READ AND DISCUSS
THE GREAT BOOKS
WITH A COMMUNITY OF
LIFELONG LEARNERS

The Basic Program of Liberal Education for Adults is a rigorous, non-credit liberal arts program that draws on the strong Socratic tradition at the University of Chicago. There are no tests, papers, or grades; you will instead delve into the foundations of Western political and social thought through instructor-led discussions at our downtown campus and online.

EXPLORE MORE AT
GRAHAM.UCHICAGO.EDU/BASICPROGRAM

Contents

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

8

A Conversation
with the Director

10

Cast

15

Playgoer’s Guide

16

Profiles

18

A Scholar’s Perspective
Part of the John W. and Jeannie M. Rowe Inquiry and Exploration Series

30

“O earth, I will befriend thee.”
-W.S.

www.chicagoshakes.com
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!
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.
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).
A Conversation with the Director

Artistic Director Barbara Gaines discusses Hamlet.

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.

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.

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 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.

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.

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
SEYMOUR
CLEVES
HOWARD
PARR

“EVENING STANDARD
FIVE
OLIVIER
AWARD
NOMINATIONS"

“MORNING STAR
FIVE
OLIVIER
AWARD
NOMINATIONS"

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
SEYMOUR
CLEVES
HOWARD
PARR

“EVENING STANDARD
FIVE
OLIVIER
AWARD
NOMINATIONS"

“MORNING STAR
FIVE
OLIVIER
AWARD
NOMINATIONS"

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
SEYMOUR
CLEVES
HOWARD
PARR

“EVENING STANDARD
FIVE
OLIVIER
AWARD
NOMINATIONS"

“MORNING STAR
FIVE
OLIVIER
AWARD
NOMINATIONS"

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
SEYMOUR
CLEVES
HOWARD
PARR

“EVENING STANDARD
FIVE
OLIVIER
AWARD
NOMINATIONS"

“MORNING STAR
FIVE
OLIVIER
AWARD
NOMINATIONS"

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
SEYMOUR
CLEVES
HOWARD
PARR

“EVENING STANDARD
FIVE
OLIVIER
AWARD
NOMINATIONS"

“MORNING STAR
FIVE
OLIVIER
AWARD
NOMINATIONS"

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
SEYMOUR
CLEVES
HOWARD
PARR

“EVENING STANDARD
FIVE
OLIVIER
AWARD
NOMINATIONS"

“MORNING STAR
FIVE
OLIVIER
AWARD
NOMINATIONS"

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
SEYMOUR
CLEVES
HOWARD
PARR

“EVENING STANDARD
FIVE
OLIVIER
AWARD
NOMINATIONS"

“MORNING STAR
FIVE
OLIVIER
AWARD
NOMINATIONS"

FROM TUDOR QUEENS TO POP PRINCE
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 Amlothi, 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 450th anniversary of Shakespeare’s birth (2014).
Profiles

MAURICE JONES (Hamlet) CHICAGO SHAKESPEARE: Debut. BROADWAY: The Laramie Project – Best Actress, Saint Joan, The Cherry Orchard, Romeo and Juliet, Julius Caesar, Off BROADWAY: Linda (Manhattan Theatre Club); Trolius and Cressida (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 (Tiger Shakespeare Library); Lives of Reason (Two River Theatre); 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 Mabcheth 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 Orchard Theatre); How to Catch Creation, Trinity River Plays (Jeff Award nomination, BTA 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 Qualums, Clybourne Park, Man from Nebraska (Steppenwolf Theatre Company); Seagull (Writers Theatre); Far Away, In the Blood (Jeff Award nomination – Best Actress, Next Theatre, Broadway); Hedda Gabler (J Berkshire).

INTERNATIONAL TOUR: Battlefield directed by Peter Brook. REGIONAL: Hartford Stage, Alabama Shakespeare Festival, American Conservatory Theatre; Magic: The York 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 (Runictheatre Company); Our New Girl, The Dream of the Burning Boy (Profiles Theatre). UK CREDITS: Purgatorio (The Chocolate Factory); 4:48 Psychosis (SocialCrabs); Hedda Gabler (Theatre Babel); Translating Edinburgh 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).


ALEX GOODRICH (Roscencrantz) 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 SI, The Comedy of Errors, One Man Two Guinors (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).


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, Starman, III, The Poker House. TELEVISION: Chicago Fire, Crisis (NBC); Boss (STARZ); Empire, The Chicago Code (FOX); Early Edition (CBS). Mr. Gudah is a multiple Jeff Award recipient and Chicago Shakespeare verse coach.

CALLIE JOHNSON (Reynalda/Ensemble) CHICAGO SHAKESPEARE: Debut.

FILM: 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 Petkow in Arms and the Man, Candida, Hay Fever (Shaw Chicago Theater Company); The Barry Bunch (Mercury Theatre Chicago); Natalie Goodman in Next to Normal (Drury Lane Theatre); Arcadia (Writers Theatre); 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

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);
AUSTEEL McGHEE
(Captain/Ens.)

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/Pollock Acting Conservatory, 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 Tambour 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, Tbilisi, Tokyo); original production of the David Mamet plays American Buffalo as Teach, Glengarry Glen Ross as Aarawn (Chicago/Broadway). REGIONAL: Solomon Galkin in the premiere of Deb Margolin’s Imagine Madoff (Theater J). Mr. Nussbaum is a Sarah Siddons Society honoree.

KIM PEARSON
(Priest/ Ensemble)

CHICAGO SHAKESPEARE: Macbeth, King Charles III, Shakespeare in the Parks production of Romeo and Juliet, Shogun 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 Ill, 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.

DRAW 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
(Guildedenstern)

CHICAGO SHAKESPEARE: Macbeth, Henry V, Julius Caesar, The School for Lies, The Feast: an intimate Tempete. CHICAGO: Thaddeus and Slocum: a Vaudeville Adventure, Mr. and Mrs. Pennyworth, Lookinglass Alice (Lookinglass Theatre Company); Marnie and Phil: A Circus Love Letter (The Actors Gymnasium); The Hot L Baltimore (Steppenwolf Theatre Company); Behold Where Stands the Userpier’s Cursed Head (Boardwalk Empire). 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! (Mamarth 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 YANO
(Polonius/ Verse Coach)


GREG VINKLER

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); The Boyfriend 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); Fafe, 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.
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: O Brother 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, Otherelo: 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), Otherelo: 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.scottdadavisdavis.com

SUSAN E. MICKEY (Costume Designer) CHICAGO SHAKESPEARE: Shakespear 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); 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 Theatre, 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.

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 Theatre, 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.


OPERA: Glimmerglass Festival, Washington National Opera (DC), Wexford Festival (Ireland), Los Angeles Opera, Atlanta Opera, Minnesota Opera, Boston Lyric Opera, Philadelphia Opera, among others. 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.

RICHARD DARVIE (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’s 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 Theatre); The Original Grease (American Theatre Company); The Rocky Horror Picture Show (Mercy 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 Chicago. MATT 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, Paramount Theatre/ Steppenwolf Theatre Company/Teatro Vista); Seussical, Footloose, The Bridges of Madison County (Marriott Theatre); Once, West Side Story – Choreography, Paramount Theatre); The Dying Gaul (Scenic Designer)

OPERA: 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. Ms. Angulo is a scholarship student at Hubbard Board 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 Octo’ron, A Doll’s House, Genesis, The Brothers’ Size (Definition Theatre Company); George Orwell’s 1984 (Stephen Sondheim 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 Theatre).

FILM: Grimmick, 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 Theatre. 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. 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 Dinette in Branson, Missouri.

HANNAH WICHMANN (Assistant Stage Manager)

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 Octo’ron, A Doll’s House, Genesis, The Brothers’ Size (Definition Theatre Company); George Orwell’s 1984 (Stephen Sondheim 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 Clybourn Park (Milwaukee Repertory Theatre).

FILM: Grimmick, 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 Theatre. 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.

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, Tartuffe. Ends Stand: We are the Producers’ Association, 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 for 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. In addition, she has had 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 BOYTON (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), Cadge (co-director) (CST, Shakespeare’s Globe, Grahamstown, Edinburgh, Vancouver), Othello: The Remix (CST, London, Germany, Edinburgh, South Korea, New York), Funk It Up About Nothing (CST, Edinburgh, Australian tour, London), A Flea in Her Ear (CST, Williamstown Theatre Festival), The Three Musketeers (CST, Boston, London), The Emperor’s New Clothes, The Adventures of Pinocchio, Murder for Two (CST, New York), and The Feast: an intimate Tempest (in collaboration with Redmoon). Former artistic director of the Marriott Theatre and multiple Jeff Award-winning actor, he has starred in productions nationally, including CST’s production of A Flea in Her Ear as Camille (Jeff Award, After Dark Award). As casting director/associate at Jane Alderman Casting, projects included: the television series Early Edition, Missing Persons, Untouchables, and ER; the films While You Were Sleeping and Hoodlum, among others; and numerous national tours. Mr. Boynton has lectured at his alma mater Northwestern University and is the former president of the board of the National Alliance for Musical Theatre.

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

Chicago Shakespeare productions are made possible in part by the Illinois Arts Council Agency and an IncendioVate Grant from the City of Chicago Department of Cultural Affairs and Special Events.

Chicago Shakespeare is a constituent of the Theatre Communications Group, Inc., the national service organization of non-profit theaters; National Alliance for Musical Theatre; Shakespeare Theatre Association; Arts Alliance Illinois; the League of Chicago Theatres; and Ingenuity, Inc.

Actors’ Equity Association (AEA), founded in 1913, represents more than 45,000 actors and stage managers in the United States. Equity seeks to advance, promote and foster the art of live theatre as an essential component of our society. Equity negotiates wages and working conditions, providing a wide range of benefits, including health and pension plans. AEA is a member of the AFL-CIO, and is affiliated with FIA, an international organization of performing arts unions. The Equity emblem is our mark of excellence. www.actorsequity.org

The Director and Choreographer are members of the STAGE DIRECTORS AND CHOREOGRAPHERS SOCIETY, a national theatrical labor union.

The scenic, costumes, and lighting designers of this production are represented by United Scenic Artists, Local USA-829 of the IATSE.

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 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.
Staff

ARTISTIC
RICK BOYTON
Creative Producer
BOB MASON
Artistic Associate/Casting Director
AISLynn FRANTZ
Associate Producer
DOREEN SAYEGH
Producing Associate/Manager of International and Special Projects
ROSIE BROSS
Producing Assistant
DIEGO ZOZAYA
Intern Casting Assistant
MIKEY GALE
Assistant to the Creative Producer
TYRONE PHILLIPS
Associate Director, Hamlet
Megan phillips
Directing Intern, Hamlet
ALYSSA SOTO
Casting Intern

MANAGEMENT
DEBORAH VANDERGRIFT
General Manager
DANIEL J. HESS
Company Manager
KEVIN SPELLMAN
Associate General Manager
Samantha
Brazzilier
Executive Assistant
Ben Gates-Utter
Company Management Associate
Edward McCreary
Krisi McEaren
Arts Leadership Fellows
Dana Beech
Company Management Intern

EDUCATION AND COMMUNITY ENGAGEMENT
Marilyn J. Halperin
Director of Education and Communications
Ray and Judy McCaskey Chair
Jason Harrington
Education Outreach Manager
Molly Truglia
Learning Programs Manager
Sara B. Thiel, Ph.D.
Public Humanities Manager
Passion Rochelle
Anastasia Wrenn
Education Interns

FINANCE
Linda Orellana
Director of Finance
Dan Grycza
Human Resources Manager/Finance Associate
Alana Rybak
Assistant Director of Finance
Alyse Hunter
Accounting Manager
Becky Traisman
Accounts Payable Assistant

ADVANCEMENT
E. Brooke Flanagan
Managing Director for Advancement and External Affairs
Dottie Bris-Bois
Associate Director of Development
Jenny Seidelman
Director of Partnerships
Kristen Caruso
Senior Advancement Manager/Board Liaison
Grace Schnick
Advancement Manager
Bryan Howard
Grant Writer
Emily Mcclanathan
Advancement Communications Coordinator
Karll Sissman
VIP Concierge and Stewardship Coordinator
Viktoria Stefanova
Donor Records and Data Coordinator
Melanie Leftakes
Advancement Intern
Hanyi Wang
Gala Intern

MARKETING AND SALES
Julie Stanton
Director of Marketing and Sales
Hannah Kennedy
Public Relations Director
Cathy Taylor
Public Relations Consultant
Amada Cantlin
Senior Marketing Manager
Margaret McColl
Marketing Manager, Ticketing Services
Abigail Tott
Digital Marketing Manager
Aaron Wegner
Marketing Manager, Insights & Analytics
Jessica Connor
Marketing and Communications Associate
Daniel Walters
Marketing and Communications Designer
Mikayla Shaw
Marketing Assistant
Rachel Holdeman Madison
Kesseling
Marketing Interns
Bessie Bess
Erin Hunter
Box Office Supervisors
Sara Benbella Anne Cobys
Blake Cordell
Catherine Healey
Richard Kallus
Aaron Roberts
Joe Rosenfeld
Box Office Associates

PRODUCTION
Chris Plevin
Director of Production
Jeff Williams
Associate Director of Production
Emmaline Keeley-Hector
Production Coordinator
Alexa Berkwitz
Production Office Manager

STAGE MANAGEMENT
Deborah Acker
Production Stage Manager/Associate Producer
Hannah Wichmann
Assistant Stage Manager
Liz Anne Larsen
Elizabeth Van Haren
Production Assistants

SCENERY
Angela Mcmahon
Robert L. Wilson
Scenaria Scenaria
Pete Regalbuto
Stage Crew Head
Bradley Buri
Stage Carpenter Head
Bethany Curtis
Stage Electrician

Sound
Joseph E. Disbrow
Sound Crew Head
Michael Patrick
Assistant Sound Designer
Dan Schreck
House Sound Technician
Mat Piotrowski
Sound Crew

Wigs and Make-up
Richard Jarvie
Wig and Make-up Supervisor
Miguel Armstrong
Wig and Make-up Assistant

PROPERTIES
Cassandra Westover
Properties Supervisor
Mara Rich
Assistant Prop Supervisor
Lisa Griebel
Properties Carpenter
Dan Hurczyk
Properties Crew Head
Jonathan Berg-Einhorn
Wendy Wu
Properties Artisans

OPERATIONS/ FACILITIES
Susan Knill
Facilities and Operations Director
Jeanne Devore
Technology Manager
Daniel Lopez
Assistant Facilities Manager
Felice Ross
Assistant Technical Supervisor
Dwayne Brewer
Maribel Cuevas
Michael Dixon
Reshard Huff
Octavious Moody
Richard Tenny
Shenise Thomas
Custodial Assistants

Sound
Patchah Boy
Stage Crew Head
Michael J. Mazzetti
Assistant Sound Designer

CONSULTANTS AND SPECIAL SERVICES
T-Berkery Vickow
Krause, LLP
Auditor
Campbell and Company
SDA TeleServices
Fundraising Consultants
Mary Ann Cronin
The Yard Consultant
ARC Worldwide, A Leo Burnett Company
Marketing Partner
Jasculka Terman
Public Relations Consultant
Smart Marketing
Sales Consultant

Caitlin Allen
Costume Apprentice
Jess Kenyon
Tyler Phillips
Dresser

Electrics
Jeff Glass
Lighting Supervisor
Alec Thorne
Assistant Lighting Supervisor

Scenery
Angela McMahan
Robert L. Wilson
Scenaria Scenaria
Pete Regalbuto
Stage Crew Head
Bradley Buri
Stage Carpenter Head
Bethany Curtis
Stage Electrician

Caleb McAndrew
Technical Coordinator
Jack Birdwell
Tyler Guynes
Adam Held
Michael Janssens
Adam Todd
House Supervisors

Krisi McEaren
Secondary Public Relations Manager/Board Liaison
Jared Smith
Director of Partnerships

HMS Media, Inc.
Calvin Steinken
Video Production

William J. Reese
MD
Medical Services
Aon Private Risk Management, Steven Heim
Insurance Services
Hughes Socot Pier
Reach
Jon M. Sappington
Tuck & unarmed, Ltd.
Kirkland & Ellis LLP
Mcdermott Will & Emery
Neil Seidman
Group, PLLC
Legal Services
Regina Bucella
Ph.D.
Scholar-in-Residence
Spence
Benett, Ph.D.
Casey Caldwell
Mfa
Elizabeth
Charlebois, Ph.D.
Ira Murfin, Ph.D.
Sarah B. Thiel, Ph.D.
Guest Lecturers
Michael Brosilow
Justin Barbin
Bill Bingham
Liz Garza
Michael Licthiel
Joe Maaza
Jasmine Oliver
Cree Osgood
Vito Palmasino
Jeff Scioriano
James Steinkamp
Photographers

123
www.chicagoshakes.com
“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

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.
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.

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.
Community Partners

Chicago Shakespeare Theater is honored by the support of these leading business and civic partners, whose generosity demonstrates a commitment to enriching our vibrant Chicago community. We are pleased to recognize these organizations for their dedication to artistic excellence, innovative approaches to enhancing education, and impactful community outreach initiatives.

Reflects gifts received between July 1, 2017–March 11, 2019

GUARANTORS
$100,000 & ABOVE

Arc Worldwide
BMO Harris Bank
The Boeing Company
Citadel
ComEd
The Davee Foundation
Julius Frankel Foundation
Elizabeth Morse Genius Charitable Trust
Land O’Frost
The Robert R. McCormick Foundation
Prince Charitable Trusts
Rhoades Foundation Fund at The Chicago Community Foundation
The Harold and Mimi Steinberg Charitable Trust
TAWANI Foundation
Thoma Bravo

Allscripts
Paul M. Angell Family Foundation
Anonymous
A.N. and Pearl G. Barnett Family Foundation
BlueCross BlueShield of Illinois
Embassy Suites Chicago Downtown Magnificent Mile and DoubleTree Magnificent Mile
Exelon
Food For Thought
Lloyd A. Fry Foundation
Illinois Arts Council Agency
ITW
Kirkland & Ellis LLP
KPMG LLP
The John D. and Catherine T. MacArthur Foundation
National Endowment for the Arts
Polk Bros. Foundation
The Shubert Foundation
Shure Incorporated

GUARANTORS
$100,000 & ABOVE

Arc Worldwide
BMO Harris Bank
The Boeing Company
Citadel
ComEd
The Davee Foundation
Julius Frankel Foundation
Elizabeth Morse Genius Charitable Trust
Land O’Frost
The Robert R. McCormick Foundation
Prince Charitable Trusts
Rhoades Foundation Fund at The Chicago Community Foundation
The Harold and Mimi Steinberg Charitable Trust
TAWANI Foundation
Thoma Bravo

Allscripts
Paul M. Angell Family Foundation
Anonymous
A.N. and Pearl G. Barnett Family Foundation
BlueCross BlueShield of Illinois
Embassy Suites Chicago Downtown Magnificent Mile and DoubleTree Magnificent Mile
Exelon
Food For Thought
Lloyd A. Fry Foundation
Illinois Arts Council Agency
ITW
Kirkland & Ellis LLP
KPMG LLP
The John D. and Catherine T. MacArthur Foundation
National Endowment for the Arts
Polk Bros. Foundation
The Shubert Foundation
Shure Incorporated

BENEFactors
$50,000–$99,999

Aon
Bartlit Beck Herman Palenchar & Scott LLP
BP America
Helen Brach Foundation
Bulley & Andrews
Elizabeth F. Cheney Foundation
Chicago Shakespeare Theater Fund at The Chicago Community Trust

SUSTAINERS
$25,000–$49,999

Accenture
Allstate Insurance Company
American Express
Anonymous
Aon
Bartlit Beck Herman Palenchar & Scott LLP
BP America
Helen Brach Foundation
Bulley & Andrews
Elizabeth F. Cheney Foundation
Chicago Shakespeare Theater Fund at The Chicago Community Trust

Our work on stage would not be possible without generous individuals like you! Please give today to support productions of:

- Shakespeare’s canon
- Student matinees
- Family musicals
- World premieres
- Free Chicago Shakespeare in the Parks

Three easy ways to donate

www.chicagoshakes.com/support
312.667.4952
Chicago Shakespeare Theater
800 East Grand on Navy Pier
Chicago, IL 60611

Community Partners

Chicago Shakespeare Theater is honored by the support of these leading business and civic partners, whose generosity demonstrates a commitment to enriching our vibrant Chicago community. We are pleased to recognize these organizations for their dedication to artistic excellence, innovative approaches to enhancing education, and impactful community outreach initiatives.

Reflects gifts received between July 1, 2017–March 11, 2019

GUARANTORS
$100,000 & ABOVE

Arc Worldwide
BMO Harris Bank
The Boeing Company
Citadel
ComEd
The Davee Foundation
Julius Frankel Foundation
Elizabeth Morse Genius Charitable Trust
Land O’Frost
The Robert R. McCormick Foundation
Prince Charitable Trusts
Rhoades Foundation Fund at The Chicago Community Foundation
The Harold and Mimi Steinberg Charitable Trust
TAWANI Foundation
Thoma Bravo

Allscripts
Paul M. Angell Family Foundation
Anonymous
A.N. and Pearl G. Barnett Family Foundation
BlueCross BlueShield of Illinois
Embassy Suites Chicago Downtown Magnificent Mile and DoubleTree Magnificent Mile
Exelon
Food For Thought
Lloyd A. Fry Foundation
Illinois Arts Council Agency
ITW
Kirkland & Ellis LLP
KPMG LLP
The John D. and Catherine T. MacArthur Foundation
National Endowment for the Arts
Polk Bros. Foundation
The Shubert Foundation
Shure Incorporated

BENEFactors
$50,000–$99,999

Aon
Bartlit Beck Herman Palenchar & Scott LLP
BP America
Helen Brach Foundation
Bulley & Andrews
Elizabeth F. Cheney Foundation
Chicago Shakespeare Theater Fund at The Chicago Community Trust

SUSTAINERS
$25,000–$49,999

Accenture
Allstate Insurance Company
American Express
Anonymous
Aon
Bartlit Beck Herman Palenchar & Scott LLP
BP America
Helen Brach Foundation
Bulley & Andrews
Elizabeth F. Cheney Foundation
Chicago Shakespeare Theater Fund at The Chicago Community Trust

Three easy ways to donate

www.chicagoshakes.com/support
312.667.4952
Chicago Shakespeare Theater
800 East Grand on Navy Pier
Chicago, IL 60611
Shakespeare Society

Members of the Shakespeare Society provide vital annual support to sustain Chicago Shakespeare Theater’s mission. The commitment of these steadfast individuals helped to build a home for Shakespeare in Chicago that has endured for the past three decades. We are deeply grateful for their extraordinary investment in the Theater’s guiding principles to serve as a cultural leader, citizen, and ambassador for our city.

Reflects gifts received between July 1, 2017–March 11, 2019

$100,000 & ABOVE
Anonymous
Ray and Judy McCaskey
Burton X. and Sheli Z. Rosenberg
Carl and Marylyn Thoma
Donna Van Eekeren Foundation

$50,000-$99,999
Anne and Andrew Abel Charitable Fund
Anonymous
Joyce Chelberg
Kent and Liz Dauten
Harve A. Ferril
Virginia and Gary Gerst
Jan and Bill Jentes
Anna and Robert Livingston
Linda and Dennis Myers
Madhavan and Teresa Nayar
Sheila Penrose and Ernie Mahaffey
Richard W. Porter and Lydia S. Marti
John W. and Jeanne M. Rowe
Timothy R. Schwertfeger and Gail Waller
The Segal Family Foundation
Barbara and Barre Seid Foundation

$25,000-$49,999
Ada and Whitney Addington
Julie and Roger Bases
Thomas L. and Cairry S. Brown
Susan E. and Duane L. Burnham
Conant Family Foundation
Mr. and Mrs. Lester Crown
Eric’s Tazmanian Angel Fund
Jeanne Ettelson
Barbara and Richard Franke
Greg Gallopoulos
James and Brenda Grusecki
The Family of Jack Karp
Judith Loseff
Malott Family Foundation
Bob and Becky McLennan
Barbara Molotsky
Christopher and Erin O’Brien
Mark Ouweleen and Sarah Harding
Peter and Alicia Pond
J.B. and M.K. Pritzker Family Foundation
Patrick G. and Shirley W. Ryan Foundation
Harvey and Mary Struthers
Gayle and Glenn R. Tilles
Pam and Doug Walter
Individual Contributors

Thanks to the contributions of CST’s family of donors, we can continue to delight audiences in Chicago and around the world through our trademark approach to theater that is inspired by the spirit of Shakespeare. Annual donations offset the substantial expense of producing theater of uncompromising quality and ambition. In recognition of the enhanced level of support provided by our Bard Circle donors of $1,000 or more, CST provides exclusive privileges and behind-the-scenes access. Reflects gifts received between July 1, 2017–March 11, 2019.

INDIVIDUAL CONTRIBUTORS

BARD CIRCLE ACADEMOS $10,000–$24,999

Anonymous (4)
Frank and Kathy Ballantine
Barnard-Fain Foundation
Kate Blumen
Andrew and Amy Bluhm
Tuey and Karen Connell
John P. Davidov and
Shirley A. Scheffer
Brian and Yasmina Duwe
John Edelman and
Suzanne deRoehn
Jim and Karen Frank

J. Friedman
Joan M. Hall
Hill and Cheryl Hammock
Kimberlee S. Herold
David Hillel
The Jaquith Family
Foundation
John and Judy Keller
Mr. and Mrs. Richard A. Kent
Anstiss and Ronal Krueck
Chase and Mark Levey
Michael Charles Litt

Judy and Susan Maniow
Mr. Jonathan E. Michael
Eric Q. Strickland
Helen and Richard Thomas
Bill and Char Tomasz
The Walker Family
Charitable Fund
Whiting Family Foundation
Elizabeth Yentema
Mark Ferguson
Ronald and Jan Yonover

INDIVIDUAL CONTRIBUTORS

BARD CIRCLE FELLOWS $5,000–$9,999

Charles and Gayla Allen
Atlass
Anonymous (2)
Carey and Brett August
Janie and Philip Baiser
Mr. & Mrs. Norman Bobins
The Robert Bynum
Foundation
Herbert Boynton
Stephen and Jim Brodsky
The Brodsky Family
Barbara and Jim Bronner
Fund of the Yampa Valley
Community Foundation
Mr. and Mrs. Allan E. Bulley III
Richard and Ann Cuddy
Amy and Jamie Chesser
Barbara and Jim Bronner
Herbert Boynton
John Blazey
Mr. & Mrs. Norman Bobins
The Robert Bynum
Foundation
Herbert Boynton
Stephen and Jim Brodsky
The Brodsky Family
Barbara and Jim Bronner
Fund of the Yampa Valley
Community Foundation
Mr. and Mrs. Allan E. Bulley III
Richard and Ann Cuddy
Amy and Jamie Chesser
Barbara and Jim Bronner
Herbert Boynton
John Blazey
Mr. & Mrs. Norman Bobins
The Robert Bynum
Foundation
Herbert Boynton
Stephen and Jim Brodsky
The Brodsky Family
Barbara and Jim Bronner
Fund of the Yampa Valley
Community Foundation
Mr. and Mrs. Allan E. Bulley III
Richard and Ann Cuddy
Amy and Jamie Chesser
Barbara and Jim Bronner
Herbert Boynton
John Blazey
Mr. & Mrs. Norman Bobins
The Robert Bynum
Foundation
Herbert Boynton
Stephen and Jim Brodsky
The Brodsky Family
Barbara and Jim Bronner
Fund of the Yampa Valley
Community Foundation
Mr. and Mrs. Allan E. Bulley III
Richard and Ann Cuddy
Amy and Jamie Chesser
Barbara and Jim Bronner
Herbert Boynton
John Blazey
Mr. & Mrs. Norman Bobins
The Robert Bynum
Foundation
Herbert Boynton
Stephen and Jim Brodsky
The Brodsky Family
Barbara and Jim Bronner
Fund of the Yampa Valley
Community Foundation
Mr. and Mrs. Allan E. Bulley III
Richard and Ann Cuddy
Amy and Jamie Chesser
Barbara and Jim Bronner
Herbert Boynton
John Blazey
Mr. & Mrs. Norman Bobins
The Robert Bynum
Foundation
Herbert Boynton
Stephen and Jim Brodsky
The Brodsky Family
Barbara and Jim Bronner
Fund of the Yampa Valley
Community Foundation
Mr. and Mrs. Allan E. Bulley III
Richard and Ann Cuddy
Amy and Jamie Chesser
Barbara and Jim Bronner
Herbert Boynton
John Blazey
Mr. & Mrs. Norman Bobins
The Robert Bynum
Foundation
Herbert Boynton
Stephen and Jim Brodsky
The Brodsky Family
Barbara and Jim Bronner
Fund of the Yampa Valley
Community Foundation
Mr. and Mrs. Allan E. Bulley III
Richard and Ann Cuddy
Amy and Jamie Chesser
Barbara and Jim Bronner
Herbert Boynton
John Blazey
Mr. & Mrs. Norman Bobins
The Robert Bynum
Foundation
Herbert Boynton
Stephen and Jim Brodsky
The Brodsky Family
Barbara and Jim Bronner
Fund of the Yampa Valley
Community Foundation
Mr. and Mrs. Allan E. Bulley III
Richard and Ann Cuddy
Amy and Jamie Chesser
Barbara and Jim Bronner
Herbert Boynton
John Blazey
Mr. & Mrs. Norman Bobins
The Robert Bynum
Foundation
Herbert Boynton
Stephen and Jim Brodsky
The Brodsky Family
Barbara and Jim Bronner
Fund of the Yampa Valley
Community Foundation
Mr. and Mrs. Allan E. Bulley III
Richard and Ann Cuddy
Amy and Jamie Chesser
Barbara and Jim Bronner
Herbert Boynton
John Blazey
Mr. & Mrs. Norman Bobins
The Robert Bynum
Foundation
Herbert Boynton
Stephen and Jim Brodsky
The Brodsky Family
Barbara and Jim Bronner
Fund of the Yampa Valley
Community Foundation
Mr. and Mrs. Allan E. Bulley III
Richard and Ann Cuddy
Amy and Jamie Chesser
Barbara and Jim Bronner
Herbert Boynton
John Blazey
Mr. & Mrs. Norman Bobins
The Robert Bynum
Foundation
Herbert Boynton
Stephen and Jim Brodsky
The Brodsky Family
Barbara and Jim Bronner
Fun - Spring 2019 | Hamlet www.chicagoshakes.com
Join Today for the ultimate Chicago Shakespeare experience!

Your Bard Circle membership provides you with VIP ticketing and intermission service, as well as intimate events with the world’s leading theater artists. By making a leadership gift of $1,000 or more, you can directly support the extraordinary productions on our stages and our work throughout the community.

To learn more about the Bard Circle, please contact Dottie Bris-Bois, Associate Director of Development dbbrisbois@chicagoshakes.com | 312.667.4965

INDIVIDUAL CONTRIBUTORS

Jim and Kay Mabie
Martha and John Mabie
Charlene and Gary MacDougal
Jolie Macier and James Niehoff
Paula and Jeffrey Milan
Mike Malone and Todd Zimmerman
Stephen and Susan Bass
Marcus Faye Marlowe
Roland and Adele Martel
Dr. Allen L. and Georgia Parchem
Robert J. Parsons and Victoria J. Herget
Jennifer and Scott Pattullo
Wendy and Hank Paulson
Brian Paul and Aiva Cohn
Brent and Marina Payne
Jacob and Jackie Peltz
Carol Pennel
Kathleen Picken
Joe Pizzicaro
Joseph A. Pyarino and Victoria浦Index
Michael and Christine Pope
Lisa Porty McCray and Donald Mays
The Howard and Kennon McKee Charitable Fund
Dr. William McKilliam and Dr. Jane McMillan
Sam Razi and Julie Zhu
Lynee and Allan Reich
Peggy and Phil Reitz
Dave and Ellen Rice
Louise and John Robinson
William and Cheryl Roberts
Edmund and Carol Ronan
Ed Roob
Alexander and Anne Ross
Lindas and David Ross
Bob Kuniis and Libby Roth

Jay Paladugu and Aparna Vootkur
George and Peggy Pandaleon
Dr. Allen L. and Georgia Parchem
Robert J. Parsons and Victoria J. Herget
Jennifer and Scott Pattullo
Wendy and Hank Paulson
Brian Paul and Aiva Cohn
Brent and Marina Payne
Jacob and Jackie Peltz
Carol Pennel
Kathleen Picken
Joe Pizzicaro
Joseph A. Pyarino and Victoria浦Index
Michael and Christine Pope
Lisa Porty McCray and Donald Mays
The Howard and Kennon McKee Charitable Fund
Dr. William McKilliam and Dr. Jane McMillan
Sam Razi and Julie Zhu
Lynee and Allan Reich
Peggy and Phil Reitz
Dave and Ellen Rice
Louise and John Robinson
William and Cheryl Roberts
Edmund and Carol Ronan
Ed Roob
Alexander and Anne Ross
Lindas and David Ross
Bob Kuniis and Libby Roth

Joseph O. Rubini, Jr.
Mr. Sid Ruckriegel
Dr. Patricia Rywak
Gail and Russell G. Smith II
Angelique A. Sallus, Ph.D.
Larry Salustro
Joanne Arden Sarasin and Brad Soren
Robert P Schable
Nancy and Jon Schindler
April and Jim Schink
Bonnie and Roger Schmidt
David and Stephanie Schrager
Shauna Scott and J. Parker Hall
IV
Maryellen and Thomas Scott
James M. Sears
Ralph and Nancy Segall
Richard and Betty Seid
Jan and Emmanuel Semerad
Jill and Mike Severino
Andrew H. Shaw and Martha A. Peterson Charitable Fund
The Ilene and Michael Shaw Charitable Trust
Brian and Melissa Sherman
Richard Neville and Karen Shields
Jack Diegel and Beverly Brody
Craig Sires
Maureen Slater
Hilltop Wealth Management of Raymond James

Richard Smart and Shaheen Owens
Chuck Smith
Gail and Russell G. Smith II
Mr. Marc Smith
Maurice Smith
Joan Soreson
Deborah Spretus
Philip and Sylvia Spretus
Bryan and Cathy Sponsler
David and Ingrid Stalke
Cheryl Steiger and Kevin Noonan
Spenelige R. Steiner
Carol D. Stein and James S. Sterling
Nancy and Bruce Stevens
Liz Stiffel
Donna and Tom Stone
Andrew Suddds and Krista Cowdell
Jill and Mike Severino
Judy Swiger
Dr. James V. Talano
Rona Talcott and Owen Deutsch
Michaele Thumbre
Christie and Stephanie Thornton
Lawrence E. Timmins Trust
Philip and Beck Linker
Stephanie and John Tipton
Joanne Tremulis
Joanne Trouche
Gary Tubbs
Henry and Janet Underwood

Anne Van Wart and Michael Keable
David Vaughan Investments, LLC
Todd and Cari Viegrand
Robert and Camille Von Dreele
Mr. Jay Vonachen
Matt and Lesley Vonachen
Mr. and Mrs. Clark L. Wagner
Mary Kay Walsh
Robert a and Robert Washlow
David Wasserman, M.S.
Chuck and Laurie Weaver
Miranda Wecker
Howard and Marilyn Weiss
Albert and Shermie Wess
Brian and Sheila Whalen
Steve and Bonnie Wheeler
Bobby White/Deolito
Jacqueline White
Lisa and Randy White
Barbara Williams and Millicent Berry
Carol Williams
Mr. Dan Wilson and Mrs. Kit Mahon
Fritz V. Wilson
The Winsor Family
Dunis Wolf
Hearn and Clare Woodson
Steve and Arna Styrros
Stephanie Zabela and Jamie Obermeyer
Ann Ziegler
William Ziemann
Tribute Program

An honor or memorial gift is a distinctive way to honor the memory of friends and family or pay tribute to milestone celebrations. For more information regarding this program, please contact Brooke Flanagan in the Advancement Office at 312.595.5581 or bflanagan@chicagoshakes.com.

Reflects gifts received between March 13, 2018–March 13, 2019.

MEMORIAL GIFTS
FOR MARILYN HALPERIN
FOR BARBARA GAINES
FOR HARVE A. FERRILL AND FELIX SHUMAN
Dick Simpson
FOR MY MOTHER
C. EVELYN DAVIS
Celeste H. Davis
FOR LOIS DUNN
Kathy Dunn

HONORARY GIFTS
FOR TOM AND CAIRY BROWN
Lisa Gates
FOR TOM BROWN
Karen Campbell
FOR RICK BOYNTON
Bobbi Zabel
FOR HARVE A. FERRILL
William and Anne Goldstein
FOR E. BROOKE FLANAGAN
Bobbi Zabel
FOR BARBARA GAINES
Maddonna and John Merritt
Mr. and Mrs. Norman A. Robins
FOR MARILYN HALPERIN
La and Philip Engel
Naja Maltezos
Kathleen and Thomas Masters
FOR HILL AND CHERYL HAMMOCK’S 50TH
Dorne and Stephen Eastwood
FOR JASON HARRINGTON
Paul Rink
FOR CRISS HENDERSON AND RICK BOYNTON
Herbert Boynton
FOR JAN AND BILL JENTES
Karen and Tom Howell
FOR BETSY KARP
Judy and Abel Friedman
FOR HANNAH KENNEDY
Anthony Vasquez
FOR MARK OUIWELEEN
Mark Levine and Andrea Kott

FOR PEMBE AND TUNCH
Ozyurt Family
FOR RICHARD PORTER
R. Scott and Kimberly Falk
FOR ROB RYAN
Mr. and Mrs. Patrick G. Ryan
FOR ST. CRISPIN DAY SOCIETY
Dan Groth
FOR HARVEY AND MARY STRUTHERS
Thomas R. Howell
FOR CARL AND MARILYN THOMA
Terrell and Jill Isselhard
FOR BECKY TRAISMAN
Bonnie Krasny

INDIVIDUAL CONTRIBUTORS

Chicago Shakespeare Theater is grateful for the Dover Foundation for its leadership commitment to the Our City, Our Shakespeare Campaign. Established in 2011, the Dover Foundation is committed to supporting education and the advancement of tomorrow through the educational and training endeavors of cultural and community organizations throughout the city of Chicago.
Members of the First Folio Society have generously included Chicago Shakespeare Theater in their estate plans. Chicago Shakespeare honors their thoughtful commitment to our future.

Anonymous (2)  
Mary and Nick Babson  
John W. Barriger  
Joan Israel Berger  
Marilyn Darnall  
Kathy Dunn  
La and Philip Engel  
Michael Goldberger  
Linda D. and Craig C. Grannon  
Dick Hurckes  
Barbara Joabson  
Dr. Anne McCreary Juhasz  
Judy and John Keller  
Mr. and Mrs. Martin J. Koldyke  
Anstiss Hammond Krueck  
Anne E. Kutak  
Ray and Judy McCaskey  
Jonathan F. Orser  
Sheila Penrose and Ernie Mahaffey  
Barbara Petersen  
Chuck Simanek and Edna Burke  
Michael and Sharon Sloan  
Steve and Robin Solomon  
David and Ingrid Stalé  
Susan Tennant  
Helen and Richard Thomas  
Gayle and Glenn R. Tilles  
Linda Vertrees  
Wilmont “Vic” Vickrey, Founding Principal, VOA Architects  
S.M. Evans  
Frank T. Wheby  

Chicago Shakespeare gratefully acknowledges the following estates that have provided gifts of bequests.

Evelyn D. Barriger  
George W. Blossom III  
Carol Irma Chapman  
Nelson D. Cornelius  
S.M. Evans  
Edith B. Gaines  
Julie and Parker Hall  
Corinne E. Johnson  
Harold H. Plaut  
Rose, L. Shure and Sidney N. Shure  

To include Chicago Shakespeare in your estate plans, please contact Brooke Flanagan at 312.595.5581 or bflanagan@chicagoshakes.com

Contributed Materials

Contributed materials and services are an essential component in sustaining Chicago Shakespeare’s role as a gathering place for audiences, artists, and members of the community. We thank the following individuals and organizations for their valuable donations of goods and services.

Reflects contributions received between July 1, 2017–March 11, 2019

Ambiente Chicago  
Arc Worldwide  
BBJ Linen  
Bukiety Floral Design  
Chicago Public Media  
Chicago Sun-Times  
Communications Direct  
DMK Restaurants  
Embassy Suites Chicago  
Downtown Magnificent Mile and DoubleTree  
Food For Thought  
Hall’s Rental Service  
Rich Hein  
Harry Caray’s  
Heritage Wine Cellars, Ltd.  
HMS Media, Inc.  
Inspired Catering and Events by Karen and Gina Stefani  
Intersection  
KPMG Family for Literacy  
Make It Better Media  
MDR Creative  
Motorola Solutions  
Pollen  
Shure Incorporated  
Tiny Tavern  
Van Duzer Vineyards - Carl and Mariylnn Thoma  
WTTW, WFMT

Questions? Contact Grace Schneck at 312.667.4947 or gschneck@chicagoshakes.com
We are humbled by the civic and corporate leaders of Chicago and their belief in what an investment in Chicago Shakespeare can do for the future of this city.

Our City, Our Shakespeare

Campaign Contributors

$5,000,000+
The Davee Foundation,
in memory of Ruth D. and Ken M. Davee

$3,000,000+
Carl and Marilynn Thoma

$2,000,000+
Pritzker Foundation
Patrick G. and Shirley W. Ryan Foundation

$1,500,000 +
Jentes Family Foundation
Malott Family Foundation
Burton X. and Sheli Z. Rosenberg

$1,000,000+
Best Portion Foundation
Susan E. and Duane L. Burnham
Doris Conant, in memory of Howard Conant, Sr.
The Crown Family
Dover Foundation
Virginia and Gary Gerst
Anna and Robert Livingston
Ray and Judy McCaskey
The Robert R. McCormick Foundation
John W. and Jeanne M. Rowe
Donna Van Eekeren Foundation

$500,000+
Joyce and Bruce Chelberg
Chicago Music Theatre
Exelon Corporation
Sonja and Conrad Fischer
Barbara and Richard Franke
Julius Frankel Foundation
James P. and Brenda S. Grusecki
Family Foundation
The Grover Hermann Foundation
Lindy and Mike Keiser
Judy and John Keller
Robert and Annabel Moore
Peter and Alicia Pond
The Segal Family Foundation

$250,000+
Mary and Nick Babson
Julie and Roger Baskes
BlueCross BlueShield of Illinois
BMO Harris Bank
Burley & Andrews
Mary and Paul Finnegan
Richard and Alice Godfrey
Ethel and Bill Gofen
Mr. and Mrs. Richard W. Hurkes
Kirkland & Ellis LLP
Mr. and Mrs. Martin J. Koldyke
Anstiss and Ronald Krueck
Mazza Foundation
Linda and Dennis Myers
Nayar Family Foundation
Northern Trust
Sheila Penrose and
Ernie Mahaffey
Barbara Petersen
Richard W. Porter and
Lydia S. Marti
Glenn and Danielle Richter
Rose L. Shure and
Sidney N. Shure
Harvey and Mary Struthers
Pam and Doug Walter

$100,000+
Ada and Whitney Addington
The Brodsky Family
Joyce Chelberg
Brian and Yasmina Duwe
Jeanne Ettelson
Joan and Kevin Evanich
Hill and Cheryl Hammock
David Hiller
ITW
JLL
The Family of Jack Karp
Chase and Mark Levey
Jim and Kay Mabie
Law and Susan Manlow
Bob and Becky McLennan
Gerald and Marcia Nowak
Mark Ouweleen and
Sarah Harding
John and Colette Rau
The Steans Family
Gayle and Glenn R. Tilles
Bill and Char Tomazin
The Wesslink Family Foundation

$50,000+
Anonymous
Barnard-Fain Foundation
Mr. and Mrs. Brit J. Barter
Thomas L. and Cairy S. Brown
Harve A. Ferrill
Corey and Elizabeth Fox
Pete and Beth Goodhart
Joan M. Hall
Linda and Jeffrey Hammes
Kathryn Hayley and
Mark Ketelsen
Heestand Foundation
Mr. and Mrs. Richard A. Kent
David and Sandra Kollmorgen
Barbara Molotsky
Sylvia Neil and Dan Fischel
Nuveen Investments
Dennis Olis
The Peto Family
Merle Reskin
Annie and Stuart Scott
Dick Simpson,
in memory of Sarajane Avidon
Steve and Robin Solomon
Matthew E. Steinmetz
Eric Q. Strickland
Sheila G. Talton

$25,000+
Anonymous
Mr. and Mrs. Gilberto Arias, Jr.
Frank and Kathy Balantine
In honor of Rick Boynton
Paul and Sue Brenner
Penny Brown and Jeff Rappin
John and Kathleen Buck
Kent and Liz Dauten
La and Philip Engel
The Field Foundation of Illinois
Barbara Gaines
Jill and David Greer
In honor of Gary Griffin
In honor of Marilyn J. Halperin
Cris Henderson and
Rick Boynton
Kimberlee S. Herold
Stewart Hudnut and Vivian Leith
Leland E. Hutchinson and
Jean E. Perkins
Greg and Carol Josefowicz
Judith Loseff
Larry and Mary Mages
Naja Maltezos
Judy and John McCarter
Christopher and Erin O’Brien
and Family
PBJET Investments LP
Mr. and Mrs. James W. Pierpont
Paulita Pike and Zulfiquar Bokhari
Nazen and Sal Razi
Ingrid and Stanley Razny
Patricia and David Schulte
Charlotte Stepan Shea
Robin and Tim Sheehan
Kathleen and Brian Spear
Bill and Orl Staley
Anne Van Wart and
Michael Keable
In honor of Greg Vinkler
Ray and Donna Whitacre
In honor of Larry Yando
Elizabeth Yntema and
Mark Ferguson
Inspirational.
Performance.

Through it all.

With over 80 years of experience, Blue Cross and Blue Shield of Illinois is well-rehearsed in making sure you have confidence… no matter the stage.

A Division of Health Care Service Corporation, a Mutual Legal Reserve Company, an Independent Licensee of the Blue Cross and Blue Shield Association