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## Contents



Chicago Shakespeare Theater  
800 E. Grand on Navy Pier  
Chicago, Illinois 60611

312.595.5600  
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ARTISTIC DIRECTOR  
CARL AND MARILYNN THOMA CHAIR:  
Barbara Gaines  
EXECUTIVE DIRECTOR:  
Criss Henderson

PICTURED ON COVER: Maurice Jones  
PHOTO BY: Jeff Sciortino  
PICTURED ABOVE: Maurice Jones  
and Larry Yando in rehearsal  
PHOTO BY: joe mazza

**On the Boards** 8  
*A selection of notable CST  
events, plays, and players*

**A Conversation  
with the Director** 10

**Cast** 15

**Playgoer's Guide** 16

**Profiles** 18

**A Scholar's Perspective** 30  
*Part of the John W. and Jeanne M. Rowe  
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"O earth, I will  
befriend thee."  
—W.S.

# Welcome



## DEAR FRIENDS,

This year marks the twentieth anniversary of our move to Navy Pier. During our inaugural season in what is now our artistic home, we presented seven productions in our two theaters. We have grown exponentially since then, adding The Yard at Chicago Shakespeare, building a nationally recognized education program, curating a vibrant WorldStage Series, launching new plays and musicals, and expanding our annual schedule to feature as many as twenty productions.

The last time Barbara directed *Hamlet*, our company still called a dance school its home. Today's production is set in the Jentes Family Courtyard Theater, a space designed to give audiences an intimate and highly personal experience of the work. The production's sleek and simple design foregrounds the singular performances of our outstanding cast, including longtime Chicago Shakespeare favorites as well as faces new to us. This *Hamlet* resonates deeply in its exploration of grief, rage, tragedy, and humor.

As Shakespeare's timeless 400-year-old masterpiece plays in the Courtyard, an electrifying new pop musical will run next door in The Yard. Written by Toby Marlow and Lucy Moss and directed by Moss and Jamie Armitage, *SIX* gives voice to six queens overlooked in history—the wives of King Henry VIII. Aragon, Boleyn, Seymour, Cleves, Howard, and Parr, uniting in a musical celebration of female empowerment, reclaim their place in history with powerhouse pop. For our younger audiences, we will produce a beloved summer family musical on Navy Pier, *The Wizard of Oz*. At the same time, we will tour an abridged production of *The Comedy of Errors* to neighborhood parks across the city, free for all, in our eighth Chicago Shakespeare in the Parks tour.

With this exciting line-up ahead of us, we hope to see you back again soon! ■

**Barbara Gaines**  
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Carl and Marilyn Thoma Chair

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# 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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# THE WINTER'S TALE

BY **WILLIAM SHAKESPEARE**  
DIRECTED BY **ROBERT FALLS**

**"No modern American director is better at making a play's iconic moments pop with fresh irreverence" (*Chicago Tribune*)**

A jealous king accuses his wife of infidelity, setting off a calamitous series of events. But what begins as tragedy evolves, unexpectedly, into a fantastical journey—from wrath to redemption to reconciliation.

**MAY 4 – JUNE 9**

Photo by Tamas Dezso

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# On the Boards



This spring, the six women once known only as the wives of King Henry VIII blow the doors off The Yard at Chicago Shakespeare in Toby Marlow and Lucy Moss's new musical *SIX*. Directed by Moss and Jamie Armitage, the show isn't a typical musical. Moss explains, "We wanted to do something that messed around with the form a bit, so we imagined the show itself to be a pop concert." In this world, pop superstars Aragon, Boleyn, Seymour, Cleves, Howard, and Parr join forces in an electrifying musical celebration of empowerment, belting *their* sides of a once male-dominated history. "We wrote this 'manifesto' of our vision for the show," according to Moss, "to give parts to women and to show parallels between the wives' experiences 500 years ago and the experience of people today." Backed by an all-woman band known as the "Ladies in Waiting," the six queens take the mic May 14.



This summer, the Theater once more heads into the city's neighborhoods in the eighth year of Chicago Shakespeare in the Parks, in partnership with the City of Chicago, Chicago Park District, Boeing, and BMO Harris Bank. The tour will feature free performances of Shakespeare's raucous *The Comedy of Errors*, directed and choreographed by David H. Bell, in parks across the city. Bell's work with Chicago Shakespeare has been prolific; this will be his eighteenth production with the Theater. This tour of *The Comedy of Errors* continues to develop Chicago Shakespeare's multi-faceted engagement with the city. Tour dates will again include ASL-interpreted performances and an audio-described performance. This year's Parks tour is part of the citywide Year of Chicago Theatre celebration, which aims to bring theater to all 77 of Chicago's community areas.



Last fall, Artistic Director Barbara Gaines co-hosted a reception with the British Consul General to welcome to Chicago His Royal Highness Prince Edward, Earl of Wessex. At the intimate reception, Chicago's cultural and civic leaders met with The Earl of Wessex and learned about his efforts to advance The Duke of Edinburgh's International Award, the Foundation for which he chairs the Board of Trustees. The Award encourages young people worldwide to challenge themselves through a personalized program of skill development, physical activity, voluntary service, and adventure. Gaines, awarded the prestigious Honorary OBE (Officer of the Most Excellent Order of the British Empire) in 2005 by Queen Elizabeth II, was asked to co-host in recognition of her and Chicago Shakespeare's contributions to strengthening British-American cultural relations.



In June, Chicago Shakespeare's Artistic and Executive Directors Barbara Gaines and Criss Henderson will be honored with the prestigious Making History Award by the Chicago History Museum. Presented by Chicago Shakespeare Board Chair Steve Solomon and former Board Chair Sheli Rosenberg, Gaines and Henderson are receiving the 2019 Theodore Thomas Making History Award for Distinction in the Performing Arts. They join more than a hundred Chicagoans and twelve Chicago companies whose enduring contributions to our community have made this city a better and more vibrant place to live. This year's four other honorees include: Valerie Jarrett (Former Senior Advisor and Assistant to President Barack Obama), Frederick H. Waddell (Retired Chairman and CEO, Northern Trust), Daniel J. Walsh and Matthew Walsh (Co-Chairmen, The Walsh Group), and W. Rockwell Wirtz (Chairman, Chicago Blackhawks).

From left: Lucy Moss and Toby Marlow; Chicago Shakespeare in the Parks at Polk Bros. Park; Barbara Gaines, British Consul General to Chicago John Saville, His Royal Highness The Prince Edward, Earl of Wessex, Criss Henderson; The Chicago History Museum. photos by Liz Lauren, J Lauryn Photography.

# A Conversation with the Director

## Artistic Director Barbara Gaines discusses *Hamlet*.

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

### HAMLET

- BY WILLIAM SHAKESPEARE
- DIRECTED BY BARBARA GAINES
- COURTYARD THEATER
- APRIL 17-JUNE 9, 2019
- 312.595.5600
- [WWW.CHICAGOSHAKES.COM](http://WWW.CHICAGOSHAKES.COM)



Director of *Hamlet*  
Barbara Gaines

### Why *Hamlet*? Why now?

**Barbara Gaines:** I did *Hamlet* over twenty years ago when we were still performing at our first home before moving to Navy Pier. I knew it was time that I direct it again, but differently. Time moves on, and we all change—as does Shakespeare. The first time I directed *Hamlet*, it was about politics. Fortinbras was an important character. This time, the play is much more intimate.

### How did you personally enter into the world of this play?

I didn't have a way into this story at first. I sat at my desk and spent hours looking at the first words of the script and had no inspiration. I put my music on shuffle and when Enya's 'I Could Never Say Goodbye' popped up, it triggered a memory. I realized for the first time that I never properly mourned my dad, who died suddenly in 1987. The play opens and we see Hamlet grieving for the sudden loss of his father. Returning to this play now, I thought I could learn something about grief. And of course, you learn about life, as well. Shakespeare never lets you learn about just one thing.

### When does the play become a tragedy, do you think?

For me, when Polonius dies. It's difficult to excuse Hamlet for killing Polonius. Yes, he understands his actions as betrayal, but is that a reason for death? I don't think so—not 400 years ago or today.

### Do you think *Hamlet's* actions are more forgivable if they are the result of madness? In your mind, is he mad?

No, I don't believe Hamlet is crazy. My view of 'madness' or mental illness is naturalistic. We all experience moments of madness. Madness is a part of every one of us. And Hamlet responds to all his pain in an impulsive way.



### Do you think he changes by the end?

Yes, he does evolve. Before the fencing match with Laertes, he assures Horatio that, 'There is special Providence in the fall of a sparrow.' That, to me, is an enlightened moment. There's meaning in every life—a sparrow's, Polonius's, even Claudius's. Life is this very moment that we share now. Hamlet finally understands that.

### Does he ever deal with his hatred for Gertrude, and how cruel he is to her?

He's terrible to his mother, but she's also thoughtless of him. Her marriage weeks after his father's death—and to his father's brother—that would present a challenge for most people. The Ghost tells Hamlet of 'my most seeming virtuous queen.' Hamlet's seeming virtuous mother. And that likely adds to his venom against her.

### Shakespeare never lets you learn about just one thing. Do you think *Hamlet* is aware of the implications of that one word, 'seeming'?

He certainly understands that his mother has betrayed his father and that lust has made his mother disloyal. And she didn't marry just anybody—his mother married his uncle. She has 'posted with such dexterity to incestuous sheets.' All this is more appalling to him than his father's death. It seems like he cannot mourn for his father because he's consumed with thoughts about his mother.

### What about Ophelia? How do you see her character?

Ophelia never had a chance in this world. Her life has been ruled by men. And so when the men in her life leave her, she implodes in on herself. There's no other way for that story to end, not for someone as fragile as Ophelia.

### Do you have a favorite moment in this play?

That's like asking which is my favorite child! All I'll say is that so many of the scenes surprise me, and how they'll appear on stage isn't just up to me. It's up to the actors, to everyone who makes a production happen. And so it matters a great deal what *they* think and feel. That's the rehearsal process—it's give-and-take. You keep what's good and then you work to pare everything down to the point where it feels authentic—to me, the actors, and hopefully, the audience. ■

Barbara Gaines, Maurice Jones, and Mike Nussbaum in rehearsal; photo by joe mazza

FROM TUDOR QUEENS TO POP PRINCESSES, THE WIVES  
OF HENRY VIII TAKE TO THE MIC TO TELL THEIR STORIES

“SASSY,  
FUNNY,  
SEXY AND  
FUNKY”

THE  TIMES

ARAGON  
BOLEYN  
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DIVORCED ★ BEHEADED  
LIVE IN CONCERT!

by TOBY MARLOW and LUCY MOSS  
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BEGINS MAY 14

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presents

# HAMLET

by WILLIAM SHAKESPEARE

Scenic Design  
SCOTT DAVIS

Costume Design  
SUSAN E. MICKEY

Lighting Design  
ROBERT WIERZEL

Projection Design  
MIKE TUTAJ

Sound Design & Compositions  
LINDSAY JONES

Wig & Make-up Design  
RICHARD JARVIE

Music Direction  
ROBERTA DUCHAK

Fight Choreography  
MATT HAWKINS

Choreography  
WILLIAM CARLOS ANGULO

Verse Coach  
LARRY YANDO

Casting  
BOB MASON

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NANCY PICCIONE, C.S.A.

Production Stage Manager  
DEBORAH ACKER

directed by **BARBARA GAINES**

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

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# Cast

(in order of appearance)

Hamlet, *Prince of Denmark*

Claudius, *King of Denmark, Hamlet's uncle*

Gertrude, *the Queen, Hamlet's mother, now wife of Claudius*

Barnardo, *Soldier*

Francisco, *Soldier*

Marcellus, *Soldier*

Horatio, *Hamlet's friend*

Polonius, *Prime Minister*

Laertes, *Polonius's son*

Ophelia, *Polonius's daughter*

Reynalda, *a Military Advisor*

Voltemand, *Ambassador to Norway*

Rosencrantz, *Hamlet's friend*

Guildenstern, *Hamlet's friend*

Player King

Player Queen

Lucianus

Captain

Gravedigger

Other Gravedigger

Osric, *a Courtier*

Priest

Ghost of Hamlet's Father

Players/Ensemble

Ensemble Interns

Understudies never substitute for listed players unless a specific announcement is made at the time of the performance: Timothy Edward Kane\* for *Hamlet, Horatio*; Emma Jo Boyden for *Reynalda/Ensemble, Voltemand/Player Queen*; Sarah Chalcroft\* for *Gertrude*; Kevin Gudahl\* for *Claudius*; Callie Johnson\* for *Ophelia*; Al'Jaleel McGhee for *Rosencrantz*; Chad Patterson for *Barnardo, Francisco, Priest, Captain, Ensemble*; Sam Pearson for *Laertes, Guildenstern*; Drew Shirley\* for *Player King/Other Gravedigger, Marcellus/Osric/Lucianus*; and Greg Vinkler\* for *Polonius, Gravedigger*.

Production Stage Manager

Assistant Stage Manager

MAURICE JONES\*

TIM DECKER\*

KAREN ALDRIDGE\*

DREW SHIRLEY\*

MEHMET AKSOY

KEVIN GUDAHL\*

SEAN ALLAN KRILL\*

LARRY YANDO\*

PAUL DEO, JR.\*

RACHEL NICKS\*

CALLIE JOHNSON\*

SARAH CHALCROFT\*

ALEX GOODRICH\*

SAMUEL TAYLOR\*

GREG VINKLER\*

SARAH CHALCROFT\*

KEVIN GUDAHL\*

AL'JALEEL MCGHEE

MIKE NUSSBAUM\*

GREG VINKLER\*

KEVIN GUDAHL\*

SAM PEARSON

DERRICK LEE WEEDEN\*

MEHMET AKSOY, CALLIE JOHNSON\*, AL'JALEEL MCGHEE, SAM PEARSON, DREW SHIRLEY\*

KYRA NORRIS†

GRACE BURMAHL†

DEBORAH ACKER\*

HANNAH WICHMANN\*

\*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.

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.

# Playgoer's Guide

## THE STORY

The king's ghost walks upon the battlements of Elsinore. Prince Hamlet, his son and namesake, returns home for his father's funeral, and instead is the reluctant guest at a royal wedding: his mother's to his Uncle Claudius—now Denmark's king. "Remember me," the Ghost exhorts Hamlet, as it reveals the grim details of death at the hands of a usurping brother. The son swears to avenge the father's murder.

Hamlet withdraws from all, including Ophelia, whom he loved. Polonius—courtier, advisor, and father to Ophelia and Laertes—hypothesizes that Hamlet is merely lovesick. Suspecting otherwise, Claudius summons Rosencrantz and Guildenstern to spy upon their old school friend.

Hamlet wrestles with the Ghost's truth—could it be the devil instead? The arrival of a troupe of players provides the prince a course of action: to stage before the assembled court a re-enactment of the Ghost's story. The king's overt response becomes proof of his guilt. Hamlet now confronts his mother and, suspecting it to be Claudius behind a curtain, plunges in his knife, killing instead a spying Polonius.

Claudius ships the prince off to England, escorted by Rosencrantz and Guildenstern, who unwittingly carry their school friend's death warrant. Hamlet escapes and, returning to Elsinore, finds more sorrow—and Laertes desperate for revenge. Proposing a fencing match between Hamlet and Laertes, Claudius stages another night of entertainment for the court, but with stakes now infinitely higher.

## ITS ORIGINS

The story, appearing first in an eleventh-century Icelandic poem, derives from an ancient Norse legend of Amleth, a prince who feigns madness to exact revenge. In the twelfth century, the Danish scholar Saxo Grammaticus attributed the legend's folk-hero to a prince in Denmark's history named Amleth. Amleth's father is slaughtered by his jealous brother Feng, who then marries the king's widow, Gerutha. Too young to revenge his father's murder, Amleth pretends insanity to assure his uncle that he poses no threat. (John Updike borrows Saxo's names for the first part of his novel, *Gertrude and Claudius*.) Four centuries later, the French chronicler Belleforest included Saxo's story in his *Histoires Tragiques*. The Spanish *Tragedy*, Thomas Kyd's popular and influential play (written ca. 1580s), whetted London's appetite for revenge dramas. Strong evidence exists of an English revenge tragedy from the 1580s based on the histories of Saxo and Belleforest, but no text survives of this earlier so-called *Ur-Hamlet*.

## IN PRINT

Generally agreed to have been written in 1600 or 1601, *Hamlet* marks the first of Shakespeare's great tragedies. Its first publication, in 1603, is called the "Bad Quarto"—a text perhaps pirated without authorial consent. A year later, the Second Quarto (equivalent to paperbacks today) was printed—nearly twice as long as the first and likely based on Shakespeare's manuscript. This so-called "Good Quarto" served as the basis for the first anthology of Shakespeare's plays, the 1623 First Folio (an expensive, larger book, analogous to our finest hardcover editions), published seven years after his death. The First Folio *Hamlet* text, at 3,904 lines (nearly 200 lines longer than the Second Quarto) is the longest play in the canon. Shakespeare's editors and directors continue to wrestle with *Hamlet's* multiple texts—perhaps inevitable for a work so elusive, even in its most elemental "words, words, words."

## IN PERFORMANCE

No record exists of *Hamlet's* first performances at the Globe. But by 1603 its stage popularity is implied by the printing of the First Quarto's pirated text, and by its title page proclaiming earlier performances in Oxford, Cambridge, and London. Tradition holds that King Hamlet's Ghost was first played by Shakespeare, himself an actor in the company of the Chamberlain's Men. The play was presented at the courts of James I and Charles I in 1619 and 1637, respectively. Following the restoration of the monarchy in 1660 and the subsequent reopening of London's theaters, *Hamlet* was among the first plays to be produced again. But Restoration tastes had changed, preferring sophisticated comedy over tragedy, and *Hamlet* disappeared from the stage until the eighteenth century. The subject of one of the earliest silent films (1907), *Hamlet* is among the most frequently staged and filmed plays in the canon. This marks Chicago Shakespeare's third production, and the second directed by Artistic Director Barbara Gaines, following her staging in 1996 with Robert Petkoff and Mariann Mayberry, and the 2006 production by guest director Terry Hands, with Ben Carlson. Irreverent explorations have been staged over the years in the theater Upstairs at Chicago Shakespeare: *Hamlet! the Musical*, in association with The Second City (2000, 2001), *Tiny Ninja Hamlet* (2006), and *Celebrity One-Man Hamlet* (2016). Two major WorldStage productions have toured to Chicago Shakespeare: Peter Brook's with Adrian Lester (2001) and the Shakespeare's Globe production, celebrating the 450<sup>th</sup> anniversary of Shakespeare's birth (2014). ■

# Profiles



**MAURICE JONES** (*Hamlet*)  
**CHICAGO SHAKESPEARE:** Debut. **BROADWAY:** *The Lifespan of a Fact*, *Saint Joan*, *The Cherry Orchard*, *Romeo and Juliet*, *Julius Caesar*. **OFF BROADWAY:** *Linda* (Manhattan Theatre

Club); *Troilus and Cressida*, *Pretty Hunger* (Public Theater); *Little Children Dream of God* (Roundabout Theatre Company). **REGIONAL:** *The Model American*, *A Legendary Romance* (Williamstown Theatre Festival); *As You Like It*, *Ruined*, *To Kill a Mockingbird*, *The Taming of the Shrew* (Denver Center for the Performing Arts); *Butler* (Barrington Stage Company); *Julius Caesar* (Folger Shakespeare Library); *Lives of Reason* (Two River Theater); *The Learned Ladies* (Stage Theatre New Jersey); *Richard III*, *Charley's Aunt*, *Fahrenheit 451*, *Topdog/Underdog*, *Nicholas Nickleby*, *Our Town* (National Theatre Conservatory). **TELEVISION:** *Blue Bloods*, *Elementary*, *The Good Fight* (CBS); *30 Rock* (NBC); *Conviction* (ABC). **FILM:** *Winter's Tale*, *And So It Goes*, *Romeo and Juliet*. **EDUCATION:** MFA, National Theatre Conservatory.



**MEHMET AKSOY**  
(*Francisco/Ensemble*)  
**CHICAGO SHAKESPEARE/CHICAGO:** Debut. **EDUCATION:** BFA in acting, Northern Illinois University; three-month intensive, Moscow Art Theatre School.



**KAREN ALDRIDGE**  
(*Gertrude*) **CHICAGO SHAKESPEARE:** Margaret in *Tug of War: Foreign Fire*, Olivia in *Twelfth Night*, Lady Macbeth in *Macbeth*, Isabelle in *Edward II*, Princess of

France in *Love's Labor's Lost*, international tour of *Le Costume* directed by Peter Brook. **CHICAGO:** *Victims of Duty* (A Red Orchid Theatre); *How to Catch Creation*, *Trinity River Plays* (Jeff Award nomination - Best Actress, BTAA Ruby Dee Award), *The Good Negro*, *The Ballad of Emmett Till*, *The Cook* (Jeff Award nomination - Best Actress), *Proof* (Jeff Award nomination - Best Actress, Goodman Theatre); *The Qualms*, *Clybourne Park*, *Man from Nebraska* (Steppenwolf Theatre

Company); *Seagull* (Writers Theatre); *Far Away*, *In the Blood* (Jeff Award nomination - Best Actress, Next Theatre). **BROADWAY:** original Mrs. Phelps in *Matilda the Musical*. **INTERNATIONAL TOUR:** *Battlefield* directed by Peter Brook. **REGIONAL:** Hartford Stage, Alabama Shakespeare Festival, American Conservatory Theater, Magic Theatre, Aurora Theatre Company, Marin Theatre Company. **TELEVISION:** *Boss* (STARZ); *Unforgettable*, *Blue Bloods* (CBS); *Chicago Fire*, *Chicago Med* (NBC); *The Get Down* (Netflix, produced and directed by Baz Luhrmann).



**SARAH CHALCROFT**  
(*Voltemand/Player Queen*) **CHICAGO SHAKESPEARE:** *King Charles III*. **CHICAGO:** *A Christmas Carol* (Drury Lane Theatre); *A Christmas Carol* (Goodman Theatre);

*Scenes from an Execution* (Runcible Theatre Company); *Our New Girl*, *The Dream of the Burning Boy* (Profiles Theatre). **UK CREDITS:** *Purgatorio* (The Chocolate Factory); *4:48 Psychosis* (StoneCrabs); *Hedda Gabler* (Theatre Babel); *Transmissions* (Birmingham Repertory Theatre); *Love's Labour's Lost*, *Twelfth Night*, *Hamlet*, *As You Like It* (British Touring Shakespeare); *Queen Margaret*, *The Merchant of Venice*, *King Lear*, *Henry V*, *Much Ado About Nothing*, *Measure for Measure*, *The Tempest*, *As You Like It* (Bard in the Botanics); *Vivienne Grout's Adventure in Another Metropolis* (sparkleDark Theatre). **TELEVISION:** *Taggart* (Scotland). **EDUCATION:** BA in theatre, De Montfort University, UK.



**TIM DECKER** (*Claudius*) **CHICAGO SHAKESPEARE:** *Schiller's Mary Stuart*, *The Comedy of Errors*, *Short Shakespeare!* *Romeo and Juliet*. **CHICAGO:** *City of Conversation* (Northlight

Theatre); *Spill* (TimeLine Theatre Company); *stop. reset.*, *Black Star Line* (Goodman Theatre); *Million Dollar Quartet* (Apollo Theater Chicago); *Toys in the Attic* (Jeff Award, American Theatre Company); *Ghetto* (Famous Door Theatre); *Mornings at Seven* (Drury Lane Theatre); *The Complete History of America (abridged)* (Noble Fool Theatricals). **FILM:** *Slice*, *Thrillride*. **TELEVISION:** *Chicago Justice*, *Chicago Fire* (NBC); *Empire* (FOX); *Boss* (STARZ).



**PAUL DEO, JR.** (*Laertes*)  
**CHICAGO SHAKESPEARE/CHICAGO:** Debut. **OFF BROADWAY:** *Troilus and Cressida* (The Public Theater). **REGIONAL:** *A Christmas Carol* (McCarter Theatre Center); *Twelfth*

*Night*, *Romeo and Juliet* (Shakespeare Theatre Company); *Les Liaisons Dangereuses* (Baltimore Center Stage). **FILM:** *Set It Up* (Netflix). **TELEVISION:** *Law & Order: SVU* (NBC). **EDUCATION:** MFA in acting, New York University Tisch School of the Arts; BA in acting, Wesleyan University.



**ALEX GOODRICH**

(*Rosencrantz*) **CHICAGO SHAKESPEARE:** *Love's Labor's Lost*, *The Emperor's New Clothes*, *A Midsummer Night's Dream*, *Seussical*, *The Taming of the Shrew*, *Aladdin*, *How Can You Run with a Shell on Your Back?* **CHICAGO:** *Photograph 51*, *The Comedy of Errors*, *One Man Two Guvnors* (Court Theatre); *Miss Bennet: Christmas at Pemberley*, *Shining Lives*, *Civil War Christmas*, *She Stoops to Conquer* (Northlight Theatre); *Hero: the Musical* (Jeff Award - Best Supporting Actor in a Musical), *She Loves Me*, *How to Succeed in Business Without Really Trying*, *Elf: the Musical*, *On the Town*, *For the Boys* (Marriott Theatre); *Old Jews Telling Jokes* (Royal George Theatre); *Everything Is Illuminated* (Next Theatre); *A Midsummer Night's Dream* (Indiana Repertory Theatre).



**KEVIN GUDAHL** (*Marcellus/Osric*) **CHICAGO SHAKESPEARE:** *Schiller's Mary Stuart*, *Tug of War: Foreign Fire* and *Civil Strife*, *Pericles*, *King Lear*, *The Merry Wives of Windsor*, *Henry VIII*, *The*

*School for Lies*, *Elizabeth Rex*, *Brutus in Julius Caesar*, *Fredrik in A Little Night Music*, *Hal in Henry IV Parts 1 and 2*, *Kayama in Pacific Overtures*; title roles in *Macbeth*, *Antony and Cleopatra*, *Troilus and Cressida*. **CHICAGO:** Court Theatre, Goodman Theatre, Writers Theatre, Marriott Theatre, Northlight Theatre, Remy Bumppo Theatre Company, Drury Lane Theatre, Victory Gardens Theater. **INTERNATIONAL:** five seasons with Stratford Festival, Canadian Stage, Donmar

Warehouse, Royal Shakespeare Company (Chicago Shakespeare tour). **FILM:** *While You Were Sleeping*, *Home Alone III*, *The Poker House*. **TELEVISION:** *Chicago Fire*, *Crisis* (NBC); *Boss* (STARZ); *Empire*, *The Chicago Code* (FOX); *Early Edition* (CBS). Mr. Gudahl is a multiple Jeff Award recipient and Chicago Shakespeare verse coach.



**CALLIE JOHNSON**  
(*Reynalda/Ensemble*)  
**CHICAGO SHAKESPEARE:** Debut. **CHICAGO:** *Pal Joey* (Jeff Award - Cameo Performance, Porchlight Music Theatre); *Carrie: the Musical* (Jeff Award

nomination - Best Actress in a Musical, Bailiwick Chicago); *Desdemona in Othello* (Invictus Theatre); *Raina Petkoff in Arms and the Man*, *Candida*, *Hay Fever* (Shaw Chicago Theater Company); *The Bardy Bunch* (Mercury Theater Chicago); *Natalie Goodman in Next to Normal* (Drury Lane Theatre); *Arcadia* (Writers Theater); *Spring Awakening* (Marriott Theatre). **REGIONAL:** *Saloon*, *Chicago*, *Murder on the Nile* (Peninsula Players Theatre). **FILM:** *Final Choice*. **TELEVISION:** *Chicago Med*, *Chicago PD* (NBC). **EDUCATION:** BFA in musical theatre, Columbia College Chicago. [www.calliejohnson.com](http://www.calliejohnson.com)



**SEAN ALLAN KRILL**  
(*Horatio*) **CHICAGO SHAKESPEARE:** *Sense and Sensibility* (Jeff Award nomination), *The Comedy of Errors*, *Sunday in the Park with George*, *Joseph and the Amazing*

*Technicolor Dreamcoat*. **CHICAGO:** *The Hot L Baltimore* (Steppenwolf Theatre Company); *The Importance of Being Earnest*, *Travesties* (Court Theatre); *Honeymoon in Vegas*, *Brigadoon* (Jeff Award nomination, Marriott Theatre); *White Christmas*, *Spamalot* (Drury Lane Theatre); *Forever Plaid* (Original Chicago Cast, Jeff Awards - Best Ensemble/Best Revue, Royal George Theatre).

**BROADWAY:** *Honeymoon in Vegas*, *On a Clear Day You Can See Forever*, *Mamma Mia!* **OFF BROADWAY:** *Joan of Arc: Into the Fire*, *The Brother/Sister Plays* (The Public Theater); *Hit the Wall* (Barrow Street Theatre); *Civil War Christmas* (New York Theatre Workshop). **REGIONAL:** *Jagged Little Pill* (American Repertory Theatre); *Chess* (Kennedy Center);

*Sense and Sensibility* (Craig Noel Award recipient, The Old Globe); *Sideways* (La Jolla Playhouse); *Antony and Cleopatra* (Hartford Stage); *Henry V* (Notre Dame Shakespeare Festival). **TOURING:** *Mamma Mia!* (BroadwayWorld.com Award - Outstanding Leading Actor); *Thoroughly Modern Millie* (Leon Rabin & Carbonell Award nominations). **TELEVISION:** *Mr. Robot*, *Search Party*, *The Godfather of Harlem*. [www.seanallankrill.com](http://www.seanallankrill.com).



### AL'JALEEL MCGHEE

(*Captain/Ensemble*) **CHICAGO SHAKESPEARE:** Debut. **CHICAGO:** *Graveyard Shift* (Goodman Theatre); *To Catch a Fish*, *Paradise Blue* (BTAA Award - Lead Actor in a Play, TimeLine Theatre Company); *Breach* (Victory Gardens Theater); *Blues for an Alabama Sky* (Court Theatre). **TELEVISION:** *The Red Line* (CBS); *Chicago Med*, *Chicago PD* (NBC); *Empire*, *APB* (FOX); *Homeland*, *The Chi* (Showtime). **FILM:** *Sex Weather* (Breaking Glass); *Proud Mary* (Sony Pictures). **EDUCATION:** Gately/Poole Acting Conservatory; BA in performance, University of Illinois at Chicago School of Theatre & Music; Marine Corps veteran.



**RACHEL NICKS** (*Ophelia*) **CHICAGO SHAKESPEARE:** Debut. **OFF BROADWAY:** *Final Follies*, *War*, *And I And Silence*, *The Good Negro*. **REGIONAL:** The Old Globe, McCarter Theatre Center.

**TELEVISION:** *New Amsterdam* (NBC); *The Affair*, *Nurse Jackie* (Showtime); *Grey's Anatomy* (ABC); *Crossing Jordan* (NBC). **FILM:** *Ball Don't Lie*, *Life Support*. **EDUCATION:** BFA in drama, The Juilliard School.



### MIKE NUSSBAUM

(*Gravedigger*) **CHICAGO SHAKESPEARE:** *Follies*, *Shylock in The Merchant of Venice*, *Gremio in The Taming of the Shrew*, *Polonius in Hamlet*, *Justice Shallow in Henry*

*IV Parts 1 and 2* (CST/on tour to the Royal Shakespeare Company, Stratford-upon-Avon), *Doctor Tambouri in Passion*.

**CHICAGO:** Ben in *Broadway Bound* (Drury

Lane Theatre); Shelley Levine in the revival of *Glengarry Glen Ross*, Roberto in *Death and the Maiden*, Fletcher in *El Salvador* (Steppenwolf Theatre Company); Sigmund Freud in *Freud's Last Session* (Mercury Theater Chicago). **NEW YORK:** Peter Brook's production of *The Cherry Orchard* (on tour to New York, Moscow, St. Petersburg, Tblisi, Tokyo); original productions of the David Mamet plays *American Buffalo* as Teach, *Glengarry Glen Ross* as Aaranow (Chicago/Broadway). **REGIONAL:** Solomon Galkin in the premiere of Deb Margolin's *Imagining Madoff* (Theater J). Mr. Nussbaum is a Sarah Siddons Society honoree.



**SAM PEARSON** (*Priest/Ensemble*) **CHICAGO SHAKESPEARE:** *Macbeth*, *King Charles III*, Chicago Shakespeare in the Parks production of *Romeo and Juliet*, *Short Shakespeare!* *Romeo*

*and Juliet*. **CHICAGO:** *Familiar* (understudy, Steppenwolf Theatre Company); *The Madness of Edgar Allan Poe* (First Folio Theatre); multiple shows with The Back Room Shakespeare Project. **REGIONAL:** *A Christmas Carol*, *The Home Place*, *The Sunshine Boys* (Guthrie Theater); *Of Mice and Men*, *Good People*, *The Red Box* (Park Square Theatre). **TOURING:** title role in *Richard III*, *The Comedy of Errors* (Montana Shakespeare in the Parks). **TELEVISION:** *The Chi* (Showtime); *Chicago PD* (NBC); *Empire* (FOX); *In an Instant* (ABC). **EDUCATION:** BFA in acting, University of Minnesota/Guthrie Theater Actor Training Program.



**DREW SHIRLEY** (*Barnardo/Ensemble/Fight Captain*) **CHICAGO SHAKESPEARE:** *Short Shakespeare!* productions of *A Midsummer Night's Dream* and *Twelfth Night*, *The Heir Apparent*.

**CHICAGO:** *The New Sincerity* (Theater Wit); *Born Yesterday* (Remy Bumppo Theatre Company); *Troll* (Fraud & Phony Theatricals); productions with Erasing the Distance, One Year Chekhov. **REGIONAL:** *The Comedy of Errors*, *Much Ado About Nothing* (Door Shakespeare); *Peter and the Starcatcher*, *Cyrano de Bergerac* (Utah Shakespeare

Festival); *Much Ado About Nothing* (Shakespeare by the Sea); *A Midsummer Night's Dream* (Kingsmen Shakespeare Company); *The Taming of the Shrew* (Hermosa Beach Playhouse). **EDUCATION:** MFA in acting, University of Illinois; BFA in theater, Emporia State University.



### SAMUEL TAYLOR

(*Guildenstern*) **CHICAGO SHAKESPEARE:** *Macbeth*, *Henry V*, *Julius Caesar*, *The School for Lies*, *The Feast: an intimate Tempest*. **CHICAGO:** *Thaddeus and Slocum: a Vaudeville*

*Adventure*, *Mr. and Mrs. Pennyworth*, *Lookingglass Alice* (Lookingglass Theatre Company); *Marnie and Phil: A Circus Love Letter* (The Actors Gymnasium); *The Hot L Baltimore* (Steppenwolf Theatre Company); *Behold Where Stands the Usurper's Cursed Head* (Cabinet of Curiosity). **REGIONAL:** *The Doctor's Dilemma* (American Players Theatre); *The Boys Next Door* (Syracuse Stage); *A Christmas Carol* (Actors Theatre of Louisville). **OFF BROADWAY:** *Henry V*, *The Spy*. **TELEVISION:** *The Red Line*, *Chicago Fire*, *Crisis* (NBC); *Boardwalk Empire* (HBO); *The Mob Doctor* (FOX). **EDUCATION:** BFA, University of Minnesota/Guthrie Theater Actor Training Program. Mr. Taylor teaches Shakespeare at the University of Chicago, is an artistic associate at Lookingglass Theatre Company, co-founder of The Back Room Shakespeare Project and author of *My Life with the Shakespeare Cult*.



**GREG VINKLER** (*Player King/Other Gravedigger*) **CHICAGO SHAKESPEARE:** thirty-eight productions including: *Love's Labor's Lost*, *Henry V*, *The Merry Wives of Windsor*, *The School for Lies*. **CHICAGO:**

*Butler* (Northlight Theatre); *Oliver!* (Marriott Theatre); *The Uneasy Chair* (Writers Theatre); *The Beard of Avon* (Goodman Theatre); *Pantomime* (Court Theatre); *The Woman in Black* (Blood Curdling Productions); *One Flew Over the Cuckoo's Nest* (Steppenwolf Theatre Company). **BROADWAY:** *West Side Story* (2009 revival). **REGIONAL:** Milwaukee Repertory Theater, BoarsHead Theater, Paper Mill Playhouse, Fulton Theatre, Pittsburgh Public Theater. **INTERNATIONAL:**

Singapore Repertory Theatre, London's Barbican Theatre, Vienna's English Theatre, Royal Shakespeare Company in Stratford-upon-Avon. **AWARDS:** three Jeff Awards for *King Lear*, *Hamlet*, *Twelfth Night* (CST); Jeff Award nomination for Falstaff in *Henry IV, Parts 1 and 2* (CST). Mr. Vinkler serves as the artistic director of Peninsula Players Theatre in Door County, WI.



**LARRY YANDO** (*Polonius/Verse Coach*) **CHICAGO SHAKESPEARE:** *Nell Gwynn*, *Shakespeare in Love*, *Tug of War: Foreign Fire and Civil Strife*, *The Tempest* (2002, 2015), *King Lear* (2001, 2014),

*Julius Caesar*, *The Taming of the Shrew*, *Twelfth Night*, *Cymbeline*, *Timon of Athens*, *All's Well That Ends Well*, *Antony and Cleopatra*, *The Merry Wives of Windsor*, *Henry IV Parts 1 and 2*, *The Two Gentlemen of Verona*, *The Two Noble Kinsmen*.

**CHICAGO:** eleven years as Scrooge in *A Christmas Carol*, *The Little Foxes*, *Candide*, *The Jungle Book* (Goodman Theatre); *Buried Child*, *The Dance of Death*, *As You Like It*, *Nixon's Nixon*, *Rocket to the Moon*, *Hamlet*, *Bach at Leipzig* (Writers Theatre); *Angels in America*, *Travesties*, *An Ideal Husband* (Court Theatre); *Fake*, *Mother Courage and Her Children* (Steppenwolf Theatre Company).

**TOUR:** three years as Scar in *The Lion King*. **INTERNATIONAL:** *Battlefield* directed by Peter Brook. **AWARDS:** 2014 Sarah Siddons Society, *Chicago Magazine* Best Chicago Actor, DePaul University's Excellence in the Arts, one of nine national recipients of the prestigious 2010 Lunt-Fontanne Fellowship, five Joseph Jefferson Awards. Mr. Yando is a freelance acting coach.



### BARBARA GAINES

(*Director/Artistic Director/Carl and Marilynn Thoma Chair*) has directed nearly sixty productions at Chicago Shakespeare since founding the Theater in 1986, including thirty 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, as well as multiple Joseph Jefferson Awards for Best Production and for Best Director. Ms. Gaines has directed at the Royal Shakespeare Company in Stratford-on-Avon, Lyric Opera of Chicago, and The Old Globe in San Diego.

**SCOTT DAVIS** (*Scenic Designer*) **CHICAGO SHAKESPEARE:** over twenty productions including: *Q Brothers Christmas Carol*, *Red Velvet*, *Madagascar*, *Shakespeare in Love*, *The Book of Joseph*, *King Charles III*, *Tug of War*: *Foreign Fire and Civil Strife*, *Ride the Cyclone*, *The Little Mermaid*, *Pericles*, *Road Show*, *Shrek the Musical*, *Othello: The Remix* (CST/international tour), *Cadre* (CST/tour to South Africa, Edinburgh, Vancouver), *Beauty and the Beast*, *Murder for Two*; Short Shakespeare! productions of *Twelfth Night*, *A Midsummer Night's Dream*, *Romeo and Juliet*, *Macbeth*. **CHICAGO:** Court Theatre, Paramount Theatre, Steppenwolf Garage, Drury Lane Theatre, Marriott Theatre, Northlight Theatre, Windy City Playhouse. **OFF BROADWAY:** *Ride the Cyclone* (MCC Theater), *Othello: The Remix* (Westside Theatre). **REGIONAL:** Signature Theatre, Children's Theatre Company, Utah Shakespeare Festival, Milwaukee Repertory Theater, Asolo Repertory Theatre, Walnut Street Theatre. Mr. Davis is the co-founder of the Chicago-based design firm Aether and Nyx. [www.scottadamdavis.com](http://www.scottadamdavis.com)

**SUSAN E. MICKEY** (*Costume Designer*) **CHICAGO SHAKESPEARE:** *Shakespeare in Love*, *Tug of War*: *Foreign Fire and Civil Strife*, *Sense and Sensibility*, *The Merry Wives of Windsor*, *Cyrano de Bergerac*, *The School for Lies* (Jeff Award), *Timon of Athens*, *The Madness of George III* (Jeff Award), *Richard III*, *Cymbeline*, *The Comedy of Errors*, *The Taming of the Shrew* (Jeff Award). **CHICAGO:** *The Marriage of Figaro* (Lyric Opera); *Jitney*, *Miss Evers' Boys* (Goodman Theatre). **REGIONAL:** Guthrie Theater, Hartford Stage, Arena Stage, Huntington Theatre Company, Center Stage, Cleveland Play House, Cincinnati Playhouse in the Park, Goodspeed Musicals, Portland Center Stage, Pittsburgh Public Theater, Dallas Theater Center, Studio Arena Theatre, Geva Theatre, Milwaukee Repertory Theater, Alabama Shakespeare Festival, Oregon Shakespeare Festival, Alliance Theatre Company in Atlanta. **INTERNATIONAL:** *Madama Butterfly*

(Opera Pa Skaret, Sweden). **TELEVISION:** *Miss Evers' Boys* (HBO); *Mama Flora's Family* (CBS). Ms. Mickey serves as senior associate chair for the Department of Theatre and Dance at University of Texas at Austin.

**ROBERT WIERZEL** (*Lighting Designer*) **CHICAGO SHAKESPEARE:** *Shakespeare in Love*, *Timon of Athens*, *Private Lives*, *Richard III*, *Twelfth Night*, *The Comedy of Errors*, *Troilus and Cressida*, *The Merchant of Venice*, *King John*, *The Molière Comedies*, *The Winter's Tale*, *The Tempest*. **CHICAGO:** Goodman Theatre, Lyric Opera of Chicago. **BROADWAY:** *Lady Day at Emerson's Bar & Grill*, *Fela!* **OFF BROADWAY:** Roundabout Theatre Company, New York Stage and Film, Signature Theatre Company. **REGIONAL:** American Conservatory Theatre, Arena Stage, Shakespeare Theatre Company, Milwaukee Repertory Theater, Hartford Stage, Guthrie Theater, Berkeley Repertory Theatre, among others. **OPERA:** Glimmerglass Festival, Washington National Opera (DC), Wexford Festival (Ireland), Los Angeles Opera, Atlanta Opera, Minnesota Opera, Boston Lyric Opera, Philadelphia Opera, San Francisco Opera, among others. **DANCE:** The Bill T. Jones/Arnie Zane Company (34 years), Sean Curran Company, Liz Gerring Dance Company. **MUSEUMS:** Yale Art Gallery; The Whitney Museum of American Art; American Museum of the Moving Image. **EDUCATION:** MFA, Yale School of Drama. Mr. Wierzel is the creative director at Spark Design Collaborative, and serves on the faculty at NYU Tisch School of the Arts.

**MIKE TUTAJ** (*Projection Designer*) **CHICAGO SHAKESPEARE:** *The Book of Joseph*, *Tug of War*: *Civil Strife*, *Ride the Cyclone*, *Shrek the Musical*, *Sunday in the Park with George*, *Peter Pan - A Musical Adventure*, *Beauty and the Beast*, *Timon of Athens*, *A Midsummer Night's Dream*, *The Feast: an intimate Tempest*, *Macbeth*, *Romeo y Julieta*. **CHICAGO:** Goodman Theatre, Steppenwolf Theatre Company, Court Theatre, Victory Gardens Theater, Drury Lane Theatre, Writers Theatre, TimeLine Theatre Company, Paramount Theatre, among others. **AWARDS:** five Equity Jeff Awards, one Non-Equity Jeff Award, Michael Maggio Emerging Designer Award. Mr. Tutaj is an artistic associate with TimeLine Theatre Company, and serves as adjunct faculty in the Theatre Department of Columbia College Chicago.

**LINDSAY JONES** (*Sound Designer/Composer*) **CHICAGO SHAKESPEARE:** over twenty-five productions including: *Tug of War*: *Foreign Fire and Civil Strife*, *Othello*, *King Lear*, *The Merry Wives of Windsor*, *Henry VIII*, *Julius Caesar*, *Henry IV Parts 1 and 2*, *Henry V*. **CHICAGO:** Goodman Theatre, Steppenwolf Theatre Company, Northlight Theatre, Lookingglass Theatre Company. **BROADWAY:** *The Nap*, *A Time to Kill*, *Bronx Bombers*. **OFF BROADWAY:** *Slave Play*, *Bootycandy*, *Wild with Happy*, *The Brother/Sister Plays*, *Top Secret*, *Rx*, *Beautiful Thing*. **REGIONAL:** Guthrie Theater, South Coast Repertory, McCarter Theatre, Arena Stage, The Old Globe, Hartford Stage. **INTERNATIONAL:** Royal Shakespeare Company (UK); Stratford Festival (Canada); productions in Ireland, Austria, Zimbabwe, Scotland, South Africa. **FILM:** *The Brass Teapot* (Magnolia Pictures); the Academy award-winning *A Note of Triumph* (HBO Films). **AWARDS:** seven Jeff Awards, two Ovation Awards, three Drama Desk Award nominations, Michael Maggio Emerging Designer Award.

**RICHARD JARVIE** (*Wig & Make-up Designer*) **CHICAGO SHAKESPEARE:** *A Midsummer Night's Dream*, *Nell Gwynn*, *Peter Pan - A Musical Adventure*, *Macbeth*, *Schiller's Mary Stuart*, *Red Velvet*, *The Taming of the Shrew*, *Madagascar*, *Shakespeare in Love*, *Macbeth*, *Love's Labor's Lost*, *King Charles III*, Chicago Shakespeare in the Parks productions of *A Midsummer Night's Dream*, *Romeo and Juliet*; Short Shakespeare! productions of *Romeo and Juliet*, *A Midsummer Night's Dream*, the inaugural season of Chicago Shakespeare on Navy Pier. **CHICAGO:** Goodman Theatre, Court Theatre, Steppenwolf Theatre Company, Drury Lane Theatre, twenty-eight years with the Lyric Opera of Chicago, eleven as the wig master and make-up designer. **REGIONAL:** Alliance Theatre, McCarter Theatre, Guthrie Theater (wig master). **OPERA:** Atlanta Opera, San Francisco Opera, Hawaii Opera, Chicago Opera Theatre, Saint Louis Opera, the Spoleto Festivals of Charleston, South Carolina, and Italy. **INTERNATIONAL:** Tom Patterson Theatre in Stratford, Ontario.

**ROBERTA DUCHAK** (*Music Director*) **CHICAGO SHAKESPEARE:** *SIX*, *The Little Mermaid*, *Romeo and Juliet the Musical - The People vs. Friar Lawrence*, *Murder for Two*. **CHICAGO:**

*Little Shop of Horrors*, *South Pacific*, *42nd Street*, *Rock of Ages*, *Chicago*, *Saturday Night Fever*, *Smokey Joe's Cafe*, *Crazy for You*, *Hazel*, *Billy Elliot*, *Les Misérables*, *West Side Story*, *White Christmas*, *Young Frankenstein*, *Hello, Dolly!*, *Oliver*, *The Sound of Music*, *Sweeney Todd*, *Ragtime*, *Spamalot*, *Gypsy*, *Seven Brides for Seven Brothers*, *Miss Saigon* (Drury Lane Theatre); *Brigadoon* (Goodman), *The Story of My Life* (directed by Richard Maltby Jr. (Biograph Theater); *The Original Grease* (American Theatre Company); *The Rocky Horror Picture Show* (Mercury Theater Chicago); musical supervisor for *A Little Night Music* (Writers Theatre). **FILM:** vocal coach for Russell Crowe and Hugh Jackman in *Les Misérables*. **AWARDS:** one Jeff Award, five nominations. **ACTING:** Mother in *Ragtime* (Broadway); Ghost of Christmas Past in *Scrooge*, Magnolia and Ellie in *Showboat* (national tour); Rona Lisa Peretti in *The 25th Annual Putnam County Spelling Bee* (Chicago/national tour). Ms. Duchak has two vocal studios in the Chicago area.

**MATT HAWKINS** (*Fight Choreographer*) **CHICAGO SHAKESPEARE:** over twenty productions as fight choreographer, assistant director, director, actor. **AWARDS:** five Jeff Awards, fourteen nominations. **EDUCATION:** MFA in directing, The University of Iowa; BFA in acting, Southern Methodist University. Mr. Hawkins is an assistant professor at University of Notre Dame, where he serves as head of musical theatre for the Department of Film, Television, and Theatre.

**WILLIAM CARLOS ANGULO** (*Choreographer*) **CHICAGO SHAKESPEARE:** Debut. **CHICAGO:** *La Havana Madrid* (ALTA Award - Choreography, Goodman Theatre/Steppenwolf Theatre Company/Teatro Vista); *Seussical*, *Footloose*, *The Bridges of Madison County* (Marriott Theatre); *Once*, *West Side Story* (Jeff Award - Choreography, Paramount Theatre); *A Disappearing Number* (Timeline Theatre Company); *Ragtime* (Jeff Award nomination - Choreography, The Den Theatre). **REGIONAL:** *In the Heights* (Milwaukee Repertory Theatre/Seattle Repertory Theatre/Cincinnati Playhouse in The Park). **EDUCATION:** BFA in musical theatre and drama, Indiana University. Mr. Angulo is a scholarship student at Hubbard Street Dance Center and Ballet Chicago.

**TYRONE PHILLIPS** (*Associate Director*)  
**CHICAGO SHAKESPEARE:** *A Midsummer Night's Dream*, Chicago Shakespeare in the Parks production of *A Midsummer Night's Dream*, *Red Velvet* (associate director), *King Charles III*. **CHICAGO:** *An Octoroon*, *A Doll's House*, *Genesis*, *The Brothers' Size* (Definition Theatre Company); *George Orwell's 1984* (Steppenwolf Theatre Company); *Stick Fly* (Windy City Playhouse); *Father Comes Home from the Wars* (Goodman Theatre); *Saturday Night/Sunday Morning* (Prologue Theatre Company at the Steppenwolf Garage). **REGIONAL:** *Assassins*, *A Christmas Carol*, *A Raisin in the Sun*, understudy in *The Mountaintop*, understudy in *Clybourne Park* (Milwaukee Repertory Theater). **FILM:** *Gimmick*, *Boss*, *Divergent*, *Fare Thee Well*. **TELEVISION:** *Chicago Justice* (NBC); McDonald's *Mario-Kart Happy Meal* commercial; DiGiorno's *Don't Settle* commercial. **EDUCATION/TRAINING:** BFA in acting, University of Illinois Urbana-Champaign; Shakespeare's Globe; emerging professionals resident, Milwaukee Repertory Theater. Mr. Phillips is the founding artistic director of Definition Theatre Company and former artistic assistant at Writers Theatre. He was recently selected as one of *Newcity Stage's* Players - the 50 leaders of Chicago's theater, dance, opera, and comedy culture of 2018.

**DEBORAH ACKER** (*Production 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. Ackers 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.

**HANNAH WICHMANN** (*Assistant Stage Manager*) **CHICAGO SHAKESPEARE:** *A Midsummer Night's Dream*, *Nell Gwynn*, *The Little Mermaid*. **REGIONAL:** Paramount Theatre, Mercury Theater, 5th Avenue Theatre, Seattle Children's Theatre, Milwaukee Repertory Theatre, La Jolla

Playhouse, White Heron Theatre Company, Anchorage Ballet, PCPA Theatrefest. **EDUCATION:** MFA in stage management, University of California San Diego.

**BOB MASON** (*Artistic Associate/Casting Director*) is in his nineteenth 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; *Ride the Cyclone* (CST, MCC, Fifth Avenue/ACT), directed by Rachel Rockwell; *Rose Rage: Henry VI, Parts 1, 2, and 3*, directed by Edward Hall; and *The Molière Comedies*, directed by Brian Bedford. He directed and co-created *Shakespeare Tonight!* with Beckie Menzie, as part of Shakespeare 400 Chicago. 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.

**NANCY PICCIONE** (*New York Casting*) is the director of casting at Manhattan Theatre Club. **BROADWAY:** *Choir Boy*, *Jitney*, *Heisenberg*, *The Father*, *Venus in Fur*, *Wit*, *Time Stands Still*, *Top Girls*, *Shining City*, *The Assembled Parties*, *Outside Mullingar*, *Casa Valentina*, *Constellations*. She cast the original production of *Proof* and *The Tale of the Allergist's Wife* on Broadway and Off Broadway, as well as their national tours. **OFF BROADWAY:** *Linda*, *Incognito*, *The Explorers Club*, *Choir Boy*, *The Whipping Man*, *Ruined*, *Equivocation*, *The World of Extreme Happiness*, *Of Good Stock*. Prior to working at Manhattan Theatre Club, Ms. Piccione was a member of the casting staff at the New York Shakespeare Festival for ten years, where she worked on Shakespeare in the Park and numerous productions at the Public Theatre. She cast the American actors for the first two seasons of the *Bridge Project*, produced by BAM and the Old Vic London. She is a graduate of the Yale School of Drama and a member of the Casting Society of America.

**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 *White 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.



**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.

The song "I Could Never Say Goodbye" was written by Eithne Ni Bhraonain, Nicky Ryan, and Roma Ryan. Used by permission.

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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 myriad 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.

# Remember Me

A Scholar's Perspective on *Hamlet*

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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*.

“Adieu, adieu,” the Ghost of Hamlet’s murdered father bids his son at the end of their harrowing first conversation. “Remember me.”

That’s a tough assignment. Vengeance is the pressure of the past upon the present. A dark thing done needs doing again, by way of remembrance and retaliation. The Ghost’s “Remember me” does not ask for mere affection; it insists on action. To remember must mean to kill.

Part of what has made *Hamlet* unique on the world’s stage is the sheer heft and power of the remembering it entails for everyone involved: for the characters and actors on the stage; for the play’s first audiences in the early seventeenth century; and for us now, four centuries and more down the line.

Virtually every character in the play bears burdens of memory, and part of our headrush, from beginning to end, consists in reconstructing the pasts that encumber them from the start. Both Ophelia and Hamlet recall obsessively their failed love affair (which we’ve seen nothing of). Horatio (astute), and Rosencrantz and Guildenstern (clueless), all work to reconcile their memories of the brilliant, glowing prince they first befriended long ago with the turbulent prince they know now. The new king is haunted by the murder that has brought him to the throne, and Hamlet’s mother by mingled feelings of guilt and bafflement. Even the gravediggers recall with remarkable precision some important dates in the history of Denmark and in Hamlet’s own life story—as well as, improbably enough, the exact identity of the man who once inhabited the old skull that has now cropped up, random and disembodied, amid new gravedigging. (Alas, poor Yorick!)



Among these rememberers, Hamlet is of course the most emburdened. He cannot tear himself away from memories of his loved, lost father; his mother’s new marriage; his broken passion for Ophelia; his father’s homicidal, life-changing and life-immobilizing assignment. Most of his mighty soliloquies pivot upon the pain brought forth by memories, and the maddening question of what to do with them. “Heaven and earth,” he exclaims to himself, even before he has met the Ghost: “Must I remember?” He has no idea how abundantly, and how harrowingly, the remainder of his life will answer “yes.”

The play’s earliest performances likely entailed another layer of memory. Strong tradition holds that the role of the Ghost was first performed by Shakespeare himself. Resonant casting: Shakespeare’s own son Hamnet had died, about a year earlier, at ten years old. If tradition tells true, then (as James Joyce suggests hauntingly at the midpoint of *Ulysses*) Shakespeare, the living father of a dead son, had chosen to write and perform the role of a dead father addressing a living son with a near-identical name. Most of the cast—and perhaps even some in the audience—would have known of the playwright’s loss—and would have felt its additional undertow.

**Vengeance is the pressure of the past upon the present. A dark thing done needs doing again, by way of remembrance and retaliation.**

But Shakespeare had also built into *Hamlet* more public, less personal memories—rooted in a play that all theatergoers already knew on their own pulses. Twelve years earlier, the playwright Thomas Kyd had created, in his *Spanish Tragedy*, the period’s very first revenge play, and its most lasting hit. In retrospect, *The Spanish Tragedy* reads like *Hamlet* mirrored and reversed: a father must avenge his son (Horatio!), who has been murdered, like King Hamlet, in a garden. Two women—the slain son’s mother and his lover—commit suicide (and the mother runs mad before she does

so). The avenging father intermittently runs mad, and then puts on a play in order to entrap his enemies; the bloodbath at the *Tragedy*’s end became the benchmark for all the revenge tragedies to come.

*Hamlet*’s first audiences could not have watched any moment of Shakespeare’s play without remembering Kyd’s. Shakespeare was giving them something they ▶▶



already adored, and trying at the same time to make it new at every turn. His chief tactic was expansion. Kyd's protagonist must simply decide whether, when, and how to accomplish his revenge. *Hamlet*, by contrast, parleys the practical problems of vengeance into questions of human essence and existence: whether to do or not to do; to be or not to be. Shakespeare's expansive tactics certainly succeeded in the long run (because, well, here we are), but not in the short. Kyd's play, all but unknown to us these days, emphatically outdrew *Hamlet* at the box office throughout Shakespeare's lifetime.

**“Must I remember?”  
He has no idea how  
abundantly, and how  
harrowingly, the  
remainder of his life  
will answer “yes.”**

Nowadays, when we watch *Hamlet*, we are likely to remember not other plays but other, earlier performances of this one. All those films and videos; all the live performances you may have caught at sundry lifepoints; not to mention all the times we and our friends have quoted the play, intentionally or incidentally (since its lines suffuse our culture, even when we're not sure of their source).

Shakespeare just may have foreseen, and foretold, this accumulation, this durability. To the Ghost's "Remember me" (spoken perhaps by Shakespeare himself), *Hamlet* replies:

*Remember thee?*

*Ay, thou poor ghost, whiles memory holds a seat  
In this distracted globe.*

On the line's surface, that "globe" is the skull where memory resides. But Shakespeare has layered an intensely present-tense pun: *Hamlet* was one of the first plays produced at the new Globe, whose sole in-house playwright here quietly savors his power to "distract" (excite, animate) audiences, seated and standing, beyond anything in their experience or expectations. *Hamlet* insists that the Ghost (and perhaps Shakespeare too?) will be remembered—that the theater won't forget.

True enough. Playgoing furnishes a kind of pause-point in our real lives, poised between the past that frets our memories, and the future that demands our actions. Small wonder, then, that perhaps the most hypnotic play of all perches itself at that point where aching memories abound, and what's to come is still unsure. ■



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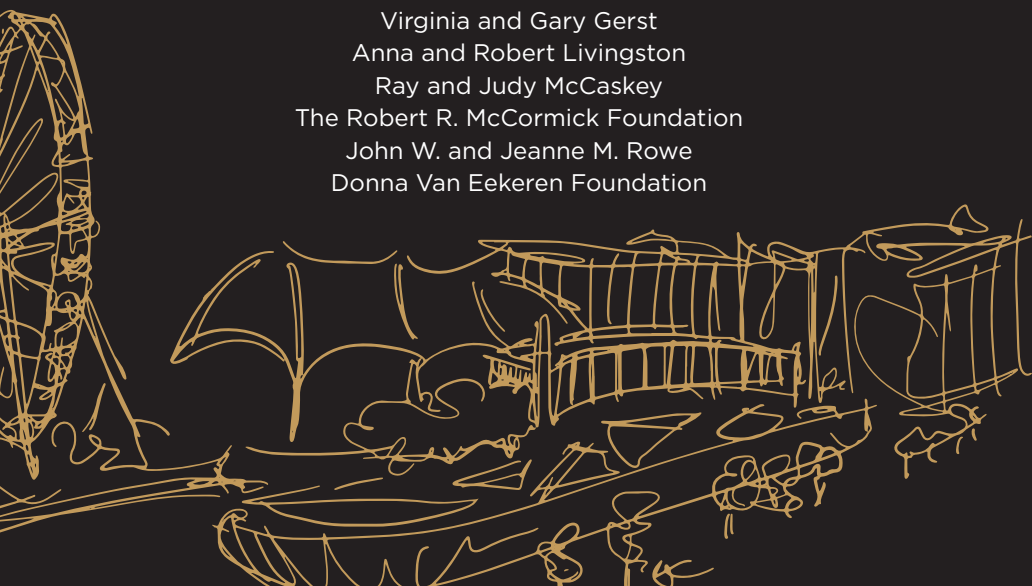
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