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
We are thrilled to welcome you to *Romeo and Juliet*. Today, this tale of love and tragedy unfolds in a vivid urban setting in August 2020. By propelling the famous young lovers and feuding families into the near future, we are reminded that this 400-year-old work truly is a story of our times. In a city divided by generations of conflict, Romeo and Juliet—two souls with an extraordinary capacity for love and imagination—dare to inhabit a world where hearts are not ruled by hatred.

This production reflects a core belief behind everything we do at Chicago Shakespeare: the conviction that works by Shakespeare and other classic writers have tremendous power to resonate with audiences today. While *Romeo and Juliet* plays in the Jentes Family Courtyard Theater, *Q Brothers Christmas Carol* puts a wildly entertaining spin on Charles Dickens’ beloved novella in The Yard at Chicago Shakespeare. Fusing contemporary musical styles—ranging from reggae to dancehall music, dubstep, and epic rock ballads—this joyous “ad-rap-tation” embodies the holiday spirit of generosity and goodwill. Also this winter, student ensembles representing high schools from across the Chicago region creatively explore Shakespeare’s plays by developing original performance pieces in the third annual Chicago Shakespeare Slam.

As the 2019/20 Season continues in the new year, we are pleased to present a charming musical based on Jane Austen’s *Emma*; the Royal Shakespeare Company’s groundbreaking production of *The Taming of the Shrew*, reimagined in a matriarchal world; and an exuberant adaptation of *As You Like It*, infused with songs of The Beatles. From Shakespeare to Austen and Dickens, these reinterpretations of classic works speak with fresh relevance to the world we live in today. With these compelling productions and more ahead, we hope to welcome you to the Theater 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.
On the Boards

As temperatures drop outside, The Yard at Chicago Shakespeare will be heating up with *Q Brothers Christmas Carol*. Created by Chicago hip hop sensations the Q Brothers Collective (GQ, JQ, Jax, and Pos), and developed with CST Creative Producer Rick Boynton, this wildly entertaining “ad-rap-tation” begins November 29. *Chicago Sun-Times* raves, “this mile-a-minute, rap-fueled, DJ-spin take is unlike anything you might imagine Dickens could be.” Fully decked out in the holiday spirit, The Yard will be strewn with more than two miles of twinkling lights as the ghosts of hip hop Past, Present, and Future lead Scrooge on a journey of rhythm, rhyme, and redemption. Filled with cheeky spirit and a whole lot of heart *Chicago Now* declares it “will have you dancing in your chair and laughing with holiday cheer!”

This fall, teams representing high schools from across the Chicago region come together to celebrate the power of Shakespeare and their own voices in the third annual Chicago Shakespeare Slam. Following a day-long workshop, each ensemble prepares two pieces to showcase at a Regional Bout: a scene of their choice from Shakespeare’s canon, and a creative exploration inspired by a single play that the entire Slam community focuses on together—this year, *The Comedy of Errors*, the play that CST will stage for tens of thousands of students this winter.

Finalist teams perform in the Final Bout, held in The Yard at Chicago Shakespeare on December 9. Above all, the Slam is an ensemble program that seeks to build community across its many schools.

Following the recent North American Premiere of *The King’s Speech* in The Yard at Chicago Shakespeare, Director Michael Wilson’s production launches its tour to theaters in Hartford, Washington, DC, Phoenix, and Toronto. Against a turbulent political backdrop, this remarkable true by David Seidler story illuminates King George VI’s journey to assume the mantle of leadership as he overcomes debilitating self-doubt with the help of an unconventional counselor. *Chicago Tribune* praised it as “lively, enjoyable entertainment,” while *Chicago Sun-Times* heralded its “pageantry and sweep of history.” *The King’s Speech* tour expands CST’s tradition of presenting world premieres and developing new works prior to their regional, international, or Broadway runs.

Roberta Duchak, one of Chicago’s most esteemed music directors and vocal coaches, is the recipient of the 2019/20 Bob Tilles Music Chair, an honor created in 1998 by Board of Directors member Gayle R. Tilles and Glenn R. Tilles. Each year, this award recognizes one of the noteworthy musicians who play a vital role in CST productions—from composers and lyricists to music directors, musical arrangers, and sound designers. Duchak served as music director for last season’s acclaimed production of *Hamlet* and the North American Premiere of the Broadway-bound musical *SIX*—for which she earned a Jeff Award. This winter, she brings her creative talents to *Emma*, a musical adaptation of Jane Austen’s beloved novel, staged by Artistic Director Barbara Gaines. Under Duchak’s leadership as music director, composer and lyricist Paul Gordon’s score is sure to charm audiences.
SUBSCRIBE TODAY!
World-class theater.
First-class service.
Ultimate flexibility.

Save on the shows you want to see. Subscribe to get the best seats at the best price—and free exchange privileges!

BOOK 3
SAVE 15%

BOOK 4
SAVE 20%

BOOK 5
SAVE 25%

ON STAGE THROUGH
DECEMBER 22

BEGINS NOVEMBER 29

BEGINS JANUARY 28

BEGINS APRIL 15

BEGINS APRIL 30

BEGINS JUNE 19

IT SHAKES YOUR SOUL

WWW.CHICAGOSHAKES.COM/SUBSCRIBE
A Conversation with the Director

Artistic Director Barbara Gaines spoke with her cast and CST staff on the first day of rehearsal about her vision for Romeo and Juliet.

Though I've been directing Shakespeare for more than three decades now, this is the first time that I've directed Romeo and Juliet. I simply hadn't yet found my way into it. But when I reread it a couple of years ago, I was overwhelmed. This time, I didn't read it as a story primarily about young love. Instead, their relationship became a metaphor—a metaphor for the larger pain of an entire community, uprooted by conflict. A metaphor for lost innocence, for the dream of romance and true love. Romeo and Juliet are souls with extraordinary capacity for love. And when they die, we grieve, as I think we will grieve for everyone in this story who becomes a victim of violence. All that is good is savagely fragmented by the hatred between these two families. This is a play about violence destroying everything of value, everything that matters.

Shakespeare's message in this play is one that is profoundly anti-violence. This story could take place here or in any town torn apart insensibly by all that divides us from one another. Any city suffering from too many young deaths sprung from hatred—hatreds of decades and centuries ago. Shakespeare calls these "ancient grudges."

We're not making a Romeo and Juliet about gangs, racial, or ethnic differences. I didn't want the conflict to be rooted in the color of people's skin. We cast both families to reflect the rich diversity we see in the world around us. But there are no real differences between them—only their "ancient grudge." The parents hate, and they teach their children to hate—and they don’t even remember why.

We start out in the opening scene giving the servants' lines to the parents instead. Having the patriarchs of the Capulets and the Montagues start the fight, they are not only part of that fight, they are its instigators. Right from the first moments of this production, I want to establish this generational, truly tribal hatred. The stage erupts in flash violence—action that happens so fast you can't think. An action that happens without any attention paid to what will happen if I do this. We're all too familiar at this moment in history with the incendiary possibility of flash violence and the shock it leaves behind.

Young people senselessly die for their parents’ and their grandparents’ hatred. There is nothing romantic about these deaths, perpetuated across borders and decades. Ultimately, our hatreds will destroy even the most beautiful of hearts. We all have to fight against violence in our own ways. The thing that I can do in my life is to hopefully shift people's perspective through art-making.

When I reread Romeo and Juliet, I kept picturing the work of Chicago painter Kerry James Marshall. Marshall changed the art world with his painting. What he paints is authentic and magnificent. Visually, it cuts right through your heart and goes right to the truth. The design of our production is very much inspired by Marshall's use of color, heat, dynamic, and humanity.

Shakespeare places his story in Verona. It could be Verona, Illinois, it could be Verona, Italy. We open this production in early November and we close just before the New Year. But our story is set in August of 2020, nine months into the future. I placed it in the future for only one reason: because none of these deaths need to have happened. Individually, we all have to be responsible for them not happening, for ending violence in our own neighborhoods and our worlds. For me, there's possibility for change and, therefore, for hope.

This story could take place here or in any town torn apart insensibly by all that divides us.

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

There will be one 15-minute intermission.
SALUTE TO SPONSORS

Chicago Shakespeare Theater is proud to recognize the partnership of our leading contributors, whose visionary support ensures that Shakespeare lives in Chicago today and for generations to come.

MAJOR SEASON SUPPORTERS

Allscripts
Paul M. Angell Family Foundation
Anonymous
BlueCross BlueShield of Illinois
Joyce Chelberg
Kent and Liz Dauten
Embassy Suites Chicago Downtown Magnificent Mile and DoubleTree Magnificent Mile

ENDOWED FUNDS, CHAIRS, AND PROGRAMS

Mary and Nick Babson Fund to Support Chicago Actors
The Canon in Honor of Barbara Gaines
The Chicago Music Theatre Endowment
The Davee Foundation WorldStage Fund
Ruth D. and Ken M. Davee New Works and Education Fund
The Hurckes Fund for Arts and Technicians
Kirkland & Ellis Audience Enrichment Fund
Anstiss and Ronald Krueck Stage Design Fund
The Malott Family Student Access Fund
Ray and Judy McCaskey Education Chair

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.

LEAD SPONSORS

Julius Frankel Foundation
Rhoades Foundation Fund at The Chicago Community Foundation
The Harold and Mimi Steinberg Charitable Trust

LEAD SPONSORS

BMO Harris Bank
Boeing
ComEd
The Davee Foundation

Rhoades Foundation Fund at The Chicago Community Foundation
Burton X. and Sheli Z. Rosenbaum
Timothy R. Schwertfeger and Gail Waller
The Donna Van Ekeren Charitable Fund

ENDOWED FUNDS, CHAIRS, AND PROGRAMS

Mary and Nick Babson Fund to Support Chicago Actors
The Canon in Honor of Barbara Gaines
The Chicago Music Theatre Endowment
The Davee Foundation WorldStage Fund
Ruth D. and Ken M. Davee New Works and Education Fund
The Hurckes Fund for Arts and Technicians
Kirkland & Ellis Audience Enrichment Fund
Anstiss and Ronald Krueck Stage Design Fund
The Malott Family Student Access Fund
Ray and Judy McCaskey Education Chair

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.

LEAD SPONSORS

Julius Frankel Foundation
Rhoades Foundation Fund at The Chicago Community Foundation
The Harold and Mimi Steinberg Charitable Trust

LEAD SPONSORS

BMO Harris Bank
Boeing
ComEd
The Davee Foundation

Rhoades Foundation Fund at The Chicago Community Foundation
Burton X. and Sheli Z. Rosenbaum
Timothy R. Schwertfeger and Gail Waller
The Donna Van Ekeren Charitable Fund

ENDOWED FUNDS, CHAIRS, AND PROGRAMS

Mary and Nick Babson Fund to Support Chicago Actors
The Canon in Honor of Barbara Gaines
The Chicago Music Theatre Endowment
The Davee Foundation WorldStage Fund
Ruth D. and Ken M. Davee New Works and Education Fund
The Hurckes Fund for Arts and Technicians
Kirkland & Ellis Audience Enrichment Fund
Anstiss and Ronald Krueck Stage Design Fund
The Malott Family Student Access Fund
Ray and Judy McCaskey Education Chair

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.

MAJOR SEASON SUPPORTERS

BMO Harris Bank
Boeing
ComEd
The Davee Foundation

Rhoades Foundation Fund at The Chicago Community Foundation
Burton X. and Sheli Z. Rosenbaum
Timothy R. Schwertfeger and Gail Waller
The Donna Van Ekeren Charitable Fund

ENDOWED FUNDS, CHAIRS, AND PROGRAMS

Mary and Nick Babson Fund to Support Chicago Actors
The Canon in Honor of Barbara Gaines
The Chicago Music Theatre Endowment
The Davee Foundation WorldStage Fund
Ruth D. and Ken M. Davee New Works and Education Fund
The Hurckes Fund for Arts and Technicians
Kirkland & Ellis Audience Enrichment Fund
Anstiss and Ronald Krueck Stage Design Fund
The Malott Family Student Access Fund
Ray and Judy McCaskey Education Chair

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.

MAJOR SEASON SUPPORTERS

BMO Harris Bank
Boeing
ComEd
The Davee Foundation

Rhoades Foundation Fund at The Chicago Community Foundation
Burton X. and Sheli Z. Rosenbaum
Timothy R. Schwertfeger and Gail Waller
The Donna Van Ekeren Charitable Fund

ENDOWED FUNDS, CHAIRS, AND PROGRAMS

Mary and Nick Babson Fund to Support Chicago Actors
The Canon in Honor of Barbara Gaines
The Chicago Music Theatre Endowment
The Davee Foundation WorldStage Fund
Ruth D. and Ken M. Davee New Works and Education Fund
The Hurckes Fund for Arts and Technicians
Kirkland & Ellis Audience Enrichment Fund
Anstiss and Ronald Krueck Stage Design Fund
The Malott Family Student Access Fund
Ray and Judy McCaskey Education Chair

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.

MAJOR SEASON SUPPORTERS

BMO Harris Bank
Boeing
ComEd
The Davee Foundation

Rhoades Foundation Fund at The Chicago Community Foundation
Burton X. and Sheli Z. Rosenbaum
Timothy R. Schwertfeger and Gail Waller
The Donna Van Ekeren Charitable Fund

ENDOWED FUNDS, CHAIRS, AND PROGRAMS

Mary and Nick Babson Fund to Support Chicago Actors
The Canon in Honor of Barbara Gaines
The Chicago Music Theatre Endowment
The Davee Foundation WorldStage Fund
Ruth D. and Ken M. Davee New Works and Education Fund
The Hurckes Fund for Arts and Technicians
Kirkland & Ellis Audience Enrichment Fund
Anstiss and Ronald Krueck Stage Design Fund
The Malott Family Student Access Fund
Ray and Judy McCaskey Education Chair

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.

MAJOR SEASON SUPPORTERS

BMO Harris Bank
Boeing
ComEd
The Davee Foundation

Rhoades Foundation Fund at The Chicago Community Foundation
Burton X. and Sheli Z. Rosenbaum
Timothy R. Schwertfeger and Gail Waller
The Donna Van Ekeren Charitable Fund

ENDOWED FUNDS, CHAIRS, AND PROGRAMS

Mary and Nick Babson Fund to Support Chicago Actors
The Canon in Honor of Barbara Gaines
The Chicago Music Theatre Endowment
The Davee Foundation WorldStage Fund
Ruth D. and Ken M. Davee New Works and Education Fund
The Hurckes Fund for Arts and Technicians
Kirkland & Ellis Audience Enrichment Fund
Anstiss and Ronald Krueck Stage Design Fund
The Malott Family Student Access Fund
Ray and Judy McCaskey Education Chair

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.

MAJOR SEASON SUPPORTERS

BMO Harris Bank
Boeing
ComEd
The Davee Foundation

Rhoades Foundation Fund at The Chicago Community Foundation
Burton X. and Sheli Z. Rosenbaum
Timothy R. Schwertfeger and Gail Waller
The Donna Van Ekeren Charitable Fund

ENDOWED FUNDS, CHAIRS, AND PROGRAMS

Mary and Nick Babson Fund to Support Chicago Actors
The Canon in Honor of Barbara Gaines
The Chicago Music Theatre Endowment
The Davee Foundation WorldStage Fund
Ruth D. and Ken M. Davee New Works and Education Fund
The Hurckes Fund for Arts and Technicians
Kirkland & Ellis Audience Enrichment Fund
Anstiss and Ronald Krueck Stage Design Fund
The Malott Family Student Access Fund
Ray and Judy McCaskey Education Chair

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.
THE STORY

In Verona, the Montagues and Capulets are mortal enemies, and have been for longer than anyone can remember. And so it is decreed: any further violence between these two proud households will be answered by a sentence of death. Still, life in Verona goes on. For sport, the young Montagues decide to crash the Capulets’ party. Romeo, Montague’s son, sees Capulet’s daughter Juliet there, and the two fall in love. Early the next morning, the Friar agrees to wed the young couple, hoping that this marriage might at last put an end to their families’ discord.

Their vows just made, Romeo is confronted in the street by Capulet’s nephew Tybalt, enraged by the Montague’s bold intrusion of the night before. But it is Mercutio who takes up Tybalt’s challenge and, as Romeo attempts to break the two apart, Mercutio is slain. In blind fury, Romeo turns on his new kinsman, murdering him. The Capulets demand the young Montague’s death; but instead Romeo is banished from Verona.

After a wedding night cloaked in secrecy, Romeo parts from Juliet at daybreak. Moments later, Mrs. Capulet seeks out her daughter with news of Juliet’s impending wedding day, arranged between her father and Paris. After the Nurse advises Juliet to forget all about her first husband, Juliet seeks the Friar’s counsel. The Friar’s plan is a desperate one: he instructs Juliet to drink a potion that will induce a deathlike trance; once she is buried in the Capulet tomb, the Friar will send word to Romeo to rescue her there and return with her to Mantua until their two families can be reconciled. But time and the undercurrents of history are unrelenting, and as Montague and Capulet vow to end the killing, it is a peace purchased with their treasures.

ITS ORIGINS

To Shakespeare and his audiences, the story of Romeo and Juliet was already a familiar one. The playwright’s most direct source was likely the English narrative poem, The Tragicall Historye of Romeus and Juliet, composed by Arthur Brooke. The popular work was first published approximately thirty years earlier and subsequently reprinted a few years prior to Shakespeare’s play first appearing on stage. Stories of love, death, and resurrection followed by death are more ancient than the myths of Orpheus and Eurydice and Ovid’s own Pyramus and Thisbe (innocently parodied by Shakespeare’s amateur actors in A Midsummer Night’s Dream, written in the same period as Romeo and Juliet).

IN PRINT

Romeo and Juliet was Shakespeare’s first major tragedy, likely first staged ca. 1595. Along with A Midsummer Night’s Dream and Richard II, also from this period, Romeo and Juliet helped establish Shakespeare as one of London’s most successful playwrights. Its immediate popularity contributed no doubt to the rapid publication of a First Quarto in 1597, referenced by scholars as a “bad” quarto, “piratical and dependent on an especially unreliable means of transmission of the text” (Arden edition, 2000), which was subsequently corrected by a Second (“good”) Quarto, just two years later, which, according to its own editors, was “newly augmented and corrected.” So popular was this play that, by the time Shakespeare’s plays were compiled posthumously by two members of his acting company, a Third Quarto had already been published—significant within a canon of which only half had ever been printed prior to Heminge and Condell’s publication of the First Folio in 1623.

IN PERFORMANCE

The title page of the First Quarto, printed in 1597, proclaims that the play was performed frequently “with great applause.” However, no written record remains of any production prior to 1662—following the Restoration of the English monarchy and the reopening of London’s theaters. Just a few years later, Shakespeare’s story was adapted to suit contemporary tastes, ending happily—and staged on alternating nights with Shakespeare’s tragic version. It was subsequently David Garrick’s adaptation that held the stage throughout the eighteenth century. Used as a star vehicle, the play not uncommonly featured a Juliet well into her thirties or forties. It was not, in fact, until the 1960s that Shakespeare’s bawdy comic language was generally restored—notably by Italian director Franco Zefferelli, whose stage version at the Royal Shakespeare Company preceded his classic film released in 1964. In 1996 Australian director of opera, dance, and film Baz Lurhmann set his contemporary production in Verona Beach—a violent, multi-cultural, amphetamine-driven city, where guns and switchblades of deadly street gangs replaced rapiers and daggers. Chicago Shakespeare Theater has staged full-length productions of Romeo and Juliet first in 2005, directed by Mark Lamos, and again in 2010, directed by Gale Edwards.
CHICAGO SHAKESPEARE THEATER

Profiles

AMIR ABDULLAH (Chief of Police Hakeem) CHICAGO SHAKESPEARE: Short Shakespeare! Macbeth, Othello: The Remix (CST/Edinburgh Fringe Festival). REGIONAL: Barbecue Playhouse; Life Is a Dream (California Shakespeare Theater); Romeo and Juliet, A Raisin in the Sun (A Noise Within); CTRL+ALT+DELETE (Penn State Centre Stage). FILM: Radioflash, Elevate, The Unmityl Concurrence, Goliath, Booze Boys and Brownies, Love: As You Like It. TELEVISION: The Odd Couple (CBS); Tosh.0 (Comedy Central); Relationship Goals (Go90); Hollywood and the Revolt. EDUCATION: MFA, Penn State University; BFA, University of Miami. Mr. Abdullah’s playwriting debut, Pray to Ball, had its world premiere at Skylight Theatre Company in Los Angeles.

BETSY AIDEM (Nurse) CHICAGO SHAKESPEARE: Debut. BROADWAY: Lady Bird in Tony Award-winning All the Way opposite Bryan Cranston; Beautiful. SELECT OFF BROADWAY: Final Follies (Primary Stages/Cherry Lane Theatre); Nilekai and the Others; Road (Lincoln Center Theater); The Celebration (Atlantic Theatre Company); Mary Rose, The Metal Children (Vineyard Theatre); Crooked’ (WP Theatre); Stone Cold Dead Serious; A Lie of the Mind (New Century Theatre; original production); Balm in Gilead (Steppenwolf Theatre Company/Circle Repertory Theatre). INTERNATIONAL: 1000 Airplanes on the Roof, Seven. FILM: The Greatest Showman, A Vigilante, Irrational Man, Margaret, The Bleeding House. TELEVISION: The Blacklist, Bull, Madam Secretary, The Americans, Orange Is the New Black, Law and Order: SVU, REGIONAL: Geese: The Musical, Huntington Theatre Company, Long Wharf Theatre, Westport Playhouse, Williamstown Theatre Festival, Lake Lucille Chekhov Project, Hartford Stage, Portland Stage. AWARDS: Obie Award for Sustained Excellence of Performance; Broadway World Award for Mama’s Boy. DIRECTING: A Doll’s House Part 2 (George Street Theatre).

BRITANNY BELLIZEARE (Juliet) CHICAGO SHAKESPEARE: Debut. REGIONAL: The Magna’s Daughter (Geva Theatre Center); King Hedley II, Seven Guitars (Two River Theatre); Skeleton Crew (Baltimore Center Stage); The Bluest Eye (Guthrie Theater); Sunset Baby (TheaterWorks); The Last Tiger in Haiti (NAACP Theatre Award nomination – Ensemble in a Play, La Jolla Playhouse/ Berkeley Repertory Theatre); The Mountaintop (Northern Stage); Archy and Mehitabal (The Yard); Sunjata Kamalenya (McCartier Theatre Center). NEW YORK: In the Blue Hour (La Maison d’Art); A Raisin in the Sun (Gallery Players); Peter/Wendy (the cell, a Twenty-First Century Salon). TELEVISION: The Blacklist, Eye Candy, The Knick. EDUCATION: MFA in acting, The School of Drama at The New School; BS in mathematics, Spelman College. www.brittanybellizeare.com

BOBBY BOWMAN (Ensemble) CHICAGO SHAKESPEARE: Shakespeare in Love. CHICAGO: Shadows of Birds (Glass Apple Theatre); Through the Elevated Line (Silk Road Rising); Fair Maid of the West (Oak Park Festival Theatre); Hand to God (Victory Gardens Theater); Richard III (The Gift Theatre); A Loss of Roses (Raven Theatre). REGIONAL: The Comedy of Errors, Death of a Salesman, King Lear (American Players Theatre); Julius Caesar, Cyrano de Bergerac, The Taming of the Shrew, Romeo and Juliet, As You Like It, The Two Gentlemen of Verona (Montana Shakespeare in the Parks); The Merchant of Venice, Richard III (Notre Dame Shakespeare Festival). EDUCATION: BFA in acting, Oklahoma City University.

BRIANNA BUCKLEY (Mrs. Montague) CHICAGO SHAKESPEARE: Debut. CHICAGO: The Color Purple (Associate Director); Drury Lane Theatre) Queen of the Mist (Firebrand Theatre); Othello (Babes with Blades Theatre Company); Fantastic Mr. Fox (Emerald City Theatre); Crumbs from the Table of Joy (Jeff Award – Best Supporting Performer, Raven Theatre); The Light Fantastic (Jackalope Theatre); Don’trell Who Kissed the Sea (First Floor Theatre). EDUCATION: BFA in theater, Michigan State University. Ms. Buckley was named as one of the acclaimed “10 New Hottest Faces in Chicago” by the Chicago Tribune.

NATE BURGER (Mercutio) CHICAGO SHAKESPEARE: Love’s Labor’s Lost, The Heir Apparent, Short Shakespeare! A Midsummer Night’s Dream. CHICAGO: A Number, The Liar (Writers Theatre); Mansfield Park, Butler (Northlight Theatre); Wasteland, ‘Master Harold’... and the Boys (TimeLine Theatre Company); A Christmas Carol (Goodman Theatre). REGIONAL: Assolo Repertory Theatre, Forward Theater, nine seasons as a core company actor with American Players Theatre. TELEVISION: Chicago Med, Chicago Fire (NBC). EDUCATION: Loyola University Chicago.

BYRON COOLIE (Balthasar) CHICAGO SHAKESPEARE: Debut. CHICAGO: Kingdom (Broken Nose Theatre); The Toilet (Haven Chicago); Starting Over (MPAACT). REGIONAL: Romeo and Juliet, The Two Gentlemen of Verona, The Winter’s Tale (Kentucky Shakespeare Festival). TELEVISION: Chicago Fire (NBC). EDUCATION: MFA in theater arts, University of Louisville.

DANIELLE DAVIS (Petruchio/Dance Captain) CHICAGO SHAKESPEARE: Shakespeare in the Parks production of A Midsummer Night’s Dream. CHICAGO: The Music Man (Goodman Theatre); Told in Seven Fights (TheatreWorksUSA). EDUCATION: MFA in acting, Florida State University/Asolo Conservatory for Actor Training; BA in theater arts, University of South Florida.

KEARSTYN KELLER (Rosaline/Girl/Ensemble) CHICAGO SHAKESPEARE: Debut. CHICAGO: Telly Leung in M. Butterfly (CityStage); Proof, Equus (MadKap Productions); The Love Talker (Muse Theatre Collective); Penny (2016 Chicago Fringe Festival). FILM: Blush. TELEVISION: Cold Blooded (SundanceTV). EDUCATION: MFA in acting, Northern Illinois University.

RASELL HOLT (Ensemble) CHICAGO SHAKESPEARE: Debut. CHICAGO: A Story Told in Seven Fights (The Neo-Futurists); Wit (The Hypocrites); The Hairy Ape (Oracle Productions). REGIONAL: American Players Theatre, Actors Theatre of Louisville. FILM: Drive Slow by Terrence Thompson. TELEVISION: Chicago PD (NBC).

LIA D. MORTENSEN  
(Mrs. Capulet)  
CHICAGO SHAKESPEARE:  
Pericles; Measure for Measure, All's Well That Ends Well  
CHICAGO:  
Mystery of Love and Sex, Company (Writers Theatre); An Inspector Calls, Night and Day (Remey Bumpoo Theatre Company); Cymbeline (First Folio Theatre); Faith Healer (The Den Theatre); Rabbit Hole (Goodman Theatre); The Big Meal (American Theatre Company); City of Conversation, Ten Chimneys, Lady Windermere’s Fan, Sky Girls, Talley’s Folly (Northlight Theatre); No Wake (Route 66 Theatre); Merchild (16th Street Theatre); Closer, Faith Healer (Steppenwolf Theatre Company); Fighting Words (Rivendell Theatre Ensemble); Well, A Doll’s House, Macbeth, The Illusion (Next Theatre Company); Ghosts, All’s Well That Ends Well, Measure for Measure, Serious Money (Court Theatre).  
FILM:  
A Nightmare on Elm Street (2010), Blink, Consumed, Market Value, View from Tall, Resurrecting McGinnis, Guns  
SELECTIONS:  
TELEVISION:  
Empire, Shameless, Chicago Med, Mix Tape, Elektra Dreams, Crisis, Easy ABBY, Chicago Fire, The Onion, Chicago Code, Family Practice.

JAMES NEWCOMB  
(Mr. Capulet)  
CHICAGO SHAKESPEARE:  
CHICAGO:  
Duke in Measure for Measure (Goodman Theatre).  
REGIONAL:  
Oregon Shakespeare Festival, Denver Center Theatre, The Old Globe, Berkeley Repertory Theatre, South Coast Repertory, Utah Shakespeare Festival, New York Shakespeare Theatre, BAM, Geva Theatre Center, San Diego Repertory Theatre, Shakespeare & Company (founding company member).  
SELECT ROLES:  
Roy Cohn in Angels in America, Richard III, Coriolanus, Iago, Touchstone, Feste, Benedick, Oberon, A Serpent Ghost, Gloucester, Therites, Bottom.  
AWARDS:  
Denver Critics Award, Drama Logue Award, Oxford Society Award for Artistic Excellence.  
FIGHT DIRECTION:  
Chicago Shakespeare Theater, The Old Globe, La Jolla Playhouse.

JAQ SEIFERT  
(Apothecary/ Capulet’s Mother)  
CHICAGO SHAKESPEARE:  
Debut.  
CHICAGO:  
Darling Grenadine (understudy, Marriott Theatre); Macbeth (Oak Park Festival Theatre); Captain Blood (First Folio Theatre); Gertrude (The Back Room Shakespeare Project).  
INTERNATIONAL:  
The Capitano Must Die, Gil Zannanti, Avanti il Prossimo (Arscomica/Antonio Fava).  
FILM:  
The Taking of Pelham 123, Nick and Norah’s Infinite Playlist.  
TELEVISION:  
Empire: MFA, Western Illinois University.  
AWARDS:  
Jeff Award nomination – Fight Choreography for Not One Batu (Nothing Without a Company); New York Innovative Theatre Award nomination for The Accidental Patriot (Stolen Chair Theatre Company).  
Mx. Seifert is an adjunct professor at Aurora University, a fight and intimacy choreographer, and executive producer of The Buttracker: A Nutcracker Burlesque.

MIEKA VAN DER PLOEG (Costume Designer) CHICAGO SHAKESPEARE: Chicago Shakespeare in the Parks productions of A Midsummer Night’s Dream, Romeo and Juliet; Short Shakespeare! productions of Romeo and Juliet, Macbeth; CPS Shakespeare! Macbeth, SIX (associate costume designer); former costume shop stitcher. REGIONAL: Michael Bennett: Christmas at Pemberley (Milwaukee Repertory Theatre); FrankenStein (Manual Cinema at The Public Theatre). CHICAGO: The Great and Terrible Wizard of Oz (Jeff Award nomination, The House of Blues); Skin of Our Teeth (Jeff Award nomination, Rem Koppelman Theatre Company); Golden Boy (Jeff Award nomination, Griffin Theatre); Mr. Burns: A Post Apocalyptic Oratorio. OFF BROADWAY: Rodeo (TheatreWith); productions with Steppenwolf Theatre Company. www.miekavannderploeg.com.

AARON SPIVEY (Lighting Designer) CHICAGO SHAKESPEARE: Tug of War: Civil Strife. CHICAGO: The Winter’s Tale, Blind Date, Ah Wilderness, 2666, Brigadoon (Goodman Theatre). OFF BROADWAY: Shadowlands, Inner Voices, Jukebox Jackie, Wanda’s World, From My Hometown, 4 Guys Named José, Golf: The Musical, Elle, REGIONAL: Sweet, La Millie (Pioneer Theatre Company); Matilda, West Side Story (Contra Costa Musical Theatre); The Full Monty (Pittsburgh CLO); Beauty and the Beast, Million Dollar Quartet, Saturday Night Fever (Broadway by the Bay); The Secret Garden (Iowa Shakespeare Festival); Marry Me a Little (Cincinnati Playhouse in the Park); The Bomb-itty of Errors (Syracuse Stage); 4 Guys Named José (Actors’ Playhouse at the Miracle Theatre); Mame (HeLEN Hayes Performing Arts Center). NATIONAL TOUR: Dame Edna’s Glorious Goodbye. INTERNATIONAL: A Chorus Line (Mexico City). BROADWAY: associate/assistant lighting design on thirty productions, including: Aladdin, Motown, Long Day’s Journey into Night, The Coast of Utopia.


RICHARD JARVIE (Wig & Make-up Designer) CHICAGO SHAKESPEARE: The King’s Speech, The Wizard of Oz, Hamlet, 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 – A Musical Adventure, Shakespeare in Love, Love’s Labor’s Lost, King Charles III; Short Shakespeare! productions of Romeo and Juliet, A Midsummer Night’s Dream, Macbeth; Chicago Shakespeare in the Parks productions of The Comedy of Errors, A Midsummer Night’s Dream, Romeo and Juliet; 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 Festival.

RICK SORDELET (Fight Director/Intimacy Consultant) CHICAGO SHAKESPEARE: Cyrano de Bergerac, The School for Lies, Romeo and Juliet (Jeff Award). BROADWAY: seventy-four productions, including The Lion King, Beauty and the Beast, Tina, The Outsiders (upcoming). OFF BROADWAY: hundreds of credits including Fuerza Bruta. OPERA: Cyrano (Metropolitan Opera/ Royal Opera House/La Scala); Don Carlo (Metropolitan Opera). INTERNATIONAL: fifty-three credits, including Ben Hur Live (European tour); As You Like It (The Bridge Project at BAM/European tour/London). FILM/TELEVISION: The Game Plan, Dan in Real Life, Hamlet, Ben Is Back, both seasons of Kevin Can Wait, and twelve years as chief stunt coordinator for Guiding Light with over 1,000 episodes. Mr. Sordelet received the Oliver Award for Outstanding Excellence by the Lucille Lortel Foundation and is an instructor at Yale School of Drama and William Esper Studio. He and his son, Christian Kelly-Sordelet, are the creators of SordeletInc, and bring over thirty-five years of action movement experience to the entertainment industry. They have also teamed up with author David Blixt to create SordeletInc, an e-publishing house for the emerging author. www.sordeletinc.com and www.sordeletink.com.

STEPH PAUL (Choreographer) CHICAGO SHAKESPEARE: Short Shakespeare! Romeo and Juliet. CHICAGO: Learning Curve (Albany Park Theater Project/Third Rail Projects); Offends, Feast, God’s Work, Home/Land (Albany Park Theater Project); Mansfield Park (Northlight Theatre); Last Stop on Market Street (Chicago Children’s Theatre); The Royale (American Theatre Company); Water by the Spoonful (Court Theatre); In the Red and Brown Water (Northwestern University). REGIONAL: Shakespeare Theatre Company, Actors Theatre of Louisville, Studio Theatre, Repertory Theatre of St. Louis, City Theatre Company. INTERNATIONAL: National Theatre of Scotland, Royal Opera House Muscat. DANCE: Chicago Dance Crash, Be the Groove. EDUCATION: Northwestern University. AWARDS: Helen Hayes Award – Outstanding Choreography in a Play for The Wolves (Studio Theatre). Ms. Paul is a resident director of Albany Park Theatre Project and an artistic associate of Chicago Dance Crash.


TYRONE PHILLIPS (Dramaturg) CHICAGO SHAKESPEARE: Hamlet, Red Velvet (associate director); A Midsummer Night’s Dream, King Charles III, Chicago Shakespeare in the Parks production of A Midsummer Night’s Dream (actor). CHICAGO: An Octofoon, A Doll’s House, Genesis, The
BOB MASON

Artistic Associate/Producing Director

is in his twentieth season as CST’s producing director, where his credits include over 150 productions and thirty-two plays in Shakespeare’s canon. In addition to numerous productions with Barbara Gaines, other production credits 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 V Parts 1, 2, and 3, directed by Edward Hall; and SIX (CST, A.R.T., Citadel, Ordway Center, and opening on Broadway in March 2020), by Toby Marlowe and Lucy Moss. 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: Boy Got a Girl, The Neighborhood Unit, The Boys Next Door, Mister, *Loot* (in Branson, Missouri.

CARRIE PARISH

Assistant Stage Manager

CHICAGO SHAKESPEARE: Debut. CHICAGO: Gen of the Dead (part of the Proof Project), Photograph 51, Five Guys Named Moe, Guess Who’s Coming to Dinner (Court Theatre); Witch, Port Authority, Yellow Moon, The Letters, The Caretaker, Death of a Streetcar Named Virginia, The Tempest, Bohemian Boulevard (tour), and Pump Boys and Dinette’s in Branson, Missouri.

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 Chicago Shakespeare Theater (CST). Projects include: SIX (CST, American Repertory Theatre, and upcoming at Citadel Theatre, Ordway Center for the Performing Arts, Broadway), The Book of Joseph, Ride the Cyclone (CST, MCC, 5th Avenue/ACT, Alliance Theatre), Sense and Sensibility (CST, Old Globe), Cadet (co-director) (CST, Johannesburg, Grahamstown, Edmonton, 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 Festival Theatre), 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, Mr. Boynton has enjoyed a career as part of Shakespeare 400 Chicago. Prior to Shakespeare’s canon. In addition to numerous productions with Barbara Gaines, other production credits 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 V Parts 1, 2, and 3, directed by Edward Hall; and SIX (CST, A.R.T., Citadel, Ordway Center, and opening on Broadway in March 2020), by Toby Marlowe and Lucy Moss. 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.

CARRIE PARISH

Assistant Stage Manager

CHICAGO SHAKESPEARE: Debut. CHICAGO: Gen of the Dead (part of the Proof Project), Photograph 51, Five Guys Named Moe, Guess Who’s Coming to Dinner (Court Theatre); Witch, Port Authority, Yellow Moon, The Letters, The Caretaker, Death of a Streetcar Named Virginia, The Tempest, Bohemian Boulevard (tour), and Pump Boys and Dinette’s in Branson, Missouri.

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 Chicago Shakespeare Theater (CST). Projects include: SIX (CST, American Repertory Theatre, and upcoming at Citadel Theatre, Ordway Center for the Performing Arts, Broadway), The Book of Joseph, Ride the Cyclone (CST, MCC, 5th Avenue/ACT, Alliance Theatre), Sense and Sensibility (CST, Old Globe), Cadet (co-director) (CST, Johannesburg, Grahamstown, Edmonton, 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 Festival Theatre), 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, Mr. Boynton has enjoyed a career 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.

CARRIE PARISH

Assistant Stage Manager

CHICAGO SHAKESPEARE: Debut. CHICAGO: Gen of the Dead (part of the Proof Project), Photograph 51, Five Guys Named Moe, Guess Who’s Coming to Dinner (Court Theatre); Witch, Port Authority, Yellow Moon, The Letters, The Caretaker, Death of a Streetcar Named Virginia, The Tempest, Bohemian Boulevard (tour), and Pump Boys and Dinette’s in Branson, Missouri.

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 Chicago Shakespeare Theater (CST). Projects include: SIX (CST, American Repertory Theatre, and upcoming at Citadel Theatre, Ordway Center for the Performing Arts, Broadway), The Book of Joseph, Ride the Cyclone (CST, MCC, 5th Avenue/ACT, Alliance Theatre), Sense and Sensibility (CST, Old Globe), Cadet (co-director) (CST, Johannesburg, Grahamstown, Edmonton, 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 Festival Theatre), 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, Mr. Boynton has enjoyed a career 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.

CARRIE PARISH

Assistant Stage Manager

CHICAGO SHAKESPEARE: Debut. CHICAGO: Gen of the Dead (part of the Proof Project), Photograph 51, Five Guys Named Moe, Guess Who’s Coming to Dinner (Court Theatre); Witch, Port Authority, Yellow Moon, The Letters, The Caretaker, Death of a Streetcar Named Virginia, The Tempest, Bohemian Boulevard (tour), and Pump Boys and Dinette’s in Branson, Missouri.

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 Chicago Shakespeare Theater (CST). Projects include: SIX (CST, American Repertory Theatre, and upcoming at Citadel Theatre, Ordway Center for the
ARTISTIC
RICK BOYNTON Creative Producer
BOB MASON Artistic Associate/ Casting Director
AISLNN FRANTZ Associate Producer
DOREEN SAYEGH Producing Associate / Manager of International and Special Projects
ROD BROS Producing Assistant
ALEXIS TAYLOR Casting Assistant
MILEY GRAY Assistant to the Creative Producer
ENRICO SPADA Romeo and Juliet Assistant Director
RICK RODRIGUEZ Romeo and Juliet Intimacy Consultant
CAGE SEBASTIAN PIERRE Romeo and Juliet Associate Fight Choreographer
MADISON KESSLINGER Romeo and Juliet Directing Intern
YIWN WU Casting Intern

FINANCE
LINDA ORELLANA Director of Finance
DAN GRYCA Human Resources Manager/ Finance Associate
ALANA RYBAK Assistant Director of Finance
ALYSSE HUNTER Accounting Manager
BECKY TRAISMAN Accounts Payable Assistant

ADVANCEMENT
E. BROOKE PLANAGAN Managing Director for Advancement and External Affairs
DOTTIE BRIS-BOIS Associate Director of Development
JENNY SEIDELMAN Director of Partnerships

MANAGEMENT
DEBORAH VANDERGRIFT General Manager
DANIEL J. HESS Company Manager
KEVIN SPELLMAN Associate General Manager
SAMANTHA BRAZILKER Executive Assistant
BEN GATES-UTTER Associate Company Manager

EDUCATION AND COMMUNITY ENGAGEMENT
MARIJN J. HALPERIN Director of Education and Communications
RAY AND JUDY MCCASKEY-CHAIR
JASON HARRINGTON Education Outreach Manager
MAGGIE SUGGETT Learning Programs Manager
SARA B. THIEL, PH.D. Public Humanities Manager
MOLLIE GREENBERG Education Intern

MARKETING
JULIE STANTON Director of Marketing and Sales
HANNAH KENNEDY Public Relations Director
CATHY TAYLOR Public Relations Consultant
AMANDA CANTLIN Senior Marketing Manager
ABIGAIL TOTH Digital Marketing Manager
JESSICA CONNOR Marketing and Communications Associate
DANIEL WALTERS Marketing and Communications Designer
MIKYLA SHAW Marketing Assistant

TECHNICAL PRODUCTION
KRISTEN CARUSO Senior Advancement Manager/Board Liaison
GRACE SCHNECK Advancement Manager
SARA BENBELLA Donor Records and Data Coordinator
AMANDA NAGY Individual Giving Coordinator
KARL SISMAN VIP Concierge and Stewardship Coordinator
ALISSE CATTEBEKE CRAWFORD MEKINZIE Advancement Interns
BESSIE BESS ANEYA COBBS BLAKE CORDELL CATHERINE HEALEY RICHARD KALUS ZOE ROSENFIELD STEVE TAPAS Box Office Associates
NICK CUELLAR VICTORIA GILBERT JEFFREY GOUGIS PHILLIP LEWIS JENN OSWALD House Managers
MICHAEL RUSSELL Assistant Concessions Manager
KATE LASS JACQUELINE POJASEK Concessions Leads
DANIEL BALSAMO PATRICIA BROOKS TYRA BULLOCK BYRON COOLED ANGELA COTY SCOTT COWAN SARA CROUSE JORDAN FIGUEROA BERNARD GILBERT AMBER GOUGIS TIFFANY GOUGIS BRITTNEY GOWANT MICAH HAZEL MADISON KESSLINGER JASON KRAUSE ALLIE LYKE TANIA N. MORRIS ALEX MEYER T. MURPHY ESSENCE NICHOLS ZACHARY PARKHURST DARA PRENTISS MAYA PRENTISS THOMAS RUSSELL EMIL SUEK SIODHAN TOWNSEND NICOLE TINI EMILY WERNER SHONDAL WILLIAMS TYREE WILLIAMS ANASTASIA WREN Guest Services Associates

PRODUCTION
CHRIS PLEVIN Director of Production
JEFF WILLIAMS Associate Director of Production
EMMALINE KEDDY-HECTOR Production Coordinator
ALEX A. BERKOWITZ Production Office Manager
DEBORAH ACKER Production/Stage Manager/ Associate Producer
CARA PARRISH Assistant Stage Manager
MEGAN GRAY Production Assistant
ROBERT L. WILSON Scenery Supervisor
JESSIE BALDINGER MICHELLE LILLY Scenic Design Studio Assistant
PETE REGALBUTO Stage Crew Head
BRADLEY BURI Stage Carpenter Head
DELANEY STEWART Stage Crew Apprentice
CALEB McANDREW Technical Coordinator
JACK BIRDWELL TYLER GUYNES ADAM HELD PHIL M. JANSSENS ADAM TODD House Carpenters
ANDREI BORGES BLAKE CORDELL VICTORIA FOX KRISTAL MARTINEZ DARIAN PARSONS ART ZARKO Electronics

SOUND
JONATHAN HILL Sound Supervisor
JOSEPH E. DISBROW Sound Crew Head
GISELLE CASTRO Assistant Sound Designer
DAN SCHRECK House Sound Technician
JESSIE SNYDER Sound Crew

WIGS AND MAKE-UP
RICHARD JARVIE Wig and Make-up Supervisor
MIGUEL ARMSTRONG Wig and Make-up Assistant
MEGAN PIRTLE Wig and Make-up Apprentice
ELIZABETH COFFIN Wig and Make-up Attendant
ANTHONY JOHNSON Hairdresser

PROPERTIES
CASSANDRA WESTOVER Properties Supervisor
PERSEPHONE LAWRENCE-WESCOOT Assistant Prop Supervisor
LISA GRIEBEL Properties Manager
DAN NURZYK Properties Crew Head
JONATHAN BERG-EINHORN MARI ISHIHARA ZINK Property/Artisan

OPERATIONS/FACILITIES
SUZAN KNILL Facilities and Operations Director
JEANNE DeVORE Technology Manager
DANIEL LOPEZ Assistant Facilities Manager
FELIX ROSS Custodial Supervisor
DIWAYNE BREWER FLOYD CONWAY ORLANDO FOX JOSHUA OWENS KHALID SABIR SHENISE THOMAS BENNY VIZANT Custodial Assistants

CONSULTANTS AND SPECIAL SERVICES
BAKER TILLY VIRCROW KRAUSE, LLP Auditor
JASCULCA TERMAN Public Relations Consultant
MEDICAL PROGRAM FOR PERFORMING ARTISTS/ MARIA E. REESE, MD Medical Services
AON PRIVATE RISK MANAGEMENT Insurance Services
HUGHES SOCOL PIERS RESNICK & DYM, LTD. KIRKLAND & ELLIS LLP MCDERMOTT WILL AND EMERY NEVIN LAW GROUP, PLLC Legal Services
REGINA BUCCOLA, PHD. Scholar-in-Residence
STEVEN BENNETT, PH.D. CASEY CAILLEIGH, MFA ELIZABETH CHARLEBOIS, PH.D. REBECCA FALL, PH.D. IRA MURFIN, PH.D. Guest Lecturers
MAREL BROSLAW JUSTIN BARBIN BILL BURLINGTON LIZ LAUREN MICHAEL LITCHFIELD JOE MAZZA JASMINE OLIVER CHUCK OSGOOD VITO PALMIANO JEFF SCIORTINO JAMES STEINKAMP Photographers
HMS MEDIA, INC. CALVIN STEIKEN Video Production
Plague
A Scholar’s Perspective on Romeo and Juliet

Visit chicagoshakes.com
to explore more ideas
and stories behind the
art on CST’s stages.

ROMEO AND JULIET
BY WILLIAM SHAKESPEARE
DIRECTED BY BARBARA GAINES
COURTYARD THEATER
OCTOBER 31–DECEMBER 22, 2019
312.595.5600
WWW.CHICAGOSHAKES.COM

“Boundless as the sea”: that’s the way Juliet, at the height of happiness, describes her love. The play has stayed Shakespeare’s most popular for the ways in which it makes us feel that boundlessness, in word and action. But beneath its ravishing waves of ardor, the playwright works strong undertows, drawn from darker narrative materials. There’s a horror story in here too, with visions of death at its most macabre. And a tale of social terror also: a fever-dream of perpetual conflict from which we’ve not yet found a viable way to wake.

Halfway through the play, Shakespeare compresses both these elements into a single oft-quoted line: “A plague o’ both your houses.” Romeo’s friend Mercutio, mortally wounded in a street skirmish, intones the curse three times quickly, as though it were his dying mantra.

For Shakespeare’s audiences, Mercutio’s o’ would have sounded doubly, signaling not just on, but also, more strangely, of—as if the plague were already intrinsic to the feuding houses of Capulet and Montague, as though the conflict between them were the plague, inbred and maybe ineradicable. Here it claims Mercutio as the play’s first victim.

In Mercutio’s mouth, the “plague” is metaphorical, a commonplace curse-word of the time (with the particular curser’s chosen target slotted in after that o’). But for Romeo and Juliet’s first audiences, plague was real too. Everyone in the theater on opening day (ca. 1596) had survived a visitation of the Black Death in London just three years earlier. They could recall the screams of the afflicted locked up in their own houses (to contain contagion); they would have witnessed the decanting of the dead from those same houses into carts bound for mass burial: hundreds of human corpses dumped into one common pit. The presence of plague in houses was something Shakespeare, his actors, and his audience could feel on their own shaking pulses.

The horror story in Romeo and Juliet derives from death’s insistent omnipresence even in a play scintillating with life at its liveliest and most quicksilver: parties, dancing, weddings, wordplay, swordplay; puppy love frustrated (Romeo’s for Rosaline); passionate love requited, savored, sanctified, and consummated. Shakespeare’s alchemy, just a few years into his career, is already so subtle as to produce a new blend of comedy with tragedy, of giddy pleasure and deep pain. Mercutio, the very embodiment of that alchemy, and mercurial to the very end, tucks in a last joke among his triple curses: “Ask for me tomorrow,” he tells his anxious friends, “and you shall find me a grave man.” The pun establishes him, in a single syllable, as witty, serious, and doomed.

That mixture hovers over the whole play. Romeo and Juliet, even at the apex of their passion, voice intimations of their own mortality. Later in the play, the premonitions grow more Gothic. In a harrowing riff, Juliet prophetically envisions herself walled up—alive, alone, awake—among the dead within her family’s ancestral sepulcher. And that in fact is where the play will end, with all of its core characters, living and dead, encompassed in the confines of the Capulet tomb. Mercutio’s curse and pun come true at once: the “houses” themselves are fatal; their conflict has delivered even the survivors into the house of death.

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.
What’s terrifying about Verona’s plague is that it arises out of human choice. From the very beginning, we watch the Montagues and the Capulets, opting to live, and to die, within a code of their own arbitrary making.

By the power of the love story, Shakespeare calls such choosing into question. In language precariously balanced, he plays the pleasures of fusion against the pressures of conflict. “My only love sprung from my only hate!” exclaims Juliet when she first learns Romeo’s identity. Those mirrored phrases, like so many in this highly patterned play, tease out the possibility of a tipping point: the hope that young love may undo ancient hate.

Can it? The play’s equivocal. The hopeful symmetries of its verse are often twisted by the dark torque of its plot. Characters sometimes speak of peace, but cannot quite attain it. When Romeo, in the bliss of his secret marriage to Juliet, greets her cousin in the street as kin instead of foe, the result is not fusion but a swordfight, and two men killed. Even at play’s end, when the survivors of the two houses, overwhelmed by the cost of conflict, seek resolution, their moves feel muted: self-soothing and symbolling, not audacious enough to make a difference. As elders, they are the “wrong” survivors, and ominously, they are already in the tomb.

It’s now only seven decades since modern medicine found, in antibiotics, the cure for bubonic plague. We’ve not yet found the cure for Mercutio’s. In a world fresh-torn by faction, Shakespeare, as always, can help us trace the causes and the consequences. The cure is up to us.
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, 2018–October 1, 2019

### BENEFACTORS
*$50,000–$99,999*

- Allscripts
- Paul M. Angell Family Foundation
- BlueCross BlueShield of Illinois
- Embassy Suites Chicago Downtown Magnificent Mile and Double Tree Magnificent Mile
- Exelon
- Food For Thought
- Lloyd A. Fry Foundation
- 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
- Anonymous

### GUARANTORS
*$100,000 & ABOVE*

- BMO Harris Bank
- The Boeing Company
- The Davee Foundation
- Julius Frankel Foundation
- Elizabeth Morse Genius Charitable Trust
- Rhoades Foundation Fund at The Chicago Community Foundation
- The Harold and Mimi Steinberg Charitable Trust

### SUSTAINERS
*$25,000–$49,999*

- Allstate Insurance Company
- American Express
- Aon
- Bartlit Beck Herman Palenchar & Scott LLP
- BP North America
- Helen Brach Foundation
- Bulley & Andrews
- Chicago Shakespeare Theater Fund at The Chicago Community Trust
- The Chicago Community Trust
- The Crown Family
- HMS Media, Inc.
- Illinois Arts Council Agency
- Mazza Foundation

### DONOR HONOR ROLL

- Northern Trust
- Peoples Gas
- Prince Charitable Trusts
- Shakespeare in American Communities: National Endowment for the Arts in Partnership with Arts Midwest
- Skadden, Arps, Slate, Meagher & Flom LLP
- Anonymous

- Accenture
- Aloft Chicago Mag Mile
- Elizabeth F. Cheney Foundation
- Clune Construction Company
- John R. Halligan Charitable Fund
- Harris Family Foundation
- Hyatt
- The Irving Harris Foundation
- Intersection
- Madison Dearborn Partners
- MAST Travel Network
- Newcastle Limited
- The REAM Foundation
- Ropes & Gray LLP
- SageGlass
- Phil Stefani Children’s Foundation
- William Blair
- Wintrust

- Dr. Scholl Foundation
- GCM Grosvenor
- Hall’s Rental Service
- The Pauls Foundation
- Charles and M. R. Shapiro Foundation, Inc.
- TAWANI Foundation
- Anonymous (2)

- BBJ Linen
- CIBC
- The James Huntington Foundation
- Kovler Family Foundation
- M•A•C Cosmetics
- McGuireWoods LLP
- MDR Creative
- National Alliance for Musical Theatre’s
- Frank Young Fund for New Musicals
- Pollen
- St. Jane Chicago
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 more than 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, 2018–October 1, 2019

$100,000 & ABOVE
Ken Griffin
Ray and Judy McCaskey
Burton X. and Sheli Z. Rosenberg
Carl and Marilyn Thoma
The Donna Van Eekeren Charitable Fund
Anonymous

$50,000–$99,999
Joyce Chelberg
Kent and Liz Dauten
Harve A. Ferrill
Virginia and Gary Gerst
Jan and Bill Jentis
Sheila Penrose and Ernie Mahaffey
Richard W. Porter and Lydia S. Marti
The Nayar Family Foundation
John W. and Jeanne M. Rowe
Patrick G. and Shirley W. Ryan Foundation
Timothy R. Schwertfeger and Gail Waller
The Segal Family Foundation
Barbara and Barre Seid Foundation
Anonymous

$25,000–$49,999
Ada and Whitney Addington
Barnard-Fain Foundation
Julie and Roger Baskes
Thomas L. and Cairy S. Brown
Susan E. and Duane L. Burnham
Conant Family Foundation
Mr. and Mrs. Lester Crown
Eric’s Tzazmanian Angel Fund
Jeanne Ettelson
Greg Galoppouls
James and Brenda Grusecki
Kimberlee S. Herold
The Family of Jack Karp
John and Judy Keller
Anna and Robert Livingston
Judith Loseff
Malott Family Foundation
Bob and Becky McLennan
Barbara Molotsky
Linda and Dennis Myers
Christopher and Erin O’Brien
Mark Oweeleen and Sarah Harding
Peter and Alicia Pond
Reid-Anderson Family Fund
Harvey and Mary Struthers
Gayle and Glenn R. Tilles
Pam and Doug Walter
Elizabeth Yntema and Mark Ferguson

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 $10,000 or more, CST provides exclusive privileges and behind-the-scenes access.

Reflects gifts received between July 1, 2018–October 1, 2019

BARD CIRCLE AMBASSADORS $10,000–$24,999
Kenneth Alhadeff
Frank and Kathy Ballantine
Andrew and Amy Bluhm
Marion A. Cameron
Dave and Jane Casper
Tuhey and Karen Connell
Mr. and Mrs. Bryan Cressy
John P. Davidson and Shirley A. Schaeffer
Brian and Yasmina Duwe
Mary and Paul Finnegan
Jim and Karen Frank
J. Friedman
Mary L. Gray
Joan M. Hall
Hill and Cheryl Hammock
David Hiller
The Jaquith Family Foundation
Mr. and Mrs. Richard A. Kent
Chase and Mark Levey
Michael Charles Litt
Lew and Susan Manilow
Steve and Peggy McCormick
Mr. and Mrs. James F. Miller

Edward and Lucy R. Minor Foundation
Susan B. Noyes, M.D.
Make It Better Media
Dr. Martha Nussbaum
Zulfiqar Bokhari
Sal and Nazneen Razi
Neal and Jennifer Reenan
Mary Thomson Renner
Linda and David Ross
Muneer Satter and Kristen Hertel

Judy and David Schiffman
Steve and Robin Solomon
Andrew Swed
Mira Frohnmyer
Sheila G. Talton
Richard and Elaine Timberg
Bill and Char Tomazin
The Walker Family
Ray and Donna Whitacre
Whiting Family Foundation
Ronald and Geri Yonover
Anonymous (4)

BARD CIRCLE FELLOWS $5,000–$9,999
Erin Archer
Anita Atlass
Carey and Brett August
Stephen and Elizabeth Brodsky
Barbara and Jim Bronner
Fund of the Yampa Valley Community Foundation
Mr. and Mrs. Allan E. Bulley III
Richard and Ann Carr
Amy and Jamie Chesser
Jim and Linda Connor
Spark Cremin and Paul Dykstra
Patrick Richard Daley
Shawn M. Donnelly and Christopher M. Kelly
John Edelman and Suzanne Krohn
La and Philip Engel
Joan and Kevin Enrich
Nellie and Sheldon Fink
Barbara and Richard Franke
Frankel Family Foundation
Barbara Gaines
Ethel and Bill Gofen
Joan Golder
William and Anne Goldstein
Marguerite H. Griffin
Kathryn Hayley and Mark Ketelsen
Cris Henderson
Elizabeth Hogan and Louis Chan
Holson Family Foundation
Stewart Hudnut and Vivian Leith
Stacie and Richard Immesberger
Fruman, Marian, and Lisa Jacobson
Kirk and Cheryl Jaglinski
Christie and John Kelly
Klaff Family Foundation
Sanford and Nancy Kolun
Frederic S. Lane
Naja Maltezus
George and Roberta Mann
Renetta and Kevin McCann
Michael McCaslin and Robert Ashby
Patrick Ashley
Amanda and Jess Merten
Pamela G. Meyer
Ellie and Bob Meyers
Mr. Jonathan E. Michael
Mike and Adele Murphy
Mr. and Mrs. Lee Oberlander
Dennis Olis
Charles and Susan Patten
Connie and Don Patterson
Michael Payette
Edward R. Phillips
John and Betsey Puth

Richard Rosenberg
D. Robin Black
Dr. and Mrs. James Scheiffer, M.D.
Charlotte Steppean Shea
Louis and Nellie Sieg Fund
Bill Simpson
Richard Smart and Shelia Owens
Bill and Ori Staley
Ms. Jodi Stephens
Eric Q. Strickland
Helen and Richard Thomas
Howard J. Trienens
Pallavi Verma
Linda and Michael Wessling
The Wessling Family Foundation
Stuart and Diana Widman
William R. Zimmer, M.D.
Anonymous (4)

BARD CIRCLE PATRONS $2,500–$4,999
Christine and John Bakalar
Mike and Mary Baniak
Trish and Bob Barr
Pat and Laura Barrett
Daniel and Michele Becker
Drs. Gregory Boshart and William Lawrence
Robert and Joel Brightfeld
Brian Burrows
Catherine and Jeffery Cappel
Stephen C. and Patricia B. Carlson
Edward Caveney
Robert A. and Iris J. Center
Stanley D. Christiansen
Jane Christino and Joseph Wolinski
Clive and Nicola Christison
Bill and Alexandra Cole
Dolores and Dan Connolly
Mary Ann Cronin
Keith S. Crow and Elizabeth Parker Crow

Judy and Tapas K. Das Gupta
Nancy Dehmlov
Philip and Marsha Dowd
Dr. and Mrs. James L. Downey
George Engeln and Denise Stewart

Fall/Winter 2019 | Romeo and Juliet
www.chicagoshakes.com
INDIVIDUAL CONTRIBUTORS

Jay Owens and Penny Applegate
Julia F. Parker
Nancy Patterson
Nadine Petersen
Rita Petretti
Dr. Robert B. Pildes
V. Pristera, Jr.
Dorothy Victoria Ramm
Debra J. Randall
Pradeep and Taposhree Rattan
David Rebrnord
Marilyn and Guy Revesz
The Reid Family
Ms. Susan Rifes
Sandi Riggs
Mr. and Mrs. Norman A. Robins
Joan V. Roeder
Wylie and Leah Rogers
Virginia Rogadozinski
Bernie and Judy Rosenztein
Susan Rosenztein
Executive Search Limited
Ann and Ray Rusnak
Anne Ryan
Susan L. Sack
Joan and Frank Safford
Jonathan and Michelle Sales
Andria Sandora
Joyce Saricks
David and Nancy Sarne and Family
Alfred and Linda Saucedo
Michael Schneiderman
Marcia Schneider
Gene and Faith Schoon
Margaret and Eric Schuering
Susan and Charles Schwartz
Todd and Susan Semlia
The Shalak Family
Jane Shapiro
Mette and David Shayne Graciela and William Shorey
Mr. Sanjaya Shunglu
Bruce and Sarane Sievert
Wesley Skogran and Barbara Puechler
Susan Sleeper-Smith
Dr. Jeffrey Slovak
Geralyn Staniczak Smith
Madison R. and Carolyn J. Smith
Shirley S. Solomon
Ivette Sosias
Rocco Spallone
Dr. and Mrs. Marshall Sparberg
Joseph Spellman
Gerald and Mary Stapleton
Lenette and John Staudinger
Ms. Joyce Steffel
Joel Stein
Neil Stern
Jo Ann Stevenson
Doug and Betsy Stiles
Mr. G. Ralph Stroh and Dr. Mrinalini Rao
Mary and Kenneth Sullivan
Robertta and Leonard Tanner
Cheryl Thaxton
Barbara Thompson
Ken and Donna Thompson
Joan and Kenneth Thompson
Karen and Steve Timian
James Tonsgard
Richard C. Treadway
Sally L. Trekel
Celeste Tron
Ronald and Catherine Vaughn
Ronald and Barbara Varninek
Linda Vertrees
Peter Venti
Lillian Walanka
Kamiah Walker
David and Anna Mary Wallace
Ms. Amy Waters
Mary Watt
Cynthia Wegelan
Jim and Mary Weidner
Luis Weiss
Steven Welton and Tanara Horn
Patricia Wes
Mrs. Henry P. Wheeler
Charles A. and Jeanette White
Herbert and Catherine Wigder
Kathy Wilders
Jessica and Cristine Williams
David and Jean Wolski
Patrick and Patrice Woodbridge
Bruce W. Worthel and Barbara G. Young
Stephanie Wright and Roger P. Weissberg
Ruth N. Wukasch
Julie Yamaguchi
Beverly Yusim
Joan and Russ Zajtchuk
David Zarefsky
Mr. and Mrs. Laurence W. Zeolier
Anonymous (1)
Anonymous (2)

FOR SARAJANE AVIDON
AND FELIX SHUMAN
Connie and Steve King
Dick Simpson
Mr. and Mrs. Richard M. Kohn
FOR EVELYN "EVIE" BARRIGER
Ms. Carol Cleave
FOR CAROLYN BUTZ
Bobbi Zabel
FOR MICHAEL CARDINALE
Susan O'Brien
Tom English
FOR CAROL CHAPMAN
Tim Chapman and Sandy Jordan
FOR CAROLINE CRACraft
Bernie Sahlin
FOR LOIS DUNN
Kathy Dunn
FOR JACK FULLER
Debra Moskovits

FOR RICK BOYNTON
Bobbi Zabel
Kenneth Alhadelf
FOR DAVID CASPER, RAY WHITACRE, AND BMO HARRIS BANK
Richard and Ellaine Tinberg
FOR ANNA AND DICK DICKERSON
Amina Dickerson
FOR THE MARRIAGE OF TARA FLOCCO AND PATRICK DAELEY
John Edelman and Suzanne Kohin
FOR HARVE A. FERRILL
William and Anne Goldstern
FOR E. BROOKE FLANAGAN
Bill Melamed and Jamey Lundblad
Bobbi Zabel
FOR BARBARA GAINES
Madonna and John Merritt
Mr. and Mrs. Norman A. Robins
Bill Melamed and Jamey Lundblad
FOR MRS. EDITH GAINES
Dr. James and Rita Sheinin

FOR ANN HERNDON
Dr. John A. Herndon
FOR GERRY JAECK
Ms. Carol Cleave
FOR JACK KARP
Judy and Abel Friedman
Mr. and Mrs. Andrew J. McKenna
FOR EVELYN "EVIE" BARRIGER
Ms. Carol Cleave
FOR CAROLYN BUTZ
Bobbi Zabel
FOR MICHAEL CARDINATE
Susan O'Brien
Tom English
FOR CAROL CHAPMAN
Tim Chapman and Sandy Jordan
FOR CAROLINE CRACraft
Bernie Sahlin
FOR LOIS DUNN
Kathy Dunn
FOR JACK FULLER
Debra Moskovits

FOR RICHARD PORTER
R. Scott and Kimberly Falk
FOR PAUL GORDON AND CST'S COSTUME DESIGNERS
Michael and Christine Rice
FOR ROB RYAN
Mr. and Mrs. Patrick G. Ryan
FOR ST. CRISPIN DAY SOCIETY
Dan Groth
FOR STEVEN SOLOMON
Susan Mitchell
FOR HARVEY AND MARY STRUTHERS
George and Susan Heisler
FOR CARL AND MARILYN THOMA
Terrell and Jill Isselhard
Joan Golder
FOR BECKY TRAISMAN
Bonnie Krasny
FOR LARRY YANDO
Claudia Traudt

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 October 1, 2018–October 1, 2019

MEMORIAL GIFTS

FOR ANN HERNDON
Dr. John A. Herndon
FOR GERRY JAECK
Ms. Carol Cleave
FOR JACK KARP
Judy and Abel Friedman
Mr. and Mrs. Andrew J. McKenna
FOR EVELYN "EVIE" BARRIGER
Ms. Carol Cleave
FOR CAROLYN BUTZ
Bobbi Zabel
FOR MICHAEL CARDINATE
Susan O'Brien
Tom English
FOR CAROL CHAPMAN
Tim Chapman and Sandy Jordan
FOR CAROLINE CRACraft
Bernie Sahlin
FOR LOIS DUNN
Kathy Dunn
FOR JACK FULLER
Debra Moskovits

FOR LEW MANLOW
The Brodsky Family
FOR HOWARD MARDELL
Anonymous
FOR ED MINOR
Ann Cunniff
FOR BETTY FAE NUSINOW
Mr. Bernard Nusinow
FOR DR. JAMES L. RAPPOR
Adelle Rapport
FOR BERNARD "BERNIE" SAHLINS
Tobi and Milton Lefton
FOR DAVID SZABO
Gerald and Mary Stapleton
FOR LAUREN ELIZABETH WILSON
Rev. Linnea B. Wilson and Dr. Lanny F. Wilson

HONORARY GIFTS

FOR RICK BOYNTON
Bobbi Zabel
Kenneth Alhadelf
FOR DAVID CASPER, RAY WHITACRE, AND BMO HARRIS BANK
Richard and Ellaine Tinberg
FOR ANNA AND DICK DICKERSON
Amina Dickerson
FOR THE MARRIAGE OF TARA FLOCCO AND PATRICK DAELEY
John Edelman and Suzanne Kohin
FOR HARVE A. FERRILL
William and Anne Goldstern
FOR E. BROOKE FLANAGAN
Bill Melamed and Jamey Lundblad
Bobbi Zabel
FOR BARBARA GAINES
Madonna and John Merritt
Mr. and Mrs. Norman A. Robins
Bill Melamed and Jamey Lundblad
FOR MRS. EDITH GAINES
Dr. James and Rita Sheinin

FOR GARY AND VIRGINIA GERST
Karen and Tom Howell
Rhona and Julian Frazin
FOR MARILYN HALPERIN
La and Philip Engel
Naja Malhotra
Kathleen and Thomas Masters
FOR JASON HARRINGTON
Paul Rink
FOR CRISS HENDERSON
Faye Marlowe
Bill Melamed and Jamey Lundblad
FOR BETSY KARP
Judy and Abel Friedman
Theodore and Harriette Periman
FOR HANNAH KENNEDY
Anthony Vasquez
FOR BARBARA MALOTT KIZZIAH AND KEITH KIZZIAH
Charles and Caroline Huebner
Jennifer and Joey Lansing
FOR PEBME AND TUNCH
Ozurt Family

FOR LEW MANLOW
The Brodsky Family
FOR HOWARD MARDELL
Anonymous
FOR ED MINOR
Ann Cunniff
FOR BETTY FAE NUSINOW
Mr. Bernard Nusinow
FOR DR. JAMES L. RAPPOR
Adelle Rapport
FOR BERNARD "BERNIE" SAHLINS
Tobi and Milton Lefton
FOR DAVID SZABO
Gerald and Mary Stapleton
FOR LAUREN ELIZABETH WILSON
Rev. Linnea B. Wilson and Dr. Lanny F. Wilson

FOR RICHARD PORTER
R. Scott and Kimberly Falk
FOR PAUL GORDON AND CST’S COSTUME DESIGNERS
Michael and Christine Rice
FOR ROB RYAN
Mr. and Mrs. Patrick G. Ryan
FOR ST. CRISPIN DAY SOCIETY
Dan Groth
FOR STEVEN SOLOMON
Susan Mitchell
FOR HARVEY AND MARY STRUTHERS
George and Susan Heisler
FOR CARL AND MARILYN THOMA
Terrell and Jill Isselhard
Joan Golder
FOR BECKY TRAISMAN
Bonnie Krasny
FOR LARRY YANDO
Claudia Traudt
INDIVIDUAL CONTRIBUTORS

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.

Mary and Nick Babson
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

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
Sheila Penrose and Ernie Mahaffey
Barbara Petersen
Chuck Simanek and Edna Burke
Craig Sirles
Michael and Sharon Sloan
Steve and Robin Solomon
David and Ingrid Stallé
Susan Tennant
Helen and Richard Thomas
Gayle and Glenn R. Tilles
Linda Vertrees
Wilmont “Vic” Vickrey, Founding Principal, VOA Architects
Stuart and Diana Widman
Frank T. Wheby
Anonymous(2)

To include Chicago Shakespeare in your estate plans, please contact Dottie Bris-Bois at 312.667.4965 or dbrisbois@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, 2018–October 1, 2019

Ambiente Chicago
Arc Worldwide
BBJ Linen
Chicago Public Media
Chicago Sun-Times
Communications Direct
Embassy Suites Chicago
Downtown Magnificent Mile and DoubleTree
MAGNIFICENT MILE
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
Make-up Provided By M•A•C
MDR Creative
New Aloft Chicago Mag Mile
Pollen
Shure Incorporated
St. Jane Chicago
Tiny Tavern
Van Duzer Vineyards - Carl and Mariyln Thoma
WTTW, WPMT

YOUR GIFT + YOUR EMPLOYER’S MATCH = GREATER IMPACT

Many organizations actively contribute to causes that improve the communities where their staff live and work. Contact your employer today to learn about their matching gift initiatives.

Questions? Contact Grace Schneck at 312.667.4947 or gschneck@chicagoshakes.com
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.