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LANDMARK PRODUCTION OF JB PRIESTLEY'S CLASSIC THRILLER



AN INSPECTOR CALLS

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CHICAGO SHAKESPEARE THEATER

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Naming a seat in Chicago Shakespeare's beloved Courtyard Theater offers donors the chance to leave a permanent, lasting mark on all that the Theater has accomplished over the past three decades—and all that is yet to be discovered in the years ahead.

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Welcome



DEAR FRIENDS,

Our design mandate for The Yard at Chicago Shakespeare was to create a wholly flexible theater that would act as a dynamic complement to our existing two venues—the Jentes Family Courtyard Theater and the Thoma Theater Upstairs. Since opening in late 2017, The Yard has transformed into eight distinct configurations with audience capacities ranging from 100 to nearly 800. In addition to supporting the development of our own work, this flexibility has also fostered the growth of our international offerings.

The National Theatre of Great Britain's award-winning thriller *An Inspector Calls*, helmed by legendary director Stephen Daldry, is a stunning—and sprawling—production. The sheer volume of the set and expansive staging require a large venue, and the production sits beautifully in The Yard. We are thrilled to have you join us for this masterpiece—a provocative exploration of social responsibility.

Chicago Shakespeare's commitment to showcase artistry from around the globe continues with our next WorldStage presentation: *Two Pints* from Ireland's Abbey Theatre. Penned by Booker Prize-winner Roddy Doyle, the play will be staged in Chicago Shakespeare's Pub—the first time in our history that this intimate space has been activated for performances. Meanwhile, playing in the Courtyard Theater is a 75-minute abridged production of *Macbeth* adapted specifically for student audiences. One of the most powerful plays in Shakespeare's canon, it will welcome 1,000 students and teachers daily during its run on Navy Pier, followed by a three-week tour to schools across the Chicago area.

We look forward to welcoming you back soon! ■

Barbara Gaines
Artistic Director
Carl and Marilyn Thoma Chair

Criss Henderson
Executive Director

Steve Solomon
Chair, Board of Directors

About CST

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 defies theatrical category. This Regional Tony Award-winning theater's year-round season features as many as twenty productions and 650 performances—including plays, musicals, world premieres, family programming, and presentations from around the globe. The work is enjoyed by 225,000 audience members annually, with one in four under the age of eighteen. Chicago Shakespeare is the city's leading presenter of international work, and in touring its own productions across five continents has garnered multiple accolades, including the prestigious Laurence Olivier Award. Emblematic of its role as a global theater, the company spearheaded Shakespeare 400 Chicago, celebrating Shakespeare's legacy in a citywide, yearlong international arts and culture festival, which engaged more than one million people. The Theater's nationally acclaimed arts in literacy programs support the work of English and drama teachers, and bring Shakespeare to life on stage for tens of thousands of their students each school year. Over the summer, the company tours a professional production of Shakespeare's work, free for all, to neighborhood parks across the city. In 2017 the Theater unveiled The Yard at Chicago Shakespeare—with its innovative design that has changed the shape of theater architecture. Together with the Jentes Family Courtyard Theater and the Thoma Theater Upstairs, The Yard positions Chicago Shakespeare as the city's most versatile performing arts center. ■



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making it happen.*



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presents

The National Theatre of Great Britain's
Landmark Production of JB Priestley's Classic Thriller

AN INSPECTOR CALLS

directed by **STEPHEN DALDRY**

Design
IAN MACNEIL

Lighting Design
RICK FISHER

Music
STEPHEN WARBECK

Sound Design
SEBASTIAN FROST

Associate Director
JULIAN WEBBER

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The performance is approximately 1 hour and 50 minutes with no intermission.

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Cast

Inspector Goole
Sybil Birling
Arthur Birling
Gerald Croft
Sheila Birling
Eric Birling
Edna
Younger Boy
Girl
Older Boy
Ensemble

Supernumeraries

LIAM BRENNAN
CHRISTINE KAVANAGH
JEFF HARMER
ANDREW MACKLIN
LIANNE HARVEY
HAMISH RIDDLE
DIANA PAYNE-MYERS
JUDAH ABNER PAUL
SOPHIE KAEGI
TRENT A. DAVIS
CHRIS BARRITT
BETH TUCKEY
CHLOE ORROCK
ADAM COLLIER
HENRY BOLZON
MARCELLUS BURT
MIKEY GRAY
SUSIE GRIFFITH
ERIC LEONARD
MELODY OATES

Understudies never substitute for listed players unless a specific announcement is made at the time of the *performance*: Charlotte Hensley for *Girl*; Charlie Herman for *Older Boy*; Henry Lombardo for *Younger Boy*.

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Fight Director	TERRY KING
Production Company Stage Manager	SIMON REYNOLDS
Deputy Stage Manager	LAUREN BARCLAY
Assistant Stage Manager	JAMES THEOBOLD
Associate Lighting Designer	WILL EVANS
Costume Supervisor	CAROLINE McCALL
Wardrobe Mistress	NAOMI WEIGHT
Wigs Mistress	LUCY HORTON
Assistant Costume Supervisors	MEGAN DOYLE
	LAURA CROSBIE
Production Sound Engineer	OWEN LEWIS
Chicago Casting	BOB MASON
CST Stage Manager	DEBORAH ACKER*

*denotes member of Actors' Equity Association.

Profiles



LIAM BRENNAN (*Inspector Goole*) Since graduating from the Royal Scottish Academy of Music and Drama in 1987, Mr. Brennan has worked extensively in theater in Scotland, England, and Ireland. Most recent work includes: *Richard III* and *Twelfth Night* (Shakespeare's Globe, Apollo Theatre/Belasco Theatre, New York); *Diary of a Madman* (Traverse Theatre/The Gate), for which he was awarded Best Actor at the Edinburgh Festival in 2016; the title role in *Edward II*, and the roles of Bolingbroke, MacDuff, Angelo, and Orsino at Shakespeare's Globe. Television includes: *Shetland*, *Machair*, *High Road*, *Bad Boys*, *Taggart*, and *Strathblair*. Films include: *No Man's Land*, *Footsteps*, *Crowman*, *Time Teens: the Beginning*, and *Gas Attack*. Mr. Brennan has recorded numerous dramas and stories for BBC Radio and won the 2006 Critics' Award for Theatre in Scotland in the Best Actor category.



CHRISTINE KAVANAGH (*Sybil Birling*) Ms. Kavanagh's theater credits include: *Hedda Gabler* (National Theatre UK tour); *Man and Superman*, *Albert Speer* (National Theatre); *The Importance of Being Earnest* (Harold Pinter Theatre); *The Liar* (Old Vic); *The Rehearsal* (Almeida/Garrick); *Basket Case* (Northampton Royal Deragate); *A Doll's House* (Lyric, Belfast); *Macbeth*, *Much Ado About Nothing* (Royal Shakespeare Company); *Hamlet* (Nottingham Playhouse); *All My Sons* (Redgrave Theatre); *The Revengers Comedies* (Scarborough); *Last Easter* (Birmingham Repertory); *She Stoops to Conquer*, *Travesties* (Oxford Playhouse); *The Rivals* (York Theatre Royal). Television credits include: *Vera*, *Titanic*, *Room with a View* (ITV); *A Very British Coup* (Skreba Films); *The Blackheath Poisonings* (Central Films); *Catherine Cookson/The Glass Virgin* (Festival Film and ITV); *Chimera* (Zenith Films); *Drop the Dead Donkey* (Hat Trick/Channel 4); *Frank Stubbs* (Noel Gay TV); *In His Life the John Lennon Story* (NBC); *Inspector Morse* (Channel 4); *Doctor Who*, *Inspector Lynley*, *Island Gardens*, *Doctors*, *Jonathan Creek*, *Manchild*, *Seaforth*, *Sleeper*,

Agony Too (BBC); *The Sleeper*, *Underbelly* (BBC Initial films); *Minder* (Thames TV), *"The Ruth Rendell Mysteries"* *May and June*, *"The Ruth Rendell Mysteries"* *No Crying He Makes* (TVS), *The Bretts* (Central TV), *Return of Sherlock Holmes* (Tiger Aspect), *Material Girl* (Carnival Films), *The Saint* (D L Taffner). Film includes *National Theatre Live: Man and Superman Live*. Ms. Kavanagh has worked extensively in radio, including *Home Front*, *I Claudius*, and *Charles Paris* (BBC Radio 4), is a member of the BBC Radio Drama Company, and narrates audio books.



JEFF HARMER (*Arthur Birling*) Mr. Harmer's theater credits include: Richard Willey in *Out of Order* (directed by Ray Cooney), Field Marshal Haig in *Oh What a Lovely War*, Arthur Hoyle in *Up 'n' Under* (Oldham Coliseum); Henry Bingham in *Fox on the Fairway*, Headingly in *Donkeys' Years*, Capulet in *Romeo and Juliet*, As You Like It, DL in *Feelgood*, Henry Perkins in *Funny Money* (Vienna's English Theatre); Tooley in *Made in Dagenham* (Queen's, Hornchurch); Rev. Harry Harrington in *Shadowlands* (number one tour); Vittorio Vidal in *Sweet Charity* (New Wolsey Theatre, Ipswich); Susan Boyle's manager in the musical *I Dreamed a Dream* (national tour); Clyde in *The Witches of Eastwick* (Watermill Theatre); Abanazar in *Aladdin* (Alhambra Theatre, Bradford); Highpockets in *Buddy* (Channel Islands); *Othello*, *Richard III* (Ludlow Festival); Sgt. Major Drummond in *Privates on Parade* (West Yorkshire Playhouse and Birmingham Rep); Bill Austen in *Mamma Mia!* (international tour); Koko in *The Hot Mikado* (directed by Craig Revel Horwood for the Watermill Theatre, Newbury, national tour); King Rat in *Dick Whittington*, Duke of Ephesus in *The Comedy of Errors* (Northcott Theatre, Exeter); Bob Acres in *The Rivals*, all male roles in *The Blue Room*, Bob Cratchit in *A Christmas Carol* (Swan Theatre, Worcester); *The Roy Orbison Story* (Bill Kenwright national tour); Prospero in *Return to the Forbidden Planet*, Billy Flynn in *Chicago* (English Theatre Frankfurt); Mercutio in *Romeo and Juliet*, George Osborne in *Vanity Fair* (Sherman Theatre, Cardiff); Antipholus in *The Comedy of Errors* (national tour); Bottom in *A*

Midsummer Night's Dream, Dr. Seward in *Dracula*, Badger in *The Wind in the Willows* (Liverpool Playhouse); Robert in *Stage Struck* (Grand, Swansea); Alfredo du Lac in *Eurydice* (Whitehall Theatre, West End), Jon Forsythe in *The Forsythe Saga* with Nyree Dawn Porter (national tour). Television and film includes: Prince Andrew in *Diana: Her True Story* (NBC); Herr Luytman in *Norbert Smith - a Life* (Channel 4); *Agatha Christie's Poirot*, *The Bill*, *Kidnap and Ransom* (ITV); *Family Affairs* (Channel 5); *Westbeach* (BBC); *The Runaway* (Sky TV); *Il consul Italiano* (Film Italia); *Saplings* and *Gilbert Without Sullivan* (BBC Radio 4).



ANDREW MACKLIN (*Gerald Croft*) Theater credits include: *The Baleful Lie* (Tristan Bates Theatre); *Jane Wenham: The Witch of Walkern* (Out of Joint/Watford Palace/Arcola Theatre/tour); *The Beauty Queen of Leenane* (Curve Theatre); *Someone Who'll Watch Over Me* (Chipping Norton Theatre); *The Mercy Seat* (York Theatre Royal); *King Lear*, *The Picture of Dorian Gray*, *Three Sisters* (Abbey Theatre); *The Only True History of Lizzie Finn* (Southwark Playhouse); *Brighton* (Garter Lane Arts Centre); *The Beauty Queen of Leenane* (Watford Palace); *I'll Be the Devil* (Royal Shakespeare Company/Tricycle); *All Over Town*, *The Irish Curse* (Project Theatre, Dublin); *24 Hour Plays: Lucy's Brief Guide to Being Human* (Old Vic); *Cinderella*, *Jack and the Beanstalk* (Salisbury Playhouse); *The Cure at Troy* (Floodtide Theatre Company); *Much Ado About Nothing* (Bath Theatre Royal); *Don't Look Back* (dreamthinkspeak); *Markings* (Attic Theatre Company); *A Passionate Woman* (Mill at Sonning). Television credits include: *Jubilee Nurse*, *Mr. Selfridge*, *Fair City*.



LIANNE HARVEY (*Sheila Birling*) Ms. Harvey trained at The Royal Academy of Dramatic Art. Theater credits include: Juliet in *Romeo and Juliet* (UK and international tour); *Relatively Speaking* (Oldham Coliseum, Harrogate Theatre); *The Railway Children*, *Trials of Mary* (Eastern Angles); *Heartbreak*

House (Union Theatre); *Enveloped in Velvet* (Arts Theatre); *The Daughter in Law*, *Mercury Fur*, *The Witch of Edmonton* (RADA). Television includes *Not Safe for Work* (Channel 4). She played the female lead in 2017 feature film *Bikini Blue* (for multi-Academy Award-nominated Studio Filmowe Zebra, Warsaw).



HAMISH RIDDLE (*Eric Birling*) Mr. Riddle trained at the Royal Conservatoire of Scotland. Theater credits include: *An Inspector Calls* (Playhouse Theatre, West End/PW Productions/National Theatre/ 2015-2016 UK tour); *Tory Boyz*, *Prince of Denmark*, *Romeo and Juliet*, *Pope Joan*, *Black and White*, *As You Like It* (NYT); *Prince of Denmark* (National Theatre). Short film credit includes the title role in *Arthur in Their War* (Chalice Films, directed by Max Mason).



DIANA PAYNE-MYERS (*Edna*) Born in 1928 in Darlington, County Durham, Ms. Payne-Myers took dance classes in ballet, tap, and musical comedy as a child. She was taught by Violet Ballantine, who at the time was also teaching princesses Elizabeth and Margaret Rose. Ms. Payne-Myers and her young dancing companions raised money for charity with performances at the Theatre Royal York, Theatre Royal Newcastle, the Scala in Soho, London, and Raby Castle. Shortly after the Second World War, she travelled to London, where she trained and danced with the Ballet Rambert. She also appeared in pantomimes, summer seasons, and variety as a sister act with horses and dogs, Frank Sinatra, Dean Martin and Jerry Lewis, tightrope walkers, and Max Miller. She appeared with Evelyn Laye and Anton Walbrook in *Wedding in Paris* at the London Hippodrome, *A Girl Called Joe* at the Piccadilly Theatre with Denis Quilley and Edward Woodward, *For Adults Only*—a satirical revue at the Aldwych Theatre, and is a founding member of Sadler's Wells Opera Ballet. Later, Ms. Payne-Myers toured to Europe, America, and Australia with Lloyd Newson's DV8 Physical Theatre Company.

She also worked with choreographers Matthew Hawkins, Arthur Pita, and Wayne McGregor. Among her many credits as a dancer is participating in the Elixir Festival: Celebrating Lifelong Creativity at Sadler's Wells Theatre in 2017. She appeared in Caryl Churchill's *The Skriker* and in Tennessee Williams' *Baby Doll* both at the Cottesloe, National Theatre; and Daniel Kramer's *Woyzeck* at the Gate and in New York. She has performed in Stephen Daldry's iconic production of *An Inspector Calls* on more occasions than any other actor, having first appeared as Edna at the Garrick Theatre in the 1990s, in subsequent UK tours, at the Aldwych, and in Australia. In the 2002 New Year Honours list, Ms. Payne-Myers was awarded an MBE for Services to Dance.



CHRIS BARRITT

(Ensemble) Mr. Barritt trained at LAMDA. Theater credits include: *Blue/Orange* (Wimbledon); *Otherwise Engaged* (Criterion); *The Birthday Party* (Duchess); *See You*

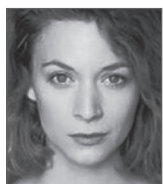
Next Tuesday (Albery); *She Stoops to Conquer/A Laughing Matter* (National Theatre); *Feelgood* (Garrick); *The Lady in the Van* (Queen's); *Dead Funny* (Vaudeville); *Arcadia* (Haymarket); *Run for Your Wife, Move Over Mrs. Markham* (Olympia Theatre, Dublin); *Candida* (Gate Theatre, Dublin); *Othello, Love's Labours' Lost* (Regent's Park Theatre); *The Miser, A Midsummer Night's Dream, Julius Caesar, The Importance of Being Earnest, Zoo Story* (Belfast); *The Misanthrope* (Comedy); *The History Boys, The Dishwashers, Maurice's Jubilee* (national tour); *Ben Hur* (Hexagon, Reading); *The Caretaker* (Old Vic). Television and radio credits include: *Paranormal Live* (later this year); *Dream Team* (Sky); *Emmerdale* (Yorkshire); *Remington Steele* (MTV); *The Scar* (Channel 4); *Brian Friel Profile* (BBC); *Pravda, Night Falls on the City* (Radio 4); *Zoo Story* (Radio Ulster).



BETH TUCKEY (Ensemble)

Ms. Tuckey trained at the Bristol Old Vic Theatre School. Theater credits include: *Our Day Out* (Theatre Royal, Bury St. Edmunds); *An Inspector Calls* (Playhouse Theatre

London); *Peer Gynt* (Royal Festival Hall/Philharmonia Opera); *The Importance of Being Earnest* (Frinton); *Perfect Days* (New Victoria Theatre, Stoke); *Stepping Out* (New Victoria Theatre); *GamePlan* (Stephen Joseph Theatre, tour, West End); *Flatspin* (Stephen Joseph Theatre, tour, West End); *Role Play* (Stephen Joseph Theatre, tour, West End); *Maddie* (Salisbury Playhouse, Lyric Theatre London); *I Wakey Wakey* (Belgrade Theatre); *Coventry Up on the Roof, I Have Been Here Before, Private Lives* (Swan Theatre, Worcester); *Distinguished Service, Habeus Corpus, Judy, Rutherford and Son* (Coliseum Oldham); *A Winter's Tale, A Midsummer Night's Dream, Babes in Arms* (Regent's Park); *When I Was a Girl I Used, Company* (Westcliff); *Into the Woods* (Regional Theatre Award). Radio credits include: *The Antiquary, The Bride of Lammermoor, Saplings* (BBC Radio 4). Television credits include *A Very English Scandal* (BBC).



CHLOE ORROCK

(Ensemble) Ms. Orrock trained at LAMDA. Theater credits include: Cassius in *Julius Caesar*, Beatrice in *Much Ado About Nothing* (Don't Hate the Players); Viola in

Twelfth Night, Juliet in *Romeo and Juliet* (Tomahawk Theatre Company); Kate in *Condemned to Live*, Richard Plantagenet/Young Talbot in *Henry VI Parts 1, 2, and 3* (Old Fire Station); PC Abrahams/Nurse Davis in *Too Much Punch for Judy* (Upstairs at the Gatehouse); Sybil Vane in *The Picture of Dorian Gray* (international tour with European Arts Company). Most recently, Ms. Orrock performed her new spoken-word short play, *Of Sirens and Other Monsters*, at the Pleasance Theatre, Islington.



ADAM COLLIER (Ensemble)

Theater credits include: *Translations* (National Theatre); *Henry V* (Royal Shakespeare Company); *The Railway Children* (King's Cross Theatre); *Alice's Adventures in*

Wonderland (Les Enfants Terribles); *The Last Days of Mankind* (Bristol Old Vic); *We're Going on a Bear Hunt* (Australia/Asia/UK tour); *Twelfth Night* (Redgrave Theatre). Television credits include: *Ghost Writer* (BBC); *Your Move* (ITV West); *The Daughter* (BFI). Commercial credits include the John Lewis Christmas Commercial, 2014. Radio credits include: BBC Carleton Hobbs Nominee, *An Elixir of Love*, and *The Incident* (Church Studios).



JUDAH ABNER PAUL

(Younger Boy) **CHICAGO SHAKESPEARE:** Debut. **FILM:** *HAG, The World Without You, Tom of Your Life, Basket of Apples. COMMERCIAL:* *Boston Market. TRAINING:*

Chicago Actors Studio.



SOPHIE KAEGLI (Girl)

CHICAGO SHAKESPEARE: Debut. **CHICAGO:** *Elf: the Musical* (Paramount Theatre); *Baby June in Gypsy* (Music Theatre Works); *Olive Hoover in Little Miss Sunshine*

(Chicago Theatre Workshop); Tina Denmark in *Ruthless the Musical!* (Steel Beam Theatre); Jane Banks in *Mary Poppins* (Fremont Street Theater); Tiny Tim in *A Christmas Carol* (Metropolis Performing Arts Centre); Roo in *Winnie the Pooh* (Ravinia Festival). **TELEVISION:** *Chicago PD* (NBC).



TRENT A. DAVIS (Older Boy)

CHICAGO SHAKESPEARE: Debut. **CHICAGO:** Charles Wallace in *A Wrinkle In Time*, William in *Frankenstein* (Lifeline Theater); Jackie in *Caroline or Change*

(Columbia College Chicago). **FILM:** Little Demetrius in *Chi-Raq* produced by Spike Lee, featuring Wesley Snipes and Nick Cannon. **TELEVISION:** narrator for a national Comcast commercial about Christmas.

J.B. PRIESTLEY (Author)

Mr. Priestley was born in 1894 in Bradford, Yorkshire, son of a schoolmaster. He left Belle Vue School at sixteen and worked in a wool office, when he began to write in his spare time. He volunteered for the army in 1914 and served in the First World War, surviving the grim conditions of the trenches. He received a grant to go to Cambridge and launched his professional career with *Brief Diversions*, a collection of short pieces that attracted attention in London. After graduating he moved to London with his first wife, Pat, and began his career as a professional writer, reviewing and writing essays and literary biographies, and reading for publisher John Lane. His fourth novel, *The Good Companions*, was published in 1929 and was a huge success, followed by *Angel Pavement* in 1930. He entered the theater in 1932 with *Dangerous Corner* and dominated the London stage during the 1930s with a succession of plays, such as *Eden End, I Have Been Here Before, Time and the Conways, When We Are Married, Johnson Over Jordan*, and into the 1940s with *They Came to a City, An Inspector Calls, The Linden Tree, Summer Day's Dream*, and *The Glass Cage* (1958). During the Second World War he established a new reputation as a broadcaster. A prolific writer, he continued writing novels, notably *Bright Day* and *Lost Empires*, as well as an important list of non-fiction. *English Journey* launched him in a new role as a social commentator; *Midnight on the Desert* and *Rain upon Godshill* were chapters of autobiography; *Margin Released*, a memoir; *Literature and Western Man*, the sum of a lifetime's reading; and three social histories: *The Prince of Pleasure, The Edwardians*, and *Victoria's Heyday*. Overall he published more than 100 books; nonfiction, fiction, and drama, as well as countless newspaper articles and reviews. He was married three times and had four daughters and one son. Mr. Priestley was a lifelong socialist of the old kind, yet never joined the Labour Party. He was a spokesman for the ordinary people, unashamedly middlebrow, patriotic, honest, and opposed to the class system. He turned down offers of a knighthood and a peerage, but gladly accepted the Order of Merit in 1977. He died in 1984.

STEPHEN DALDRY (*Director*) Mr. Daldry was the artistic director of the Gate Theatre and the Royal Court Theatre. He has directed and produced many productions in the West End and on Broadway. His highly acclaimed production of Matthew Lopez's two-part play, *The Inheritance*, won the *Evening Standard* Best Play Award in 2018 and recently finished at the Noel Coward Theatre, London. His co-production with Director Justin Martin of *The Jungle* by Joe Murphy and Joe Robertson recently opened to huge acclaim at St Ann's Warehouse in New York, having transferred from the Playhouse Theatre, London. *Billy Elliot the Musical* ran at the Victoria Palace Theatre for eleven years. It has played on Broadway and worldwide. Mr. Daldry's first four films, *Billy Elliot*, *The Hours*, *The Reader*, and *Extremely Loud and Incredibly Close*, together received nineteen Academy Award nominations and two wins. Mr. Daldry is the executive producer and director on the highly acclaimed Netflix series *The Crown* by Peter Morgan, for which he won the 2018 Director of a Drama Series Primetime Emmy Award.

JULIAN WEBBER (*Associate Director*) Mr. Webber was the artistic director of Soho Rep, New York, for eight years, where he produced and directed new plays by playwrights such as Mac Wellman, Len Jenkin, Sherry Kramer, Eric Overmeyer, Joyce Carol Oates, and David Lindsey Abaire. He was associate director for *Billy Elliot the Musical*, for which he won a Helpmann Award for the production in Sydney, Australia, as well as for mounting productions in Chicago, Toronto, Holland, and the latest UK tour. Mr. Webber adapted and directed *The Three Musketeers* at the Young Vic Theatre, which was nominated for a Barclay's Theatre Award; the West End revival of *The Shape of Things* by Neil Labute; and *The Barber of Seville* at the Bristol Old Vic in a new adaptation by Lee Hall.

IAN MACNEIL (*Designer*) Theater credits include: *Angels in America* (Broadway); *Machinal* (Critics' Circle Award); *An Inspector Calls* (Olivier, Critics' Circle Awards, West End, international); *The Amen Corner* (National Theatre); *Far Away*, *A Number*, *Via Dolorosa* (West End, Broadway); *Plasticine* (Evening Standard Theatre Award, Royal Court); *Afore Night Come*, *Tintin*, *Vernon God Little*, *A Doll's House* (West End, BAM, Young Vic Theatre);

Festen (West End, Broadway, Evening Standard Award); *Little Revolution* (Almeida Theatre); *Billy Elliot the Musical* (Tony Award, Broadway, West End, international); *Betrayal* (Broadway).

RICK FISHER (*Lighting Designer*) Mr. Fisher was born in Philadelphia and has lived in the UK for many years. He first lit this production of *An Inspector Calls* in York in 1990 and then again at the National Theatre in 1992. He is the winner of two Olivier Awards for Best Lighting Design and two Tony and Drama Desk Awards for *An Inspector Calls* and *Billy Elliot the Musical* (Broadway). Recent theater credits include: *Consent* (National Theatre, West End); *Mood Music* (Old Vic Theatre); *Peter Pan* (Regent's Park Open Air Theatre); *Mata Hari* (Tokyo); *The Woman in White* (Charing Cross Theatre); *Cell Mates* (Hampstead); *Man to Man* (national tour, New York); *Rent* (St. James Theatre, national tour); *Billy Elliot the Musical* (Australia, Japan, Tokyo, West End, UK tours, Holland, Broadway, US tour); *Sunny Afternoon* (Hampstead, West End, national tour); *The Audience* (West End, Broadway); *The King and I* (Paris, Chicago); *Sweeney Todd* (Paris, San Francisco, Houston); *Judas Kiss* (West End, Toronto, New York); *Chariots of Fire* (Hampstead, West End). Previous theater credits include: *The Merchant of Venice* (Royal Shakespeare Company, Stratford); *The Sound of Music* (Buenos Aires); *Tiger Country* (Hampstead); *Tribes* (Royal Court Theatre); *Rope* (Almeida Theatre); *Much Ado About Nothing* (Singapore); *Family Reunion*, *Betrayal*, *The Philanthropist*, *Old Times* (Donmar Warehouse); *Landscape with Weapon* (National Theatre); *Jerry Springer the Opera*, *Blue/Orange* (National Theatre, West End); *Far Away* (New York); *A Number* (Royal Court Theatre). Opera production credits include: *Don Carlo* (Los Angeles); *Madam Butterfly* (Santa Fe); *Falstaff* (Dallas); *The Monteverdi Trilogy* (UK, US, Europe); *The Last Savage*, *Wozzek*, *La bohème* (Santa Fe Opera); *Turandot* (ENO); *Tsarina's Slippers* (Royal Opera House); *Peter Grimes* (Washington/Oslo); *Betrothal in a Monastery* (Glyndebourne/Valencia); *Madam Butterfly*, *Albert Herring*, *Billy Budd*, *Radamisto*, *Daphne*, *Tea*, *Peter Grimes* (Santa Fe); *The Fiery Angel*, *Turandot* (Bolshoi); *A Midsummer Night's Dream* (La Fenice); *Wozzek* (Royal Opera House); *Gloriana*, *La bohème* (Opera North); *The Little Prince* (Houston, New York, San Francisco). Dance

credits include Matthew Bourne's *Swan Lake* (London/Los Angeles/Broadway/world tour).

STEPHEN WARBECK (*Music*) Mr. Warbeck has written extensively for theater, including scores for: *Translations*, *Common*, *The Plough and the Stars*, *Evening at the Talk House*, *The Red Lion*, *The Silver Tassie*, *This House*, *The Veil*, *Season's Greetings*, *Welcome to Thebes*, *The Power of Yes*, *Mrs. Affleck*, *The Hothouse*, *The Prime of Miss Jean Brodie*, *The Day I Stood Still*, *An Inspector Calls*, *Machinal*, *Roots*, *The Magic Olympical Games*, *At Our Table* (National Theatre); *Junkyard* (Headlong Productions at Bristol Old Vic, Theatr Clwyd, Rose Theatre Kingston); *Temple*, *Proof*, *To the Green Fields Beyond* (Donmar Warehouse); *Wolf Hall*, *Bring Up the Bodies* (Royal Shakespeare Company, West End, Broadway); *Alice in Wonderland*, *The Tempest*, *Romeo and Juliet*, *The White Devil*, *The Taming of the Shrew*, *The Cherry Orchard*, *Cymbeline* (Royal Shakespeare Company); *The River and Jerusalem* (Royal Court Theatre, West End, Broadway); *Haunted Child*, *The Winterling*, *Alice Trilogy*, *Boy Gets Girl*, *The Night Heron*, *Mouth to Mouth*, *Dublin Carol*, *The Lights*, *Harry and Me*, *Pale Horse*, *Rat in the Skull*, *Mojo*, *Sympatico*, *The Editing Process*, *The Kitchen*, *Blood*, *Greenland*, *Bloody Poetry*, and *Built on Sand* (Royal Court Theatre); *Measure for Measure*, *When the Rain Stops Falling*, *Parlour Song*, *Cloud Nine*, and *Dying for It* (Almeida Theatre); *The Winter's Tale*, *The Tempest*, *Richard II*, *Much Ado About Nothing*, *A New World*, *As You Like It*, *Othello*, *Pericles* (Shakespeare's Globe); *The Birthday Party*, *Old Times*, *Uncle Vanya*, *Betrayal*, *Death and the Maiden*, *The Children's Hour*, *Swimming with Sharks*, *In Celebration* (West End); *Bingo* (Chichester Festival Theatre, Young Vic Theatre); *Jean la Chance* (Théâtre des Treize Vents); as well as music for many other plays. He has written a ballet score, *Peter Pan*, for Northern Ballet. Film scores include: *Float Like a Butterfly*, *The Children Act*, *Making Noise Quietly*, *The Time of Their Lives*, *Hampstead*, *India in a Day*, *The Journey*, *Le Secret des Banquises*, *Mon Roi*, *Seve*, *Yellow Bird*, *Keeping Rosy*, *Jadoo*, *La Marche*, *Polisse*, *There Be Dragons*, *Killing Bono*, *Un Balcon sur la Mer*, *Skellig*, *Princess Ka'iulani*, *The Other Man*, *Freakdog*, *Machan*, *French Film*, *The Hessen Affair*, *The Box Collector*, *Miguel & William*, *Flawless*, *Cargo*, *Travaux*,

Proof, *Oyster Farmer*, *On a Clear Day*, *Pour le Plaisir*, *Two Brothers*, *The Alzheimer Case*, *Love's Brother*, *Mystics*, *Secret Passage*, *Deseo*, *Charlotte Gray*, *Captain Corelli's Mandolin*, *Birthday Girl*, *Gabriel and Me*, *Billy Elliot*, *Quills*, *Very Annie Mary*, *Mystery Men*, *Fanny and Elvis*, *Shakespeare in Love* (Academy Award), *Mrs Brown*, *My Son the Fanatic*, *O Mary This London* and *Sister My Sister*. Television scores include: *King Lear*, *The Dresser*, *Fungus the Bogeyman*, *Indian Summers* series 1 and 2, *Henry IV* parts 1 and 2 (*Hollow Crown* season, BAFTA award), *A Young Doctor's Notebook* series 1 and 2, *Just William*, and *Fallout*. He also writes music for his band the hKippers.

SEBASTIAN FROST (*Sound Designer*) Theater designs include: *Kiss Me, Kate* (WNO); *Jekyll & Hyde* (Old Vic Theatre); *Monsieur Populaire* (Bath); *Queen Coal* (Sheffield Crucible); *White Christmas*, *Annie*, *A Christmas Carol* (West Yorkshire Playhouse); *Queen Coal* (Sheffield Crucible); operas for Buxton Opera Festival and Grange Park Opera; *Calamity Jane* (Watermill, UK tour); *Drunk*, *The Witches* (Curve); *If Only* (Chichester); *The Lion*, *The Witch and the Wardrobe* (Kensington Gardens); *Decade* (Headlong); *Great Expectations* (ETT); *Antony and Cleopatra* (Liverpool Playhouse); *Little Shop of Horrors* (Birmingham Repertory Theatre); *The Magic Flute* (Duke of York's); *The Common Pursuit*, *Take Flight*, *Total Eclipse* (Menier Chocolate Factory); *The Glass Menagerie* (Apollo); *Carnival* (Venice—Italy's longest-running show); *Trainspotting* (UK tour); *Tonight's the Night* (Victoria Palace); *The Bomb-itty of Errors* (New Ambassadors); *The Donkey Show* (Café de Paris); *The Mysteries* (Queen's); *Boy Band* (Gielgud); *Kat and the Kings* (Vaudeville, Broadway, Cape Town); *Summer Begins* (Donmar Warehouse); *The Colour of Justice* (Victoria Palace); *Fame* (UK tour). Other work includes: international events for Rolls-Royce, Jaguar, and Ford, as well as immersive sound design for Secret Cinema's *The Empire Strikes Back*, *Star Trek*, *Thunderbirds Are Go*, *Lumiere* (Durham), Sony, Disney, Harrods, *Harry Potter*, Coca-Cola. Mr. Frost also worked on the Queen's Golden Jubilee celebrations, and is the designer for the Royal Edinburgh Military Tattoo. He trained at the Guildhall School of Music and Drama. In 2008 he received the first Best Sound Design of a Musical Tony Award nomination for *Sunday in the Park with George* on Broadway.

CHARLOTTE PETERS (*Tour Associate Director*) Ms. Peters was the resident director in the West End and on the last UK tour of *An Inspector Calls*, and is currently resident director on the national tour of *War Horse* for the National Theatre. She recently finished directing the national tour of Rachel Wagstaff's adaptation of Sebastian Faulks' *Birdsong*. Other recent directing credits include: *Ed Fringe: The Musical Revue* (Edinburgh Festival Fringe); *Timeless* (Camden Fringe); *The Mouth of a Shark* (VAULT Festival); *Sunday at the Musicals* (St Paul's Church); *Caste* (Finborough Theatre); *By My Strength* (Women & War Festival); *Fame* (Tallink Silja, Scandinavia); *And the Little One Said* (The Cock Tavern); short plays at the Park Theatre, Arcola Theatre, and the Old Red Lion Theatre. Ms. Peters is the artistic director of Brickdust and an associate of Original Theatre Company. She was the associate director of *The Private Ear/The Public Eye* (UK tour) and *The Importance of Being Earnest: The Musical* (Theatre Royal Windsor); and the assistant director of *Only the Brave* (Wales Millennium Centre), *I'm Not Here Right Now* (Soho Theatre), *Aladdin*, and *Jack and the Beanstalk* (Theatre Royal Windsor).

TERRY KING (*Fight Director*) Mr. King has worked extensively as a fight arranger at all the major theater companies in Britain, as well as many operas, musicals, West End shows, and television. Credits for the Royal Shakespeare Company include: *Coriolanus*, *Julius Caesar*, *Macbeth*, *Othello*, *Romeo and Juliet*, *As You Like It*, *Henry VI Parts 1, 2 and 3*, *Henry IV Parts 1 and 2*, *Hamlet*, *Pericles*, *Dunsinane*, *Cymbeline*, *Richard II*, and *Richard III*. Credits for the National Theatre include: *His Dark Materials*, *The Murderers*, *Fool for Love*, *Edmond*, *The Duchess of Malfi*, *King Lear*, *Elmina's Kitchen*, *Scenes From the Big Picture*, *The White Guard*, *3 Winters*, *Henry V*. Other credits include: *Porgy and Bess* (Glyndebourne); *Othello* (WNO); *Carmen* (ENO); *Don Carlos* (ROH); *Billy Elliot the Musical*, *Oliver!*, *Jerry Springer - the Opera*, *The Lord of the Rings - the Musical*, *Spend Spend Spend!*, *Martin Guerre*, *Chitty Chitty Bang Bang*, *Zorro - the Musical*, *Dirty Dancing - the Musical*, *Sunny Afternoon*, *Shakespeare in Love*, *The Fifteen Streets*, *An Inspector Calls*, *Festen*, *On an Average Day*, *Of Mice and Men*, *Private Lives*, *A View from the Bridge*. Television credits include: *The Bill*, *EastEnders*, *Casualty*, *Fell*

Tiger, *A Kind of Innocence*, *Fatal Inversion*, *Broken Glass*, *The Scold's Bridal*, *The Mayor of Casterbridge*, *Rock Face*, *Blue Dove*, *The Widowing of Mrs. Holroyd*.

WILL EVANS (*Associate Lighting Director*) Mr. Evans trained at the Central School of Speech and Drama. Recent lighting design credits include: *Why the Whales Came* (Watford Palace/Wizard Presents); *The Two Gentlemen of Verona*, *As You Like It*, *Romeo and Juliet*, *The Merry Wives of Windsor*, *The Comedy of Errors* (Grosvenor Park Open Air Theatre); *I Believe in Unicorns* (West End, tour); *Far from the Sea* (Theatre Absolute, tour); *Aliens Love Underpants* (Big Wooden Horse/Nick Brooke Ltd, West End, tour); *The Canterbury Tales* (Guildford Shakespeare Company); *Moominsummer Madness* (Polka Theatre, Royal & Derngate); *Hard Feelings* (Finborough Theatre); *Mudlarks*, *Sixty-Six Books* (Bush Theatre, London); *Bloody Ballad of Mary Maid* (Theatr Iolo, Chapter Arts, Cardiff); *Cinderella*, *Beauty and the Beast*, *Aladdin* (Hertford Theatre); *Dream Space* (Shakespeare's Globe); *Mr Happiness*, *The Water Engine* (Theatre 6, Old Vic Tunnels); *Tales of the Harrow Road* (Soho Theatre); *The Music of Andrew Lloyd Webber* (Showbiz Pops Orchestra, RUG); *Lady Chatterley's Lover* (Buxton Opera House, Buxton). Mr. Evans has lit many shows for young audiences, including: *Stuck*, *The Way Back Home*, *The Life and Adventures of Santa Claus*, *Don't Let the Pigeon Stay Up Late*, *Don't Let the Pigeon Drive the Bus!*, *The Legend of Perseus* (Big Wooden Horse). He has lit the following productions for Tall Stories: *Snow Dragon*, *My Brother the Robot*, *Twinkle Twinkle*, *How the Giraffe Got Its Neck*, *Monster Hits*, and *Does a Monster Live Next Door?* Mr. Evans also lit the popular jazz singer Clare Teal's 2007 *Paradisi Carousel* tour.

SIMON REYNOLDS (*Production Manager*) Mr. Reynolds trained as a stage manager at the Central School of Speech and Drama and graduated in 1991. He is delighted to continue his long association with *An Inspector Calls*, which started in the mid-1990s as stage crew. After a few seasons at Shakespeare's Globe he became a company manager for various West End productions, including *The Postman Always Rings Twice* with Val Kilmer and *Round the Horne*. He is married with two children, Oliver and Mathilde. He divides his

time between theater and running his family farm in the shadow of the Black Mountains in Herefordshire, rearing sheep and traditional Hereford cattle.

DEBORAH ACKER (*CST Stage Manager*) **CHICAGO SHAKESPEARE:** Twenty-nine seasons. **CHICAGO:** *Puttin' on the Ritz* (National Jewish Theater); *Six Degrees of Separation*, *Driving Miss Daisy*, *I'm Not Rappaport* (Briar Street Theatre); *The Nerd* (Royal George Theatre); *A... My Name is Alice* (Ivanhoe Theatre). Ms. Acker has production managed extensively throughout Chicago, and has also provided lighting designs for: the Apollo Theatre, Candlelight Dinner Playhouse, Chicago Shakespeare's Team Shakespeare, the Museum of Science and Industry, *Some Like It Cole* (tour), *Pump Boys and Dinettes* in Branson, Missouri.

PW PRODUCTIONS has produced some of the most successful productions in British theater over the past thirty years. As well as being prolific producers, PW Productions has acted as general manager, bookkeeper, and accountant to more than 500 productions in London, throughout the UK, and around the world. Notable productions and co-productions include multi-award-winning JB Priestley's *An Inspector Calls* in the West End, on tour, in the UK, and internationally. In 1989 PW Productions brought Stephen Mallatratt's *The Woman in Black* to the West End, which after nearly thirty years still plays in London and tours the UK and the world. Recent productions include Nigel Slater's *Toast* at the Traverse Theatre, Edinburgh and James Graham's *Sketching* at Wilton's Music Hall. With the National Theatre: *Broken Glass* (UK Premiere), *The Wind in the Willows*, *Oh What A Lovely War!* with Matthew Bourne: *Nutcracker!* and *Play Without Words* (UK & US tours, Tokyo and Moscow). At the Roundhouse: *Michael Clarke, Stomp*, *De La Guarda*. With the Royal Shakespeare Company: *Krapp's Last Tape* with Edward Petherbridge. As producers of Mobil Touring Theatre: *The Philanthropist*, *Rosencrantz and Guildenstern Are Dead*, *Habeas Corpus*, *Charley's Aunt*; *The Crucifer of Blood*, *Absurd Person Singular*, *Noises Off*, *Dial M for Murder*, *Forty Years On* with Tony Robinson, *Tartuffe* with Stephen Tompkinson, *Sleuth* with Peter Bowles, *Les Liaisons Dangereuses*, *Deathtrap* with David

Soul, *The Sunshine Boys* with Ron Moody. Other productions and co-productions include: *Edmund Kean* with Ben Kingsley, *Rowan Atkinson at the Atkinson* on Broadway, Julian Glover's *Beowulf* in New York and the UK, *A Betrothal* with Ben Kingsley and Geraldine James, *Dickens' Women* with Miriam Margolyes, *Kings* with Alan Howard, *Dylan Thomas: Return Journey*, directed by Anthony Hopkins and co-produced with Eric Clapton, *The Father* with Edward Fox and Stephanie Beacham, *Boyband* at the Gielgud, *Amadeus* at the Old Vic and on Broadway with David Suchet and Michael Sheen, and *Lenny* with Eddie Izzard (both directed by Sir Peter Hall), *Old Wicked Songs* with Bob Hoskins, *Bombshells* starring Caroline O'Connor, *Honour* with Diana Rigg at the Wyndham's Theatre, *Aspects of Love* with David Essex, *Sign of the Times* with Stephen Tompkinson, *Peter Pan* in Kensington Gardens and at the O2, *The Railway Children* at Waterloo Station, *Broken Glass* with Sir Antony Sher and Tara Fitzgerald, *Maurice's Jubilee*, *Spot's Birthday Party*, *This Is Ceilidh*, *The Nightmares of Carlos Fuentes* directed by Nicolas Kent, *Adrian Mole The Musical*, *This Is Living* (Vault Festival), *Chinglish* at Park Theatre. As general manager: *The Last Ship* by Sting (UK tour).

PEMBERLEY PRODUCTIONS is a company founded and run by Andrew D. Hamingson and Tim Smith. They are dedicated to bringing European drama to North America and North American drama to Europe. This season, as well as general managing the first US tour of *An Inspector Calls*, Pemberley Productions is producing a twenty-seven week US tour of the West End production of *The Woman in Black* (also produced by PW Productions), and the first US tour of Michael Morpurgo's *Private Peaceful*, adapted and directed by Simon Reade. Previous projects include a US national tour of the Royal Shakespeare Company/Filter Theatre production of *Twelfth Night*, a European tour of The Public Theater's *Apple Family Plays*, and an Irish tour of the American Players Theatre's production of James DeVita's *In Acting Shakespeare*. Pemberley Productions also co-produced the US tour of *Ensemble Basiani* from the Republic of Georgia in 2016 and general managed the US tour of Druid Theatre Company's *The Beauty Queen of Leenane*. This past

season, Pemberley Productions produced the second US national tour of *Sancho* by and with Paterson Joseph, and general managed the national tour of Theatre de la Ville's *State of Siege* and the NY premiere of *Some Old Black Man* at 59E59.



BARBARA GAINES

(Artistic Director/
*Carl and Marilynn
Thoma 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) is the executive director of Chicago Shakespeare and has produced the Theater's past twenty-nine seasons. 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. He oversaw the Theater's move to its home on Navy Pier in 1999 and led the recent development of The Yard at Chicago Shakespeare. In 2016 he spearheaded the citywide, yearlong celebration of Shakespeare's legacy, Shakespeare 400 Chicago. Mr. Henderson has garnered multiple honors, including: the 2013 Cultural Innovation Award from the Chicago Innovation Awards; Arts Administrator of the Year by *Arts Management Magazine* at the Kennedy Center; recognition in *Crain's Chicago Business* "40 under 40"; and the Chevalier de L'Ordre des Arts et des Lettres by the Minister of Culture of France. Mr. Henderson has served on the boards of directors of the League of Chicago Theatres and Arts Alliance Illinois, and for many years as president of the Producers' Association of Chicago-area Theaters. Mr. Henderson is director of DePaul University's 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.

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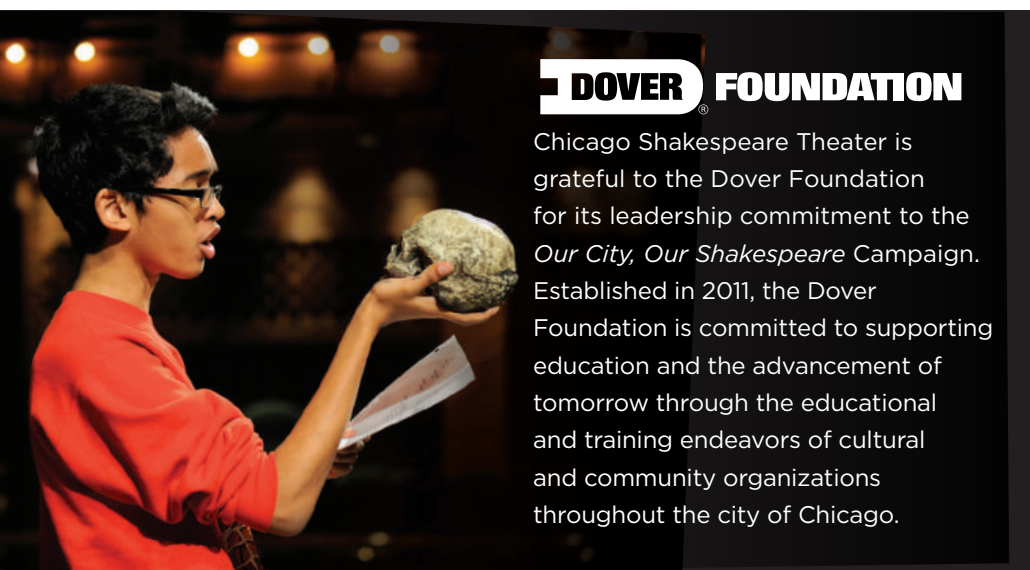
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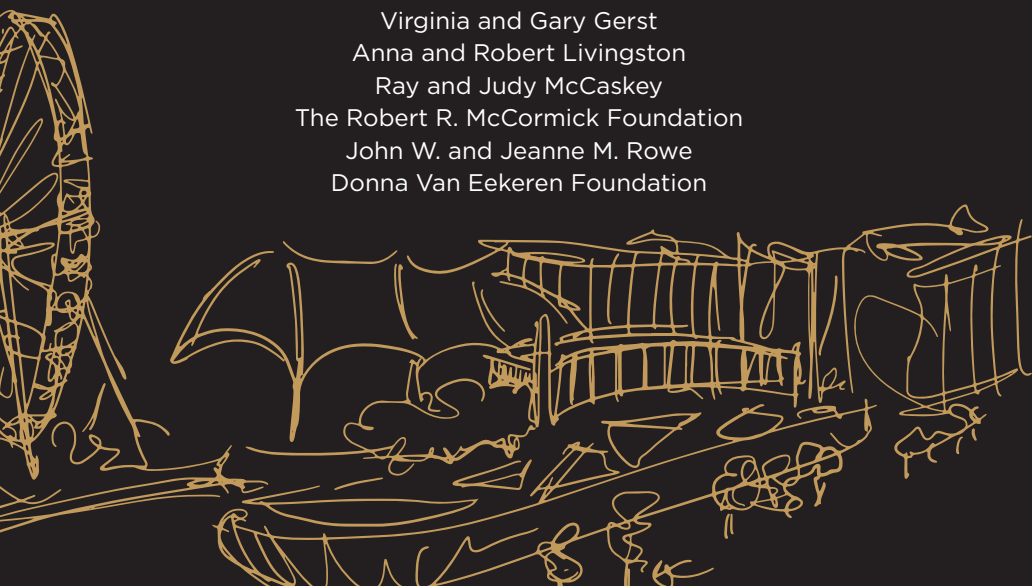
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