater and the Thoma Theater Upstairs at Chicago Shakespeare, The Yard positions CST as the city's most versatile performing arts venue.

Chicago Shakespeare's year-round season features as many as twenty productions and 650 performances—including plays, musicals, world premieres, and visiting international presentations—to engage a broad, multigenerational audience of 225,000 community members. Recognized in 2014 in a White House ceremony hosted by First Lady Michelle Obama, CST's education programs support literacy and creativity for 40,000 students each year. Each summer, 30,000 family audiences welcome the free Chicago Shakespeare in the Parks tour into their neighborhoods across the far north, west, and south sides of the city. The Theater is the leading producer of international work in Chicago and, touring its own plays across North America and abroad to Africa, Asia, Australia, Europe, and the Middle East, CST has garnered multiple accolades, including the prestigious Laurence Olivier Award. Emblematic of its role as a global theater, CST spearheaded Shakespeare 400 Chicago, a yearlong international arts and culture festival, which engaged an estimated 1.1 million people through 863 events at 231 locations across the city in 2016—all in celebration of Shakespeare's 400-year legacy. ■

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# On the Boards



The 2018/19 Season promises to inspire and entertain. This fall, enjoy the American premiere of *Nell Gwynn*, the song-and-dance-filled tale of a king's mistress, which debuted at Shakespeare's Globe. Joe Dowling returns to reimagine his acclaimed *A Midsummer Night's Dream* from the Theater's inaugural Navy Pier season. The National Theatre of Great Britain visits with their lauded thriller *An Inspector Calls*. Twenty years after her award-winning *Hamlet*, Barbara Gaines returns to Shakespeare's most enigmatic character. Spring 2019 brings the highly anticipated world premiere musical *Bedknobs and Broomsticks*, based on the iconic feature film. *Q Brothers Christmas Carol* returns for the holidays, and a host of artists from around the world fill the Theater's stages. Season Ticket packages, designed for every taste, schedule, and budget, are now on sale: [www.chicagoshakes.com/season](http://www.chicagoshakes.com/season).



The success of CST's model for developing and premiering new work continues this season with the national theater landscape with the 2018 Seattle premiere of Brooke Maxwell and Jacob Richmond's musical *Ride the Cyclone*. Developed at CST from a cabaret-style concert into a fully realized musical under the guidance of Creative Producer Rick Boynton and the direction of Rachel Rockwell in 2015, *Cyclone* quickly moved to the East Coast, premiering off Broadway in 2016. This spring, it has also delighted audiences on the West Coast in a co-production between The 5<sup>th</sup> Avenue Theatre and ACT in Seattle. Now CST's artistic team turns its attention to the world premiere, opening here, of Brian Hill and Neil Bartram's new musical adaptation of the Disney film *Bedknobs and Broomsticks*, set for production in The Yard next May.

From left: Karen Aldridge; Emily Rohm and Karl Hamilton in *Ride the Cyclone*. photos by Liz Lauren.



Since moving to Navy Pier nearly 20 years ago, Chicago Shakespeare has evolved into a robust, three-theater center, with expanded capacity to embrace the diversity of programming and the vibrant productions you have come to expect on our stages. Innovation and flexibility power The Yard at Chicago Shakespeare, where nine mobile audience towers can be configured in a variety of shapes and sizes, accommodating between 150 and 850 patrons. The unique architecture of our 500-seat Courtyard Theater was inspired by theaters in early modern England, and evokes the design of Shakespeare's Globe and the Royal Shakespeare Company's Swan Theatre. In its intimate setting, the black-box theater Upstairs at Chicago Shakespeare is an adaptable performance space, providing a blank canvas for artists' imagination. Together, these three performance venues suit the creative choices of our artistic team with practically limitless versatility—and amplify our role as a world-class institution for generations to come.

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## A MIDSUMMER NIGHT'S DREAM

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directed by Joe Dowling

DECEMBER 6, 2018–JANUARY 27, 2019  
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## HAMLET

written by William Shakespeare  
directed by Barbara Gaines

APRIL 17–JUNE 9, 2019  
CST'S COURTYARD THEATER



## NELL GWYNN

written by Jessica Swale  
directed by Christopher Luscombe

SEPTEMBER 20–NOVEMBER 4, 2018  
CST'S COURTYARD THEATER



## NATIONAL THEATRE OF GREAT BRITAIN AN INSPECTOR CALLS

written by JB Priestly  
directed by Stephen Daldry  
a WorldStage production from the UK

FEBRUARY 19–MARCH 10, 2019  
THE YARD AT CHICAGO SHAKESPEARE



## BEDKNOBS AND BROOMSTICKS

original music & lyrics by Richard M. Sherman and Robert B. Sherman  
book by Brian Hill  
new songs & additional music & lyrics by

Neil Bartram based on the Walt Disney film  
directed & choreographed by Rachel Rockwell

MAY 30–JULY 28, 2019  
THE YARD AT CHICAGO SHAKESPEARE



## PETER PAN

### A MUSICAL ADVENTURE

music by George Stiles  
lyrics by Anthony Drewe  
in a new version by Elliot Davis  
based on the book by Willis Hall  
adapted from the play by J.M. Barrie with permission

from Great Ormond Street Hospital for Children  
directed & choreographed by Amber Mak

JUNE 27–AUGUST 19, 2018  
CST'S COURTYARD THEATER



## BIG IN BELGIUM ONTROEREND GOED FIGHT NIGHT

written by Alexander Devriendt, Angelo Tijssens, and the Cast  
directed by Alexander Devriendt  
a WorldStage production from Belgium

OCTOBER 23–NOVEMBER 4, 2018  
THE YARD AT CHICAGO SHAKESPEARE



## BIG IN BELGIUM BRONKS US/THEM

written & directed by Carly Wijs  
a WorldStage production from Belgium

JANUARY 22–FEBRUARY 3, 2019  
UPSTAIRS AT CHICAGO SHAKESPEARE

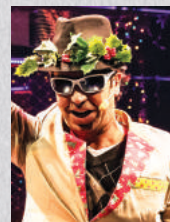


## BIG IN BELGIUM SKaGeN

### BIGMOUTH

directed & performed by Valentijn Dhaenens  
a WorldStage production from Belgium

SEPTEMBER 12–22, 2018  
UPSTAIRS AT CHICAGO SHAKESPEARE



## Q BROTHERS CHRISTMAS CAROL

written by Q Brothers Collective (GQ, JQ, Jax, Pos)  
developed with Rick Boynton  
directed by GQ and JQ

NOVEMBER 20–DECEMBER 31, 2018  
THE YARD AT CHICAGO SHAKESPEARE



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MAY 23–JUNE 3, 2018  
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## ABBEY THEATRE TWO PINTS

by Roddy Doyle  
directed by Caitríona McLaughlin  
a WorldStage production from Ireland

MARCH 6–31, 2019  
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# A Conversation with the Directors

Visit [chicagoshakes.com](http://chicagoshakes.com) to explore more ideas and stories behind the art on CST's stages.

## MACBETH

- BY WILLIAM SHAKESPEARE
- ADAPTED & DIRECTED BY AARON POSNER AND TELLER
- THE YARD AT CHICAGO SHAKESPEARE
- APRIL 25–JUNE 24, 2018
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Directors of *Macbeth*, Aaron Posner and Teller

## Directors Aaron Posner and Teller spoke with members of the Chicago Shakespeare staff as they prepared for rehearsals to begin.

**CST:** You two have shared a unique artistic partnership working together on Shakespeare, for years now.

**AARON POSNER:** It's been one of the great theatrical experiences of my life getting to do these two shows—*The Tempest* and *Macbeth*—with Teller over the last ten years. We are very different people with very different careers, very different outlooks—and very different tastes in movies—but we are both totally populists at heart. Accessibility and engagement for everybody has shaped both of our careers, and hopefully that will come through in this production, as well.

But the truth is, our differences are our strength as a team: I have a fairly chaotic mind, where Teller's is extremely well-ordered and systematic. Teller drills down to the center of the dramaturgical events in the story, and then begins to dream what those moments might be in magical terms, using his own (and Johnny Thompson's) encyclopedic knowledge of all of magic history—and I'm not exaggerating in saying that. Then, after that kind of unbounded imagination follows the meticulous, detailed nature that magic requires, which is so unforgiving, so pass/fail. You can't have a magic trick that *almost* works.

**TELLER:** Though in magic, we often *do* get away with arbitrary movements and arbitrary gestures, and the audience buys it. But Aaron won't let me get away with that, and it strengthens the magic enormously. Aaron insists that it's all motivated by the actors, so when you get to that magic trick, it's cubed in its effect because you've woven it in dramaturgically to be part of that world.



**POSNER:** The brush sizes you use in magic and directing are very different. When I'm directing a play, I have to use a roller, or a wide brush, and maybe occasionally a smaller brush, as it were. We have maybe two-and-a-half hours to stage, and don't have time to do it all like a Seurat painting, one point at a time. But that three-second magic trick *has* to be that meticulous in detail. So the two of us learning from each other about what size brush we're painting with at any given moment has been very much part our process collaboration over the years.

**Teller, you're a magician. How did you first get hooked on Shakespeare?**

**TELLER:** My first contact with Shakespeare was when my grandfather gave us a complete set of the plays. And my father, who knew I was interested in magic, said, 'There are witches in *Macbeth*!' and I went, 'Where? Where?' We found the Act 4, scene 1 'Cauldron Scene,' whereupon I proceeded to memorize it. When you've memorized a poem, you own it for the rest of your life. I fell in love with that scene before anything else in Shakespeare. It's the language, but it's also that his language carries with it the ideas.

**We are both totally populists at heart. Accessibility and engagement for everybody has shaped both of our careers**

**In *Macbeth*, what language carries the play's central ideas for this production?**

**POSNER:** 'Nothing is but what is not,' and 'Fair is foul and foul is fair.' What's illusion and what's real? Those lines have shaped our entire approach into this play.

**Our audience still talks about your production of *The Tempest* that the two of you co-directed here. How much will your *Macbeth* remind us that the same two artists are behind it?**

**TELLER:** It's not going to be *The Tempest*—*The Tempest* was a comedy. But what these two stories do have in common is that they're both about situations where reality seems fluid. You could apply that same phrase from *Macbeth* to *The Tempest*: 'Nothing is but what is not.' Magic is appropriate to both plays because it's helpful to put the audience into the same emotional position that these characters are to their world. The Macbeths are subject to illusions and hallucinations. They mistake what the reality of the situation is, and think that they can take the witches' prophecies as straight information. Prospero on ►►



**Nobody dies in *The Tempest*; everybody dies in *Macbeth*. It's a different world.**

his island can conjure up whatever he wants for the purposes of his very strange, theatrical revenge. The magic in *The Tempest*, I would say, was 'merry.' The magic in *Macbeth* is very much on the creepy side. There were twenty-five magic tricks in *The Tempest*; there are six major magical sequences in *Macbeth*. We are doing magic that is necessary: we are creating the complexity of their difficult mind-state, and making the world unreliable through magic.

**POSNER:** Half the magic, twice the plot. It's a visceral, psychological, supernatural horror thriller.

**TELLER:** There's no real danger in *The Tempest*. Prospero's biggest trick is the shipwreck; he's using magic to create the *illusion* of danger and death. His ability to conjure illusions is his strongest weapon. In *Macbeth*, illusions—both visual and verbal—lead to knives and murder. Nobody dies in *The Tempest*; everybody dies in *Macbeth*. It's a different world. Even in its day, *The Tempest* was a different kind of show altogether: it was a pageant, more like a musical. *The Tempest* is not plot-driven the way *Macbeth* is. *Macbeth* is a bite-your-fingernails suspense yarn about a guy 'just like you'—who happens to get caught by these strange circumstances and gets snarled in this web of evil.

**This is, of course, your first experience working in The Yard. What role has its unique architecture played in shaping your world for this production?**

**POSNER:** It's an amazing, inspiring space that makes you lift up your eyes and chest and energy when you just walk into it. It has a strange strength, and a kind of wonderful majesty to it. The scenic design for the show wanted to take full advantage of that. So in addition to an odd kind of indescribable abandoned gothic castle in woods, we have this area far above the stage we refer to as 'Hell Above,' or 'Hell's Attic.' It is where our percussionist, Hecate, played by the amazing Ronnie Malley, and the witches, or Weird Sisters, will hang out during most of the show, messing with the poor mortals going about their awful business below. We've tried to build the show to truly fit and fully inhabit The Yard. It is an honor to be the first large-scale show produced in this incredible venue, and we are all doing our best every day to be deserving of the opportunity—and to create a rip-roaring thriller that folks will talk about for a while to come.

**TELLER:** The elegance and classical nature of the Courtyard Theater, and the rough, raw, majestic, heart-beating, foot-stomping capacity of The Yard are so different. The set design, the musical choices, the idea of Hell's Attic, from which our Weird Sisters and their demon percussionist ally, Hecate, look down at the world of human folly, all came out of a sense of scale that The Yard's space demands, and that you want to fulfill. ■



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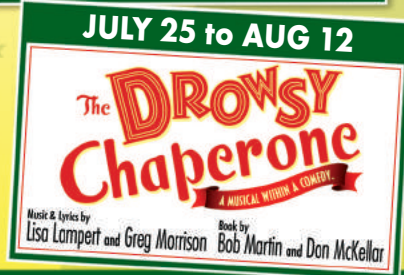
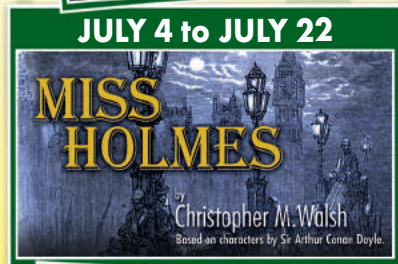
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BOB MASON

Production Stage Manager  
DENNIS J. CONNERS

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

*Folger Theatre, Washington, D.C. and Two River Theater Company, Red Bank, NJ,  
premiered this adaptation of Macbeth.*

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**There will be one 15-minute intermission.**

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## Cast

Macbeth, *general in the King's army*

Lady Macbeth

Hecate

Weird Sisters

Duncan, *King of Scotland*

Malcolm, *son of Duncan*

Donalbain, *son of Duncan*

Bloody Sergeant

Lennox, *Thane of Scotland*

Ross, *Thane of Scotland*

Banquo, *general in the King's Army*

Fleance, *son of Banquo*

Macduff, *Thane of Scotland*

Lady Macduff

Daughter of Macduff

Son of Macduff

Seyton, *servant to Macbeth*

Porter

Siward, *general in the English forces*

Doctor

Gentlewoman, *attending on Lady Macbeth*

Murderers

Messenger

Servant

Angus, *nobleman of Scotland*

Young Siward, *son of Siward*

Soldiers and others

IAN MERRILL PEAKES\*

CHAON CROSS\*

RONNIE MALLEY

McKINLEY CARTER\*

THEO GERMAINE

EMILY ANN NICHOLSON

CHRISTOPHER DONAHUE\*

ADAM WESLEY BROWN\*

KYLE CURRY

BRET TUOMI\*

EDGAR MIGUEL SANCHEZ\*

SAMUEL TAYLOR\*

ANDREW WHITE\*

AUSTIN MOLINARO

TIMOTHY D. STICKNEY\*

JENNIFER LATIMORE\*

PHOENIX ANDERSON

MICAH WILSON

REILLY OH

MATTHEW FLOYD MILLER\*

MATTHEW FLOYD MILLER\*

CHRISTOPHER DONAHUE\*

JENNIFER LATIMORE\*

CAGE SEBASTIAN PIERRE

BRET TUOMI\*

SAM PEARSON

KYLE CURRY

CAGE SEBASTIAN PIERRE

SAM PEARSON

LISEAN 'LING LING' McELRATH†

DYLAN OBROCHTA†

ALEXANDER JAMES POE†

Understudies never substitute for listed players unless a specific announcement is made at the time of the performance: Phoenix Anderson for *Child of Macduff*; Kyle Curry for *Malcolm*; Richard David for *Donalbain/Servant, Seyton, Soldier*; Kelsey Didion\* for *Lady Macbeth, Lady Macduff/Gentlewoman*; Bob Garrett for *Hecate*; Alana Grossman for *Weird Sister*; Meredith Kochan for *Weird Sister*; Sam Pearson for *Ross, Macduff*; Cage Sebastian Pierre for *Lennox*; Christopher Prentice\* for *Duncan/Doctor, Bloody Sergeant/Murderer, Banquo*; Trevor Strahan for *Angus/Murderer, Young Siward/Messenger, Soldier*; Bret Tuomi\* for *Macbeth, Porter/Siward*; and Micah Wilson for *Fleance, Child of Macduff*.

\*denotes member of Actors' Equity Association.

†Chicago Shakespeare Theater gratefully acknowledges Carin Silkaitis along with the faculty of North Central College for their participation in this production's intern program.



# Playgoer's Guide

## THE STORY OF *MACBETH*

The Weird Sisters await Macbeth and Banquo as the two warriors, victorious from battle, return home. On the heath, they greet the two men with strange prophecies: Macbeth will be the Thane of Cawdor and King, but it will be Banquo who fathers Scotland's future royal line. Soon the men hear word that the first part of the prophecy is now true: the treasonous Cawdor is to be executed, and Macbeth's bravery earns him the new title from the grateful king, Duncan.

Learning of Duncan's visit to their castle, Lady Macbeth presses her husband to take destiny into his own hands; the next morning, the king's bloody body is discovered in his bed. Fearful for their lives, Duncan's sons flee and Macbeth is crowned king. Among Scotland's warriors, Macduff decides that he does not trust and will not follow the new king.

Macbeth cannot stop thinking about the Weird Sisters' last prophecy: it will be Banquo, not he, who fathers Scotland's royal lineage. Macbeth hires henchmen to slaughter Banquo and his son Fleance, but the boy escapes. At their coronation banquet that evening, the ghost of Banquo appears before a guilty king.

Tortured by his fears, Macbeth seeks out the three Weird Sisters once more, and, once more, mistakes their cryptic prophecies as assurance of success. Their paths covered in blood, Lady Macbeth is tormented into madness as Macbeth leads his country toward the abyss of civil war. And the Weird Sisters' prophecies prove true, each more dark and dire than the last.

## ITS ORIGINS

Shakespeare's *Macbeth* is drawn largely from two stories in Raphael Holinshed's history, *Chronicles of England, Scotland, and Ireland*, revised and reprinted in 1587: one of King Duncan and the usurper Macbeth (b. 1005); the other of King Duff, slain by Donwald with the help of Donwald's ambitious wife. Six centuries later, after the death of Elizabeth I, Scotland's King James VI ascends to England's throne in 1603 as James I—claiming himself a descendant to Banquo, the man who Shakespeare's Weird Sisters prophesize will father England's future line of kings.

## IN PRINT

Scholars are fairly certain that *Macbeth* was first performed in 1606, soon after the great Gunpowder Plot of 1605, when revolutionaries attempted to overthrow

the new government of King James I. The first published text of *Macbeth* appeared with the first Folio in 1623—printed seven years after Shakespeare's death. There is evidence in the first Folio text (as in a number of Shakespeare's other plays) of the work of collaborators, and indeed portions of the witches' scenes are attributed to one of Shakespeare's contemporaries, Thomas Middleton.

## IN PERFORMANCE

*Macbeth* is a play shrouded in mystery and superstition so rife that, to this day, some fear uttering its name in the theater. In 1660 with the end of the Commonwealth and the reopening of London's theaters, an adaptation (penned by Shakespeare's godson William Davenant) elevated the honorable Macduff to the play's central character; his godson's script ousted Shakespeare's *Macbeth* from the stage for nearly a century.

Seminal productions have since included Orson Welles' all-black production of *Macbeth* in 1936—known as the “voodoo” *Macbeth*—set in nineteenth-century colonial Haiti. Trevor Nunn's celebrated 1976 production by the Royal Shakespeare Company, with Ian McKellen and Judi Dench, was staged within a small chalk circle, signaling the play's demonic associations. *Macbeth* played on Broadway in 2008, with Patrick Stewart in the title role. The play has inspired many television and film adaptations, including Akira Kurosawa's *Throne of Blood* (1957) set in medieval Japan, as well as gangster movies, like *Joe Macbeth* (1955) and *Men of Respect* (1991).

Chicago Shakespeare Theater first staged *Macbeth* in 1992, starring Kevin Gudahl in the title role and directed by the Theater's first international director, Roman Polak. *Macbeth* returned to CST's mainstage in 2008, staged by Artistic Director Barbara Gaines, starring Ben Carlson and Karen Aldridge. The play has been staged in three CST WorldStage adaptations: *Kabuki Lady Macbeth*, starring Barbara Robertson; *Marionette Macbeth*, with Italy's venerable marionette company Carlo Colla e Figli; and, as part of Shakespeare 400 Chicago's yearlong festival in 2016, a concert version from Belgium's Theater Zuidpool. CST presented *MacHomer*, a one-man version of *The Simpsons* performing *Macbeth*, created and performed by Rick Miller in 2006. In addition to a number of abridged productions for student and family audiences over Chicago Shakespeare's history, Posner and Teller's staging will be the Theater's third full-length production of *Macbeth*. ■

# Profiles



## PHOENIX ANDERSON

(*Daughter of Macduff*) makes her Chicago Shakespeare Theater debut. Other Chicago credits include *Forgotten Future* (Collaboration Theater Company).



## ADAM WESLEY BROWN

(*Malcolm*) returns to Chicago Shakespeare Theater, where his credits include: *Short Shakespeare! A Midsummer Night's Dream, The Book of*

*Joseph, The Tempest, Julius Caesar, and Henry VIII*. Other Chicago credits include *Long Way Go Down* (Jackalope Theatre Company - Jeff Award nomination, Best Actor) and *Million Dollar Quartet* (Paramount Theatre). Broadway credits include *Once*. Regional credits include: *Rosencrantz and 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*. Mr. Brown released his debut album *Adam Wesley Brown: Live at Bowery Poetry* on iTunes.



## MCKINLEY CARTER

(*Weird Sister*) returns to Chicago Shakespeare Theater, where her credits include: *Road Show, Julius Caesar, Sunday in the Park with George, The Tempest,*

*A Midsummer Night's Dream, Antony and Cleopatra, and Henry IV Parts 1 and 2*. Other Chicago credits include: *Fun Home* (Victory Gardens Theater); *Parade* (Writers Theatre); *The Book of Will* (Northlight Theatre); *The Man Who Murdered Sherlock Holmes* (Mercury Theater Chicago); *The Merry Widow, Carousel* (Lyric Opera of Chicago); *My Way* (Theatre at the Center); *Deathtrap, The Sound of Music, Ragtime, Something's Afoot* (Drury Lane Theatre); *Putting It Together* (Porchlight Music Theatre); *John and Jen* (Apple Tree Theatre); *Blind*

*Date, Turn of the Century, The Visit, Floyd Collins* (Goodman Theatre); *Forbidden Broadway* (Royal George Theatre); *Winesburg, Ohio* (Steppenwolf Theatre Company); *Into the Woods* (Marriott Theatre); *James Joyce's The Dead, Cymbeline, and Pericles* (Court Theatre).



## CHAON CROSS

(*Lady Macbeth*) returns to Chicago Shakespeare Theater, where her credits include: *Ellen Tree in Red Velvet, Celia in As You Like It, Sybil in Private Lives, Imogen in*

*Cymbeline, Cressida in Troilus and Cressida, Emilia in The Two Noble Kinsmen, and Bianca in The Taming of the Shrew*. Other Chicago credits include: *Macbeth* (Lyric Opera of Chicago); *Life Sucks, The Brothers Karamazov* (Lookingglass Theatre Company); *The Hard Problem, One Man, Two Guvnors, Proof, Uncle Vanya, The Glass Menagerie, Scapin, The Romance Cycle, Phèdre* (Court Theatre); *Cyrano* (Court Theatre and Redmoon); *Grace* (Northlight Theatre); *The Wheel, and The Cherry Orchard* (Steppenwolf Theatre Company). Regional credits include *Lady Windermere in Lady Windermere's Fan* (Milwaukee Repertory Theater) and Elizabeth Bennet in *Pride and Prejudice* (Cleveland Play House). US/Canadian tours include two years with American Shakespeare Center. Ms. Cross appeared in productions with: Frump Tucker Theatre Company, Shattered Globe Theatre, TimeLine Theatre Company, Theatre at the Center, First Folio Shakespeare Festival, and Theatre-Hikes. Television credits include: *The Exorcist* (FOX); *Chicago Fire* (NBC); *Boss* (Starz); and *Detroit 1-8-7* (ABC). Film credits include *Widows* and *My Dog Skip* (Warner Bros.).



## KYLE CURRY

(*Donalbain/Servant*) returns to Chicago Shakespeare Theater, where his credits include: *Shakespeare's Greatest Hits, Dunsinane, and an understudy for*

Chicago Shakespeare in the Parks production of *Romeo and Juliet*. Other

Chicago credits include: *Three Days of Rain* (BoHo Theatre); *Pygmalion* (Remy Bumppo Theatre Company); *Pygmalion, The Taming of the Shrew* (Oak Park Festival Theatre); *Great Expectations* (Strawdog Theatre Company); and *Dancing in the Storm* (Adapt Theatre Productions). Regional credits include productions with: Milwaukee Repertory Theater, Utah Shakespeare Festival, Virginia Shakespeare Festival, Kentucky Shakespeare, Houston Shakespeare Festival, Shakespeare Dallas, Festival 56, Stages Repertory Theatre, Contemporary Theatre of Dallas, Main Street Theater, Next Act Theatre, and FESTA Theatre in Florence, Italy, among others. Mr. Curry received his BFA from University of Oklahoma and his MFA from University of Houston's Professional Actor Training Program. He is an advanced actor combatant with the Society of American Fight Directors.



## CHRISTOPHER DONAHUE

(*Duncan/Doctor*) makes his Chicago Shakespeare Theater debut. Chicago credits include productions with: Court Theatre, Goodman Theatre, Lookingglass

Theatre Company, Remains Theatre, Stories on Stage, and Chicago Opera Theater. Regional credits include productions with: Alliance Theatre, American Repertory Theater, Arden Theatre Company, Arena Stage, Berkeley Repertory Theatre, Boston Lyric Opera, Circle in the Square Theatre, City Theatre (Pittsburgh), Classic Stage Company, Hartford Stage, Huntington Theatre Company, La Jolla Playhouse, Lincoln Center's *Serious Fun!* Festival, Manhattan Theatre Club, McCarter Theatre, Milwaukee Repertory Theater, New York Shakespeare Festival, Oregon Shakespeare Festival, The Public Theater, Seattle Repertory Theatre, Second Stage Theater, The Smith Center for the Performing Arts (Las Vegas), South Coast Repertory, Two River Theater, Weston Playhouse Theatre Company, and Yale Repertory Theatre.



## THEO GERMAINE

(*Weird Sister*) makes their Chicago Shakespeare Theater debut. Other Chicago credits include: *Hir, Straight White Men* (Steppenwolf Theatre Company); *The*

*Matchmaker* (Goodman Theatre); *Julius Caesar* (Writers Theatre); *BOY* (TimeLine Theatre Company); the world premiere of *Welcome to Jesus* (American Theater Company); and *A Midsummer Night's Dream* (First Folio Theatre). Film credits include: *Holy Trinity, Entrance Exam*; the web series *Afternoon Snatch* and *In Real Life*. Mx. Germaine received their training from the University of Illinois at Urbana-Champaign, Dell'Arte International School of Physical Theatre, and Aloft Loft Contemporary Circus Arts Training.



## JENNIFER LATIMORE

(*Lady Macduff/Gentlewoman*) returns to Chicago Shakespeare Theater, where she played the role of Maria in *Love's Labor's Lost*. Other Chicago credits

include: *The Importance of Being Earnest* (Writers Theatre); *Miss Bennet: Christmas at Pemberley* (Northlight Theatre); and *Harvey* (Court Theatre). Regional credits include: *The African Company Presents Richard III, Arcadia, An Ideal Husband* (American Players Theatre); *Good People, A Christmas Carol, Dreamgirls, and The Color Purple* (Milwaukee Repertory Theater). Ms. Latimore received a BA in Theatre and an ABJ in Mass Media Arts from University of Georgia, and was an emerging professional resident in Milwaukee Repertory Theater's Acting Residency, 2014-2015.



## RONNIE MALLEY

(*Hecate*) makes his Chicago Shakespeare Theater debut. Mr. Malley is a multi-instrumentalist musician, actor, producer, and educator. Chicago credits include:

composer/sound designer for *Great Expectations* (Silk Road Rising); musician



for *A Disappearing Number* (TimeLine Theatre Company); author/solo performer for *Ziryab, The Songbird of Andalusia* (Silk Road Rising); musician for *The Secret Garden* (Court Theatre); composer/co-sound designer for *The Who & The What* (Victory Gardens Theatre); associate producer/actor for *The Sultan's Dilemma* (International Voices Project); musician/actor for *The Arabian Nights* (Lookingglass Theatre Company); *Mirror of the Invisible World*, *The Jungle Book*, and co-composer/musician for *The White Snake* (Goodman Theatre). Regional credits include productions with: Berkeley Repertory Theatre, Arena Stage, Huntington Theatre Company, Oregon Shakespeare Festival, Wuzhen Theatre Festival, The Old Globe, Guthrie Theater, and McCarter Theatre Center. Mr. Malley is a teaching artist and a faculty member at Old Town School of Folk Music. He performs with the music groups: Allos Musica, Diwan Al-Han, EMME, Lamajamal, and Surabhi.



#### MATTHEW FLOYD MILLER

(*Porter/Siward*) makes his Chicago Shakespeare Theater debut. Broadway credits include *Not About Nightingales* (Circle in the Square Theatre,

directed by Trevor Nunn) and *The Invention of Love* (Lincoln Center Theater). Off-Broadway credits include *Another Part of the Forest* (The Peccadillo Theater Company) and *Letters from Cuba* (Signature Theatre). Regional credits include: the West Coast premiere of Aaron Posner's *Stupid Fucking Bird* (The Theatre at Boston Court - LA Drama Critics Circle Award for Best Ensemble); *Judgment at Nuremberg* (national tour L.A. Theatre Works); *The Pillowman*, *The Underpants*, *Middletown*, Tom Stoppard's *Rock 'n' Roll* (A Contemporary Theatre); *Desire Under the Elms* (San Jose Repertory Theatre - Dean Goodman Choice Award); productions with: Geffen Playhouse, Laguna Playhouse, Portland Center Stage, The Wilma Theater, Dallas Theater Center, Ford's Theatre, Arena Stage, and The Old Globe. Film and television credits

include: *Stan the Man*; *Hand of God* (Amazon); *Colony* (USA); *Major Crimes* (TNT); *Criminal Minds* (CBS); and *Law & Order* (NBC). Mr. Miller earned his MFA through the NYU Graduate Acting Program.



#### AUSTIN MOLINARO

(*Fleance*) makes his Chicago Shakespeare Theater debut. Chicago credits include Noah in *Caroline or Change* at Columbia College Chicago. National tour credits include Ralphie in *A Christmas Story: The Musical*.



#### EMILY ANN NICHOLSON

(*Weird Sister*) makes her Chicago Shakespeare Theater debut. Chicago credits include: *Occidental Express*, *No Matter How Hard We Try*, *The Fairytale*

*Lives of Russian Girls* (Trap Door Theatre); *Conversations on a Homecoming* (Strawdog Theatre Company); *Electra* (Mary Arrchie Theatre Company); *The Birds* (Griffin Theatre); *I Saw Myself*, *Round Heads and Pointed Heads* (Red Tape Theatre); readings at Steppenwolf Theatre Company and Writers Theatre. Ms. Nicholson received her BA in Acting from Illinois State University.



#### REILLY OH (*Seyton*)

makes his Chicago Shakespeare Theater debut. Chicago credits include Jason in *TREVOR the musical* (Writers Theatre).

Mr. Oh is a sophomore at New Trier High School, where he recently appeared as Bobby in *Urinetown* and Danny in *Grease*. Other favorite roles include: Josh Baskin in *Big*, Judas in *Godspell* (Actors Training Center); and Donkey in *Shrek* (Children's Theatre of Winnetka).



#### IAN MERRILL PEAKES

(*Macbeth*) makes his Chicago Shakespeare Theater debut. Regional credits include: *King Charles III* (ACT Theatre, Seattle Repertory Theatre, Shakespeare

Theatre Company); *Timon of Athens*, *Rosencrantz and Guildenstern Are Dead* (Helen Hayes Award), *Henry VIII*, *The Game of Love and Chance* (Helen Hayes nominations), *Macbeth* (Folger Theatre); *The Catch* (Best of Denver Awards), *Glengarry Glen Ross* (Best of Denver Awards), *When Tang Met Laika* (Denver Center for the Performing Arts); *The Crucible*, *Twelfth Night* (Actors Theatre of Louisville); *Much Ado About Nothing* (Santa Cruz Shakespeare); *The False Servant* (PITC Pittsburgh's Classic Theatre); *Equivocation*, *Macbeth*, *La Bete*, *Something Intangible* (Barrymore Award), *Rosencrantz & Guildenstern Are Dead*, *All My Sons* (Barrymore Award), *Three Days of Rain* (Arden Theatre Company); *Body of an American*, *The Invention of Love* (Wilma Theater); *Sideman* (Philadelphia Theatre Company - Barrymore Award); *Red Light Winter*, *The Invisible Hand* (Theatre Exile - Barrymore Award nomination); *Peter and the Starcatcher* (Walnut Street Theatre); and productions with Pennsylvania Shakespeare Festival. Television credits include: *Still Standing*, *Hack*, and *Homicide*. Film credits include *Lebanon PA* and *Buried Girl*.



#### SAM PEARSON

(*Messenger/Young Siward*) returns to Chicago Shakespeare Theater, where his credits include: Chicago Shakespeare in the Parks production of *Romeo*

and *Juliet*, *Short Shakespeare! Romeo and Juliet*, and *King Charles III*. Touring credits include the title role 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); Television credits include *In an Instant* (ABC) and *Chicago P.D.* (NBC).

Mr. Pearson received his BFA in Acting from the University of Minnesota/Guthrie Theater Actor Training Program.



#### CAGE SEBASTIAN PIERRE

(*Murderer/Angus/Fight Captain*) returns to Chicago Shakespeare Theater, where his credits include *Q Brothers Christmas Carol* and *Short*

*Shakespeare! Romeo and Juliet*. His Chicago credits include *A Moon for the Misbegotten* (Writers Theatre). Regional credits include productions with American Players Theatre. Mr. Pierre received his BFA from the University of Minnesota.



#### EDGAR MIGUEL SANCHEZ

(*Lennox*) returns to Chicago Shakespeare Theater, where his credits include *Short Shakespeare! Twelfth Night* and Chicago Shakespeare in the Parks

production of *Romeo and Juliet*. Other Chicago credits include: *In The Next Room or the vibrator play* (TimeLine Theatre Company); *Hobo King* (Congo Square Theatre Company); *Dutchman/TRANSit* (American Blues Theater); *stop. reset.* (Goodman Theatre); *Water by the Spoonful*, *Native Son* (Court Theatre); and *The Wheel* (Steppenwolf Theatre Company). Regional credits include: *Fences* (Arizona Theatre Company, Indiana Repertory Theatre, Milwaukee Repertory Theatre); *Water by the Spoonful* (TheatreSquared); title role in *Hamlet* (GableStage); *Twelfth Night*, *Richard III*, *Troilus and Cressida*, *The Admirable Crichton* (American Players Theatre); *A Midsummer Night's Dream*, *Othello*, and *The Comedy of Errors* (Oregon Shakespeare Festival). Mr. Sanchez appeared in the film *Blueprint*. Television credits include *Sense8* and *Chicago P.D.* He received his BFA in Acting and minor in Sociology from DePaul University.



**TIMOTHY D. STICKNEY** (*Macduff*) returns to Chicago Shakespeare Theater, where he played Burbage in *Shakespeare in Love*. Off-Broadway credits include: *Hamlet*, *Richard III* (Take Wing

and Soar Productions - AUDELCO nominated); *Othello* (Africa Arts Theater Company); *King Lear* (Theatre for a New Audience); and *King Lear* (The Public Theater). Regional credits include: *The Tempest*, *Caesar and Cleopatra*, *Macbeth*, *A Midsummer Night's Dream*, *Henry V*, and *Romeo and Juliet* (Stratford Festival); *Twelfth Night* (Pittsburgh Public Theater); *Macbeth* (Repertory Theatre of St. Louis); *Romeo and Juliet* (Hartford Stage); *Macbeth* (The Old Globe); and *As You Like It* (Shakespeare Theatre Company). Film and television credits include: *The Tempest*, *Caesar and Cleopatra*, *One Life to Live*, *The Good Wife*, *Madam Secretary*, and *Blue Bloods*. Directing credits include *Pecong* and *King Lear*. Award nominations include four NAACP Image Awards. Mr. Stickney trained at The American Academy of Dramatic Arts in New York, where he now teaches. He is an artist in residence at the Harlem School of the Arts.



**SAMUEL TAYLOR** (*Ross*) returns to Chicago Shakespeare Theater, where his credits include: *Henry V*, *Henry VIII*, *Julius Caesar*, *The School for Lies*, *Timon of Athens*, *The Feast an intimate*

*Tempest*, and Chicago Shakespeare in the Parks production of *The Comedy of Errors*. Other Chicago credits include: *Thaddeus and Slocum: a Vaudeville Adventure*, *Mr. and Mrs. Pennyworth*, *Lookingglass Alice* (Lookingglass Theatre Company); *Marnie & Phil: A Circus Love Letter* (The Actors Gymnasium); *The Hot L Baltimore* (Steppenwolf Theatre Company); *Hunchback* (Redmoon Theater); and *Behold Where Stands the Usurper's Cursed Head* (Cabinet of Curiosity Events). Regional credits include: *The Doctor's Dilemma*, *Romeo and Juliet* (American Players Theatre); *The Boys Next Door* (Syracuse Stage); and *A Christmas Carol* (Actors Theatre of Louisville).

Off-Broadway credits include *Henry V* and *The Spy*. Television credits include: *Chicago Fire*, *Crisis* (NBC); *Boardwalk Empire* (HBO); and *The Mob Doctor* (FOX). Mr. Taylor holds a BFA from the University of Minnesota/Guthrie Theater Actor Training Program. He co-founded the Back Room Shakespeare Project.



**BRET TUOMI** (*Bloody Sergeant/Murderer*) returns to Chicago Shakespeare Theater, where his credits include: *Othello*, *Henry V*, and *Julius Caesar*. Other Chicago credits include:

Lieb in *The Iceman Cometh* (Goodman Theatre); Victor in *The Price*, Jeff Skilling in *Enron* (TimeLine Theatre Company); Red Will O'Danaher in *The Quiet Man Tales* (Smock Alley Theater Company); Mr. Braithwaite in *Billy Elliot*, Lt. Schrank in *West Side Story* (Drury Lane Theatre); Chanal in *Feydeau-Si-Deau*, and Jim Shine in *Two for the Show* (Theater Wit). Broadway and national tour credits include Hertz in *Rock of Ages*. Regional credits include productions with: Notre Dame Shakespeare Festival, Montana Repertory Theatre, Alpine Theatre Project, and Montana Shakespeare in the Parks. Film credits include the made-for-TV movie *Keep the Change* (TNT). Television credits include: *Mind Games* (ABC), *Chicago P.D.* (NBC), and *The Fly Fishing Challenge* (ESPN2).



**ANDREW WHITE** (*Banquo*) makes his Chicago Shakespeare Theater debut. He is a founding ensemble member and the Connectivity and Engagement Director at Lookingglass Theatre

Company, where he has participated as an actor, writer, or director in more than forty productions, including: Aaron Posner's *Life Sucks* (director); *Eastland: a New Musical* (book and lyrics); the world premiere of *The Last Act of Lilka Kadison* (co-author); George Orwell's *1984* (Jeff Award - Adaptation); and *Of One Blood*, a play about the 1964 murders of Schwerner, Chaney, and Goodman (writer and director). Other Chicago credits include:

*The Ordinary Yearning of Miriam Buddwing*, *Another Time* (Steppenwolf Theatre Company); *All the Rage* (Goodman Theatre); *Inherit the Wind* (Northlight Theatre); *Winesburg Ohio* (About Face Theatre; Arden Theatre Company); and *Kids in the Dark* (Victory Gardens Theater). Mr. White graduated from Northwestern University.



**MICAH WILSON** (*Son of Macduff*) makes his Chicago Shakespeare Theater debut. Other Chicago credits include: *Our New Girl* (Profiles Theatre); *A Centurion's Faith*, and *Jesus Calms*

*the Storm* (ACOG Youth Drama Ministry). Musical credits include recitals and performances with The Voice Academy and Kids After Curfew. Film credits include *What an Honor* (Byron, A Short Film). Television credits include *Chicago P.D.* (NBC) and *You and Me* (WGN). Mr. Wilson is currently a fifth-grade student at McDowell Elementary in Chicago, where he is a Principal's Honor Roll Student and a STEM Program Participant.



**AARON POSNER** (*Adapter/Director*) returns to Chicago Shakespeare Theater, where he co-directed *The Tempest* (Jeff Award). Mr. Posner is a director and playwright;

a founder and former artistic director of Philadelphia's Arden Theatre Company; the former artistic director of Two River Theater; and an associate artist at the Folger Theatre in Washington, D.C. His widely produced plays include: *Stupid Fucking Bird*, *Life Sucks*, and *No Sisters* (all re-imaginings of Chekhov plays); *District Merchants*, a new take on Shakespeare's *The Merchant of Venice*; *The Chosen* and *My Name Is Asher Lev*, both adapted from Chaim Potok novels; *Sometimes a Great Notion*, adapted from Ken Kesey; *Mark Twain's A Murder*, *A Mystery*, and *a Marriage*; an adaptation of three Kurt Vonnegut short stories, entitled *Who Am I This Time?* (*And Other Conundrums of Love*); *The Gift of Nothing and Me...Jane*; *The Dreams & Adventures of Young Jane*

*Goodall*, both musicals for young audiences (with Andy Mitton and Patrick McDonnell); and many others. Mr. Posner has also directed nearly 200 productions at major regional theaters across the country. He has won numerous awards as both a director and playwright, including: a Jeff Award, several Helen Hayes Awards, two Barrymore Awards, two Los Angeles Drama Critics Circle Awards, an Elliot Norton Award, The John Gassner Memorial Playwriting Award, an Outer Circle Critics Award, Theatre Bay Area Award, and more. Raised in Eugene, Oregon, and now living near Washington, D.C., Mr. Posner graduated from Northwestern University and is an Eisenhower Fellow.



**TELLER** (*Adapter/Director*) returns to Chicago Shakespeare Theater, where he co-directed *The Tempest* (Jeff Award). Teller has been the smaller, quieter half of the

Emmy-winning team Penn & Teller since 1975. With Penn Jillette, he has played Broadway, toured in North America and Britain, and currently is the longest-running headline act in Las Vegas history. Penn & Teller have written and starred in television series and specials, including eight seasons of the Showtime series *Penn & Teller: Bullshit!*; *Penn & Teller Tell a Lie* on Discovery; *Penn & Teller's Sin City Spectacular* on FX; *Behind the Scenes*, a PBS children's series on the arts; *The Unpleasant World of Penn & Teller*, a magic and comedy series for Comedy Central and the UK's Channel 4; and the current hit series, *Penn & Teller: Fool Us* on The CW. Teller has written for *The Atlantic Monthly*, *Smithsonian*, *The New York Times*, *The Washington Post*, *Esquire*, *GQ*, *The New Yorker*, as well as three books with Jillette and two on his own. He is a frequent contributor to *All Things Considered* on NPR. Teller and Aaron Posner co-directed a version of Shakespeare's *Macbeth* for Folger Theatre in Washington, D.C. and he co-wrote and directed the acclaimed stage production *Play Dead* (off Broadway and Los Angeles). Teller made his feature-length film directorial debut with



the Oscar-shortlisted and BAFTA-nominated *Tim's Vermeer*, a Sony Pictures Classics 2014 release. In 2015, Teller triumphantly returned to Broadway co-starring in *Penn & Teller on Broadway*.

**DANIEL CONWAY** (*Scenic Designer*) returns to Chicago Shakespeare Theater, where he designed *The Tempest*. Broadway credits include *Penn & Teller on Broadway*. Off-Broadway credits include: *Soon, Company, Hairspray, Chess, and Sunset Boulevard* (Signature Theatre Company). Regional credits include: *At Wit's End, Love in Afghanistan, Vanya Sonya Masha and Spike* (Arena Stage); *Harvey, End of the Rainbow* (Milwaukee Repertory Theater); *The Game's Afoot* (Cleveland Play House); *Sabrina Fair* (Ford's Theatre); *The Merry Wives of Windsor* (The Shakespeare Theatre of New Jersey); *Water by the Spoonful, The Aliens* (Studio Theatre); and *Penny* (Washington National Opera). Additional New York credits include the premiere of *Soldier X* (HERE Arts Center) and *By the Way, Meet Vera Stark* (The Juilliard School). Mr. Conway has received four Helen Hayes Awards and the Anderson Hopkins Award for Excellence in the Theatre Arts. He is the head of the MFA design program at the University of Maryland.

**MARA BLUMENFELD** (*Costume Designer*) returns to Chicago Shakespeare for her twelfth production, where her credits include: *Red Velvet, King Charles III, 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, Writers Theatre, and Lookingglass Theatre Company (ensemble member). Her New York credits include: *Metamorphoses* (Circle in the Square Theatre, Second Stage Theater); *The Glorious Ones* (Lincoln Center Theater); *The Notebooks of Leonardo Da Vinci* (Second Stage Theater); *Measure for Measure* (Public Theater, New York Shakespeare Festival); and *Homebody*/

*Kabul* (Brooklyn Academy of Music). Opera credits include: *Rusalka, Lucia di Lammermoor, and La Sonnambula* (Metropolitan Opera); and *The Merry Widow* (Lyric Opera of Chicago). Ms. Blumenfeld has received four Joseph Jefferson Awards, and the 2012 Michael Merritt Award.

**THOM WEAVER** (*Lighting Designer*) returns to Chicago Shakespeare Theater, where he designed *The Tempest* (Jeff Award). Off-Broadway credits include: *The Total Bent* (The Public Theater); *Kingdom Come* (Roundabout Theatre Company); *Exit Strategy* (Primary Stages); *King Hedley II, How I Learned What I Learned, The Liquid Plain* (Signature Theatre Company); and Teller's *Play Dead* (The Players Theatre). Regional credits include productions with: Huntington Theatre Company, Arden Theatre Company, The Wilma Theater, Philadelphia Theatre Company, Walnut Street Theatre, Milwaukee Repertory Theater, Cleveland Play House, Portland Center Stage, Folger Theatre, Asolo Repertory Theatre, Round House Theatre, Hangar Theatre, Baltimore Center Stage, California Shakespeare Theater, Syracuse Stage, Berkshire Theatre Group, Williamstown Theatre Festival, Spoleto Festival USA, Lincoln Center Festival, City Theatre Company, Pittsburgh Public Theater, and Yale Repertory Theatre. Mr. Weaver is the recipient of four Barrymore Awards and two AUDELCO Awards. He is a member of Wingspace Theatrical Design and a founding board member of Theatre Philadelphia. He received his BFA from Carnegie Mellon University and his MFA from Yale School of Drama.

**ANDRE PLUESS** (*Sound Designer & Composer*) returns to Chicago Shakespeare Theater, where he designed *Short Shakespeare! Romeo and Juliet*. Other Chicago credits include: *Life Sucks, Mr. and Mrs. Pennyworth, Treasure Island, Title and Deed, Eastland: A New Musical, Cascabel, In the Garden: A Darwinian Love Story, Metamorphoses, Peter Pan (A Play)* (Lookingglass Theatre Company), *Stage Kiss, Jungle Book* (Goodman Theatre), *Endgame* (Steppenwolf Theatre Company), and productions with: Court Theatre, Northlight Theatre, Victory

Gardens Theater, and About Face Theatre. Broadway credits include: *Metamorphoses, I Am My Own Wife, 33 Variations, and The Clean House* (Lincoln Center Theater). Regional credits include: *Equivocation* (Arena Stage); *Milk Like Sugar* (La Jolla Playhouse, Playwrights Horizons); *Ghost Light, White Snake, King Lear, Cat on a Hot Tin Roof* (Oregon Shakespeare Festival); *Macbeth* and *Titus Andronicus* (California Shakespeare Festival). Mr. Pluess has received multiple Jeff Awards, an LA Ovation Award, Barrymore Award, Drama Critics Circle Award, and Drama Desk/Lucille Lortel nominations for composition and sound design.

**RICHARD JARVIE** (*Wig & Make-up Designer*) is the wig and make-up supervisor for Chicago Shakespeare Theater, where he designed: *Mary Stuart, 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*, and the inaugural season of Chicago Shakespeare on Navy Pier. Mr. Jarvie spent twenty-eight years with the Lyric Opera of Chicago, 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: Tom Patterson Theatre (Stratford Festival, Ontario); Guthrie Theater (wig master); Alliance Theatre; and McCarter Theatre. Opera credits include productions with: The Atlanta Opera, San Francisco Opera, Hawaii Opera Theatre, Chicago Opera Theater, Opera Theatre of Saint Louis, and the Spoleto Festivals of Charleston, South Carolina, and Italy.

**JOHNNY THOMPSON** (*Magic Designer*) returns to Chicago Shakespeare Theater, where he previously worked on *The Tempest* (Los Angeles Drama Critics Circle Award for Distinguished Achievement – Illusion/Magic Design, Jeff Award for Artistic Specialization – Magic Design). Mr. Thompson (The Great Tomsoni) has written, developed, and

provided material for magicians, including Siegfried and Roy, Penn & Teller, Doug Henning, Lance Burton, David Blaine, and The Amazing Jonathan. He was the magic consultant off Broadway for *Play Dead*, for which he won a Los Angeles Drama Critics Circle award in the category of Illusion/Magic Design. In conjunction with Teller, he designed the magic effects for *The Exorcist* at the Geffen Playhouse. His television and film credits as a magic advisor/consulting include: *Penn & Teller: Fool Us, Hart to Hart, Fantasy Island, One Day at a Time, Beyond Westworld, The Fantasticks, Bogus, Houdini-Believe*, and *The Magic Box*. His new book, *The Magic of Johnny Thompson*, has just been released.

**MATT HAWKINS** (*Fight Choreographer*) returns to Chicago Shakespeare Theater, where he has been fight choreographer, assistant director, director, and an actor in over twenty productions. This upcoming year he will direct the new hip-hop musical *Stupid Humans* (University of Notre Dame), and choreograph violence for *Support Group For Men* (Goodman Theatre); *Guards At The Taj* (Steppenwolf Theatre Company); *Buried Child, Witch, Twelfth Night* (Writers Theatre). Mr. Hawkins has been nominated for thirteen Jeff Awards, receiving five. He received a BFA in Acting from Southern Methodist University and his MFA in Directing from The University of Iowa. Mr. Hawkins is an assistant professor at the University of Notre Dame, where he serves as the head of Musical Theatre for the Department of Film, Television, and Theatre.

**SUSAN FELDER** (*Verse Coach*) returns to Chicago Shakespeare Theater, where her credits include language direction for *Pericles* with David Bell and acting credits in Short Shakespeare! productions of *Romeo and Juliet* and *Macbeth*. Other Chicago directing and acting credits include productions with: Goodman Theatre, Northlight Theatre, Next Theatre, Writers Theatre, Court Theatre, and Remy Bumpo Theatre Company. Regional credits include acting and directing work with: Orlando Shakespeare Theater, Indiana Repertory Theatre, Attic Theatre (Detroit), Milwaukee Shakespeare, and Montana Shakespeare Company. This summer, she was invited to speak at

the Shaw Festival in Canada. Her play *Wasteland* received a critically acclaimed world premiere at TimeLine Theatre Company, and last spring *Temple Spirit* premiered at Echo Theatre in Dallas. Teaching credits include College-Conservatory of Music (where she directed *Hamlet* this fall), Bradley University, Northwestern University, and Loyola University Chicago.

**KENNY WOLLESEN** (*Musical Instruments of Darkness Design & Construction*) returns to Chicago Shakespeare Theater, where he designed *The Tempest*. Mr. Wollesen is the founder of the Wollesonic Laboratories and mastermind behind Sonic Massages and the Stone Clouds Marching Band. As a musician, he has performed in numerous theater productions, including *Alice*, directed by Robert Wilson and Tom Waits, and at venues including Thalia Theatre and the Brooklyn Academy of Music. As a composer, he has written for Aaron Posner and Teller's production of *Macbeth* at Two River Theater and Folger Theatre. Mr. Wollesen has performed and recorded with Bill Frisell, Norah Jones, Tom Waits, Sean Lennon, Ben Goldberg, Laurie Anderson, Steve Bernstein, Jonas Mekas, Butch Morris, İlhan Ersahin, Hal Wilner, John Medeski, Jim Hall, and John Zom.

**MAGDALENE SPANUELLO** (*Associate Director*) returns to Chicago Shakespeare Theater, where she was the associate director for *The Tempest*. Other Chicago credits include: *The 39 Steps* (BrightSide Theatre); *A Midsummer Night's Dream* (Shakespeare 400 Chicago/Civic Orchestra of Chicago); and *The Valkyries* (Gorilla Tango Theatre). Regional credits include: *The Tempest* (The Smith Center; South Coast Repertory); *A Christmas Carol*, *Gutenberg! The Musical!*, *Forever Plaid* (Milwaukee Repertory Theatre); and *Completely Hollywood Abridged* (Old Creamery Theatre). International credits include *Next to Normal* and *Seussical!* (Shanghai Conservatory of Music). Ms. Spanuello received an MFA in Directing from Western Illinois University. She is an adjunct assistant professor of music theatre at Carthage College.

**DENNIS J. CONNERS** (*Production Stage Manager*) is a resident production stage manager at Chicago Shakespeare Theater, where his credits include: *The Toad Knew*, Shakespeare in the Parks productions of *Romeo and Juliet* and *Twelfth Night*, Short Shakespeare! productions of *Romeo and Juliet* and *A Midsummer Night's Dream*, *King Charles III*, *Othello*, *Ride the Cyclone*, *King Lear*, *The Little Mermaid*, *Q Brothers Christmas Carol*, *Othello: The Remix*, *Seussical*, and *Henry V*. Other Chicago credits include productions with: Victory Gardens Theater, Chicago Children's Theater, Mercury Theater, Lookingglass Theatre Company, and About Face Theatre. Regional credits include *Clay* (Kirk Douglas Theatre, Kansas City Repertory Theatre) and *Lookingglass Alice* (Alliance Theatre). Off-Broadway credits include *Clay* (Lincoln Center) and *Lookingglass Alice* (New Victory Theater). Mr. Connors is a graduate of Northwestern University, where he occasionally serves as a stage management mentor and lecturer.

**KEVIN GREGORY DWYER** (*Assistant Stage Manager*) returns to Chicago Shakespeare Theater where his credits include: *Q Brothers Christmas Carol*, *Madagascar*, *King Charles III*, *Othello*, *Amarillo*, and *Short Shakespeare! Romeo and Juliet*. Other Chicago credits include: *This Is Our Youth*, *Leveling Up*, *Lord of the Flies*, and *I'll Get You Back Again* (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*, and *Captors* (Huntington Theatre Company). Mr. Dwyer received his BA in Stage/Production Management from Emerson College.

**AMANDA LANDIS** (*Assistant Stage Manager*) makes her Chicago Shakespeare Theater debut. Other Chicago credits include *Lookingglass Alice* and *Title and Deed* (Lookingglass Theatre Company). Regional credits include: *The Wolves*, *Hedda Gabler*, *Moment*, *Between Riverside and Crazy*, *Bad Jews*, *Chimerica* (Studio Theatre); *An Octoroon*, *Kiss* (Woolly Mammoth Theatre Company); *The Smartest Girl in the World* (Imagination Stage); *In the Heights* (GALA Hispanic Theatre); and *Peter and the Starcatcher* (Constellation Theatre Company), among others. Ms. Landis holds a BA in Theatre Arts from Northwestern University.

**BOB MASON** (*Artistic Associate/Casting Director*) is in his eighteenth season as CST's casting director, where his credits include over one hundred productions and thirty-two 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. He recently directed and co-created *Shakespeare Tonight!* with Beckie Menzie, as part of CST's Shakespeare 400 Chicago festival. 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.

**RICK BOYNTON** (*Creative Producer*) focuses on current and future artistic planning and production, as well as the development of all new plays, musicals and adaptations for CST. Projects include: *The Book of Joseph*, *Ride the Cyclone* (CST, MCC, 5th Avenue/ACT, upcoming at Alliance Theatre), *Sense and Sensibility* (CST, Old Globe), *Cadre* (co-director) (CST, Johannesburg, Grahamstown, Edinburgh, Vancouver), *Othello: The Remix* (CST, London, Germany, Edinburgh, South Korea, New York), *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*, *Murder for Two* (CST, New York), and *The Feast: an intimate Tempest* (in collaboration with Redmoon). Former artistic director of the Marriott Theatre and multiple Jeff Award-winning actor, he has starred in productions nationally, including CST's production of *A Flea in Her Ear* as Camille (Jeff Award, After Dark Award). As casting director/associate at Jane Alderman Casting, projects included: the television series *Early Edition*, *Missing Persons*, *Untouchables* and *ER*; the films *While You Were Sleeping* and *Hoodlum*, among others; and numerous national tours. Mr. Boynton has lectured at his alma mater Northwestern University, and is the former president of the board of the National Alliance for Musical Theatre.



**BARBARA GAINES** (*Artistic Director/Carl and Marilyn Thoma Endowed Chair*) founded Chicago Shakespeare Theater, where she has directed nearly sixty productions of

Shakespeare's plays. Honors include: the 2008 Tony Award for Outstanding Regional Theatre; the prestigious Honorary OBE (Officer of the Most Excellent Order of the British Empire) in recognition of her contributions strengthening British-American cultural relations; and Joseph Jefferson Awards for Best Production (*Hamlet*, *Cymbeline*, *King Lear* and *The Comedy of Errors*), and for Best Director (*Cymbeline*, *King Lear* and *The Comedy of Errors*). Ms. Gaines has directed at the Royal Shakespeare Company in Stratford-on-Avon, Lyric Opera of Chicago and The Old Globe in San Diego. As the cornerstone production of Shakespeare 400 Chicago, the 2016 international celebration of Shakespeare's legacy, she created a world premiere Shakespeare history cycle, *Tug of War*, including the rarely staged *Edward III*. Ms. Gaines received an Honorary Doctorate of Letters from the University of Birmingham (UK), the University Club of Chicago's Cultural Award, and the Public Humanities Award from the Illinois Humanities Council.





# **CRISS HENDERSON**

(Executive Director)

has produced Chicago Shakespeare Theater's past twenty-eight seasons, and developed the citywide, yearlong celebration through

2016 of Shakespeare's legacy, Shakespeare 400 Chicago. Under his leadership, CST has become one of the nation's leading regional theaters and one of Chicago's most celebrated cultural organizations, honored with the 2008 Tony Award for Outstanding Regional Theatre, as well as multiple Laurence Olivier and Joseph Jefferson Awards. Mr. Henderson has garnered multiple honors, including: the 2013 Cultural Innovation Award from the Chicago Innovation Awards; the Arts Administrator of the Year by *Arts Management Magazine* at the Kennedy Center and the Chevalier de L'Ordre des Arts et des Lettres by the Minister of Culture of France. He was named among the top 40 business people under the age of 40 in *Crain's Chicago Business*. He serves as president of the Producers' Association of Chicago-area Theaters and is director of the MFA/Arts Leadership Program, a two-year graduate-level curriculum in arts management training created through a joint partnership between Chicago Shakespeare Theater and The Theatre School at DePaul University.

## **SPECIAL THANKS:**

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CHICAGO SHAKESPEARE THEATER

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JUNE 8 2018

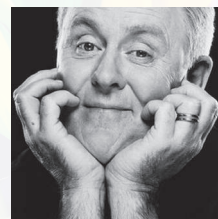
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Four hundred years after his death, Shakespeare continues to raise questions, arguments, and point/counterpoints among—and sometimes between—scholars and theater practitioners. The same script through different lenses reveals itself in a myriad of ways—leaving us, the readers of text and performance, to think and rethink our own points of view. Such is the legacy that Shakespeare left us. We hope that our program notes enrich, deepen, and sometimes even challenge our audiences' experience with the production they witness.

# Double, Double

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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*.

In *Macbeth*, the witches' most famous lines are a rhyming couplet in which doubling runs rampant:

*Double, double, toil and trouble;  
Fire burn, and cauldron bubble.*

Clearly, they are speaking their spell over their strange brew. But it's hard to work out what those first two words are doing there. Are they merely incantatory, hypnotic—sounds Shakespeare has chosen to produce a quadruple rhyme (two doubles, a trouble and a bubble) by couplet's end?

Or do the *doubles* work more specifically, as imperatives by which the witches urge each other on: double your toil, double your trouble, and double down on both again, quadrupling our effort so that we can set this cauldron seething. A watched pot, the proverb says, never boils; the Sisters' spell decrees that this witch's pot will.

What's in the cauldron is a potent recipe ("Eye of newt and toe of frog ...") from whose grisly ingredients, later in the scene, the Sisters will conjure speaking illusions to at once alarm and assuage Macbeth: floating head, bloodied infant, magic mirror.

What's in the incantation—that doubled doubling—may provide the clue to a larger magic: the illusionist tactics, the deliberate doubling of audience experience and thought, which here and elsewhere remains one of the core tactics by which Shakespeare makes his theater mesh with magic.

Magic arises from the illimitable mysteries of cause and effect; to witness the effect is to surmise the cause. Whenever we watch a truly dazzling trick, we are momentarily immobilized by wonder, even as our minds



sift quickly through an almost automatic sequence of impressions. Our first conviction about the effect—that it's *impossible*—confronts the counterfact that we've just witnessed it, and promptly bifurcates into two alternate explanations: the effect is possible, if you can allow for supernatural causes deployed by the magician channeling them. Or, alternatively, the effect is possible if you accept the performer as a merely human agent, enacting ingenuities that you're scrambling frantically to figure out ("How did he *do* that?").

As denizens of the twenty-first century we tend overwhelmingly toward the second option. But Shakespeare's first audiences were more open-minded. Watching *Macbeth* in 1606, they dwelt on the very edge of a cultural cusp between the belief in active, effectual fairies, witches, warlocks, angels, and magi that had suffused the centuries past, and the streamlined commitment to purely natural explanation that would emerge half a century hence in the Scientific Revolution, whose founding father, Sir Francis Bacon, was setting forth its grounding arguments (while also not writing Shakespeare's plays) during this very decade.

**Magic arises from the  
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to surmise the cause.**

In plays centered on ghosts and wonders (*Hamlet* and *The Tempest* come to mind), Shakespeare deliberately fosters a buzz-generating debate as to which explanation—the natural or the supernatural—should hold sway, among playgoers who were themselves the multi-headed manifestation of a deeply seated, richly doubled cultural world-view.

Shakespeare makes of this double-consciousness in *Macbeth* the stuff of mighty theater, compounding it to the point where ordinary stage magic becomes visceral horror. His audiences, for example, were long accustomed to watching dramatic night scenes unfold in broad daylight: the "wooden O" of the Globe theater opened out on to the sky; all performances took place in early afternoon; the often intense "darkness" of the night scenes derived from language, not from lighting. ►►

In *Macbeth*, Shakespeare doubles down on this effect, and plays it out across a wild range of resonances. Night seeps in from every corner of the play; the language of darkness clusters so thick that its auditors could not help but register, and even savor, their entrenchment in a doubled consciousness—brightness in their actual eyes; darkness in their minds’—and the flip-trick of causation (words, not photons) that continually reenacts this bifurcation. The play’s famous paradoxical pairings render the effect even more pervasive, as when, for example, the witches’ mysterious first incantation—“Fair is foul and foul is fair”—mutates two scenes later into Macbeth’s very first spoken line: “So fair and foul a day I have not seen.” And Lady Macbeth, in her formidable first soliloquy, will soon be echoing the witches also, without ever hearing or meeting them.

In those subliminal “transmissions” gleams a hint of the play’s core question. What makes the Macbeths do what they do? Is it their own appetites and

**...‘nothing is but  
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a great magic act.  
Or a great play.**

ambitions? That would be the “natural,” human-agency answer. Or is it the witches’ scripting—in which case they may operate as supernatural playwrights and directors of this inexorable tragedy?

As the brilliant Oxford Shakespearean Emma Smith has argued, *Macbeth* poses this question at every turn, and never answers it. Instead, Shakespeare floats it over his audience like a hypnotic, immobilizing spell. When Macbeth first hears the

witches’ prophecies, he confesses, in soliloquy, that they have stunned him to a standstill. Under the spell of the murder he might enact, he finds that his “function[s]” (thought, word, action) are now so “smothered in surmise / That nothing is but what is not.”

That, of course, is the effect of watching a great magic act. Or a great play. *Macbeth* manages to weave, out of its endless artful doublings, a single, stupendous conjuring trick, designed to induce in its audience the same trance—wonderstruck, horrific—endured by its protagonists.

“Abracadabra,” goes the hokey incantation—to which a silly love song of the 1980s added the fun half-rhyme, “I want to reach out and grab ya.” True enough. That is what magicians hope to do. And that’s what theater does too. ■



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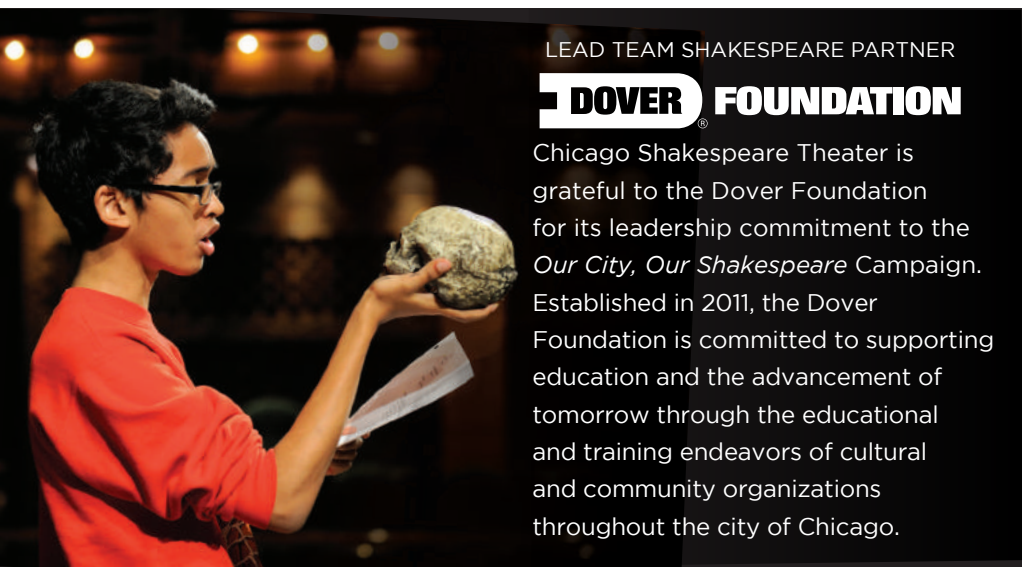
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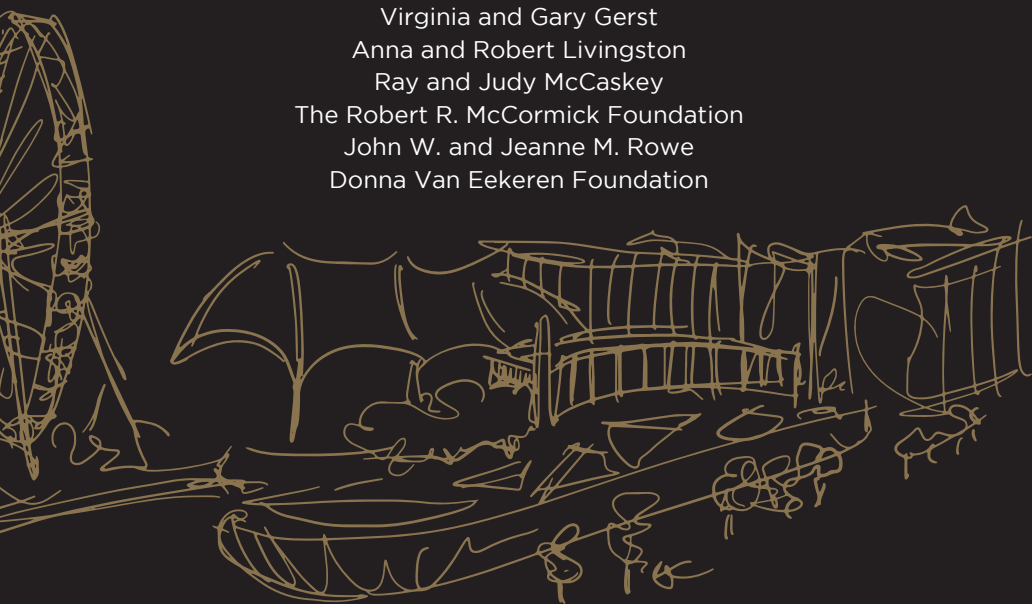
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