THE NATIONAL THEATRE OF GREAT BRITAIN'S
LANDMARK PRODUCTION OF JB PRIESTLEY'S CLASSIC THRILLER

AN INSPECTOR CALLS

chicago shakespeare theater
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!

**DEAR FRIENDS,**

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.

To discuss making a seat naming gift, contact Dottie Bris-Bois at 312.667.4965 or dbrisbois@chicagoshakes.com.
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.
The wives of Henry VIII join forces for an electrifying musical celebration of empowerment!

by TOBY MARLOW and LUCY MOSS

directed by JAMIE ARMITAGE and LUCY MOSS

NORTH AMERICAN PREMIERE BEGINS MAY 14

AN INSPECTOR CALLS

directed by STEPHEN DALDRY

Music amplification supported by the Gayle and Glenn R. Tilles Music Fund
Annual support perennially provided by The Davee Foundation WorldStage Fund
ComEd is the official lighting design sponsor of Chicago Shakespeare Theater

Welcome. If we can help accommodate you during your visit, please speak with our House Manager. Please note that flashing lights and haze may be used during this performance. For your safety, we ask that you keep aisles and doorways clear. We request that you refrain from taking any photography and other video or audio recordings of the production.

The performance is approximately 1 hour and 50 minutes with no intermission.
Chicago Shakespeare Theater is proud to recognize the partnership of our leading contributors, whose visionary support ensures that Shakespeare lives in Chicago today and for generations to come.

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For more information about how you can support our work on stage, in the community, and around the world, please contact Brooke Flanagan, Managing Director for Advancement and External Affairs, at 312.595.5581 or bflanagan@chicagoshakes.com.
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 works include: 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, Machtair, High Road, Bad Boys, Taggart, and Strathblair (Scotlands); No Man’s Land, Feetsteps, 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 ( Joey Birling) Ms. Kavanagh’s theater credits include: Hedda Gabler (National Theatre UK tour); Man and Superman (Albany Theatre); The Importance of Being Earnest (Harold Pinter Theatre); The Liar (Old Vic); The Rehearsal (Almeida/Garrick); Basket Case (Northampton Royal Derngate); A Doll’s House (Lyrical, Belfast); Macbeth, Much Ado About Nothing (Royal Shakespeare Company); Hamlet (Nottingham Playhouse); All My Sons (Redgrave Theatre); The Revengers’ Comedies (Dorset); Last Easter ( Edinburgh Repertory, Stooms to Conquer, Travesties (Oxford); The Rivals (York Theatre Royal). Television credits include: Vera, Titanic, Robin with a View (ITV); A Very British Coup (Skyra 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, Manchld, Seaforth, Sleeper, Agony Too (BBC); The Sleeper, Underbelly (BBC Initial films); Minder (Thames TV).

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 Hosey in Up ‘n’ Under (Oldham Coliseum); Henry Bingham in Fox on the Fairway, Headingley in Donkeys’ Years, Capulet in Romeo and Juliet, As You Like It, DL in Feelgood, Henry Perkins in Funny Money (Vienna’s English Theatre); Toole; 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 (dreamthinkspare); Markings (Attic Theatre Company); A Passionate Woman (Mill at Sonning). Television credits include: Jubilee Nurse, Mr. Selfridge, Fair City.

ANDREW MACKLIN (Gerald Croft) Theater credits include: The Bafuleful Lie (Tristan Bates Theatre); Jane Wenharn: 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 Merry Seat (York Theatre Royal); The Man and the Beanstalk (Watford Palace); The Cure at Troy (Floodtide Theatre Company); Much Ado About Nothing (Bath Theatre Royal); Don’t Look Back (dreamthinkspare); Markings (Attic Theatre Company); A Passionate Woman (Mill at Sonning). Television credits include: Jubilee Nurse, Mr. Selfridge, Fair City.

LIAMNE 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 (RADAR). Television: He’s Not Safe for Work (Channel 4). She played the female lead in 2017 feature film Bikini Blue (for multi-Academy Award-nominated Studio Filmzwe, Zebra).

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); 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 Newton’s DVB Physical Theatre Company.

Winter 2019 | An Inspector Calls www.chicagoshakes.com
She also worked with choreographers Matthew Hawkins, Arthur Pita, and Wayne McGregor. Among her many credits as a dancer is participating in the Elvir Festival: Celebrating Lifelong Creativity at Sadler’s Wells Theatre in 2017. She appeared in Caryl Churchill’s The Skriker and in Tennesse Williams’ Baby Doll both at the Cottesloe, National Theatre; and Daniel Kramer’s Woyszeck 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.

**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 (Without You, Tom Park); When I Was a Girl I Used, Company (Westcliff); Into the Woods (Regional Theatre Award). Radio credits include: The Aquituary, The Bride of Lammermoor, Saplings (BBC Radio 4). Television credits include A Very English Scandal (BBC).

**CHRIS BARRITT (Ensemble)**
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**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.

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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 won 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 wor...
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’ Birdcage in the West End. Directing credits include: Ed Fringe: The Musical Revue (Edinburgh Fringe Festival); 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 (Tallinn Silja, Scandinavia); And the Little One Said (The Cock Tavern); short plays at the National Theatre in Scoola, 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 Eye/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 (Soho Theatre) and the Beanstalk (Theatre Royal Windsor).

TERRY KING  (Fight Director)
Mr. King has worked extensively as a fight arranger at all the major theatre companies in Britain, as well as many opera, musicals, West End shows, and television. Credits for the Royal Shakespeare Company include: Coriolanus, Julius Caesar, Macbeth, Othello, Romeo and Julia, Henry V, 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 Daily Materials, The Murders, Fool for Love, Edmond, The Duchess of Malfi, King Lear, Winter's Tale, Cymbeline, and As You Like It. He has directed the UK tour of The Winter's Tale, a European tour of Hamlet, and an Irish tour of the American production of The Winter's Tale. King has directed numerous productions for the Royal Shakespeare Company, including The Winter's Tale, The Tempest, and the UK tour of Macbeth.

WILL EVANS  (Associate Lighting Director)
Mr. Evans trained at the Central School of Speech and Drama. Recent lighting design credits include: MS Marat/Sade (Theatre Royal Stratford East); The Mystery of Edwin Drood (Wolsey Theatre); The Last Cigarette (Theatre Royal Haymarket); The Merchant of Venice (The Donmar Warehouse); The Beauty Queen of Leenane (Theatre Royal Haymarket); The Man Who Fell to Earth (The Old Vic); and The Glass Menagerie (Broadway).

DEBORAH ACKER  (CST Stage Manager)
CHICAGO SHAKESPEARE: Twenty-nine seasons. CHICAGO SHAKESPEARE: Puttin’ on the Ritz (National Tour); A Streetcar Named Desire (360 Degrees 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); 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 (Theat Iolo, Chapter Arts, Cardiff); Cinderella, Beauty and the Beast, Aladdin (Hertford Theatre); Dream Space (Shakespeare’s Globe); Mr Honorsness, The Water Engine (Old Vic); 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 High, 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 Home. 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.

Soul, The Sunshine Boys with Ron Moody. Other productions and co-productions include: Edmund Kean with Ben Kingsley, Rowan Atkinson at the Atlantis, 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 Quentin, Honour with Diana Rigg at the Wyndham’s Theatre, Aspects of Love with David Essex, Sign of the Times with Stephen Tompkinson, Peter Pan at Kensington Gardens and at the O2, The Railway Children at Waterlo Station, Broken Glass with Sir Antony Sher and Tara Fitzgerald, Maurice’s Jubilee, Spot’s Birthday Party, This is Celidh, The Nightmares of Caravantes directed by Nicolas Kent, Adrian Mole The Musical, This Is Living (Valet 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. Hamington 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 Wind in the Willows (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 De Vita’s In Acting Shakespeare. Pemberley Productions also co-produced the US tour of Ensemble Basiani from the Republic of Georgia in 2016 and generally managed the US tour of Druid Theatre Company’s The Beauty Queen of Leenane. This past
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 Theaters 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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