

FROM BELARUS January–February 2013

# MINSK, 2011: A REPLY TO KATHY ACKER

February 2013 FROM SOUTH AFRICA

# CADRE

FROM SCOTLAND May 2013

# ROADKILL

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800 E. Grand on Navy Pier  
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312.595.5600  
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ARTISTIC DIRECTOR: Barbara Gaines  
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"O earth, I will  
befriend thee."  
—W.S.



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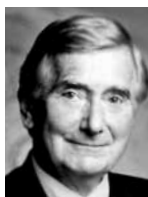
## A MESSAGE FROM



**Barbara Gaines**  
Artistic Director



**Criss Henderson**  
Executive Director



**Raymond F. McCaskey**  
Chair, Board of Directors

## DEAR FRIENDS

Welcome to the world premiere of *Cadre* by South African artist Omphile Molusi. Produced under the umbrella of our World's Stage Series, Chicago Shakespeare Theater is honored to partner with The Market Theatre of Johannesburg and UK's Richard Jordan Productions to bring this harrowing play to life. Examining the political and social complexities of apartheid is a daunting theatrical exercise. The process of developing this play has, in fact, spanned three years—from the first staged reading at CST in 2010 to subsequent workshops across continents. Now, finally, the world-premiere performance in Chicago is upon us and will be followed in short order by its premiere in South Africa.

It has been a powerful experience to bear witness to Omphile's process. His integration of a more "traditional" English narrative with South African songs and dialects serves to balance the delivery of historical context against the personal and culturally specific journey of the characters. Through the World's Stage Series at Chicago Shakespeare Theater, audiences are introduced to the varying perspectives of artists from across the globe. In the past decade, 600 artists representing sixteen countries on five continents have shared our stages. This season alone, Chicago audiences can experience work from Belarus, England, Italy, Scotland and South Africa. As a world-class theater reflective of our global city, we are proud to serve as the leading presenter of international theater in Chicago.

The months ahead hold more extraordinary productions, including Shakespeare's classics *Julius Caesar* and *Henry VIII*. Next up in our World's Stage Series is the American premiere of *Roadkill* by Cora Bissett, an Olivier Award-winning theatrical event that exposes the realities of human trafficking. We look forward to sharing these powerful stories with you.





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# About CST

Chicago Shakespeare Theater (CST) is a leading international theater company, known for vibrant productions that reflect Shakespeare's genius for intricate storytelling, musicality of language and depth of feeling for the human condition.

Recipient of the Regional Theatre Tony Award, Chicago Shakespeare's work has been recognized internationally with three of London's prestigious Laurence Olivier Awards, and by the Chicago theater community with seventy Joseph Jefferson Awards for Artistic Excellence. Under the leadership of Artistic Director Barbara Gaines and Executive Director Criss Henderson, CST is dedicated to producing extraordinary productions of classics, new works and family fare; to unlocking Shakespeare's work for educators and students; and to serving as Chicago's cultural ambassador through its World's Stage Series.

At its permanent, state-of-the-art facility on Navy Pier, CST houses two intimate theater spaces: the 500-seat Jentes Family Courtyard Theater and the 200-seat Carl and Marilyn Thoma Theater Upstairs at Chicago Shakespeare. Through a year-round season encompassing more than 600 performances, CST leads the community as the largest employer of Chicago actors and attracts 200,000 audience members annually—including 40,000 students and teachers through its comprehensive education programs. ■

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John A. (Jack) Wing

# On the Boards

A selection of notable CST events, plays and players



## AMERICAN PREMIERE OF *OTHELLO: THE REMIX*

Following its celebrated international tour—including a sold-out world premiere at Shakespeare's Globe in London, CST's German debut at the Festival im Globe Neuss, and an award-winning run at the Edinburgh Festival Fringe—*Othello: The Remix* comes home to Chicago Shakespeare this spring. Noted Chicago hip-hop artists The Q Brothers bring their modern lyrical approach to their first Shakespearean tragedy in this highly charged production that replaces iambic pentameter with original beats in 4/4 time. Winner of Best New Musical and Best Lyrics in Edinburgh, and praised with a five-star review in London's *Daily Telegraph* as "a triumph from beginning to end," CST is thrilled to share this latest "ad-rap-tation" with Chicago audiences beginning March 12. Learn more at [www.chicagoshakes.com](http://www.chicagoshakes.com).

## TOP CHICAGO DIRECTOR HELMS *SHORT SHAKESPEARE!* FOR STUDENTS AND FAMILIES

Director Rachel Rockwell, *Chicago Tribune's* 2012 Chicagoean of the Year in Theater, returns to stage *Short Shakespeare!* *Romeo and Juliet* this season. Rockwell's longstanding association with Chicago Shakespeare has brought memorable productions to audiences of all ages, including last summer's magical *Disney's Beauty and the Beast* in the Jentes Family Courtyard Theater, as well as a playful, heartfelt *The Taming of the Shrew*, which toured last summer for free performances in parks across the city. Now, Rockwell lends her creative vision to one of Shakespeare's most enduring love stories—one that is rediscovered in classrooms year after year. This spring, 40,000 middle- and high-schoolers, teachers and families will be introduced to Shakespeare's star-crossed lovers in a production that speaks directly to today's youth.

PHOTO CREDITS (FROM LEFT): GQ, Jackson Doran and JQ in *Othello: The Remix* (2012), photo by Simon Kane; Laura Rook and Christopher Allen, photo by Michael Brosilow; Mercy Ojelade in *Roadkill* (2012), photo by Tim Morozzo; photo by Johnny Knight.



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



### INTERNATIONAL ARTISTS BRING NEW PERSPECTIVES TO GLOBAL ISSUES

For centuries, artists have used creative expression to provoke dialogue around issues of social and political significance. Currently on CST's stage, British director Jonathan Munby's *Julius Caesar* examines modern social unrest through Shakespeare's timeless words. CST continues its tradition into 2013 by bringing the innovative work of internationally acclaimed theater artists to Chicago with four World's Stage presentations. Stories from Belarus, Italy, Scotland and South Africa use innovative, immersive, and sometimes shocking theatrical forms to confront the brutal realities of totalitarian oppression, apartheid, sex trafficking and war. As a leader in cultural diplomacy, Chicago Shakespeare is proud to uphold its commitment to stimulate international conversation on critical global issues. For details on CST's World's Stage series, visit [www.chicagoshakes.com](http://www.chicagoshakes.com).



### NATIONAL LEADERS DISCUSS THE FUTURE OF EDUCATION

Continuing a dialogue that now spans three years, CST, the Golden Apple Foundation and National Louis University invite the Chicago community to participate in a public forum designed to address pivotal issues facing the future of education and society. Moderated by WBEZ's Allison Cuddy, "Beyond These Times: Reimagining School" is a two-part series that brings together nationally recognized visionaries to discuss how advances in technology, globalization, and other major forces of change will shape the schooling of tomorrow. Noted authors and researchers who specialize in 21st-century learning, Tony Wagner, James Paul Gee, Stephanie Pace Marshall and Constance Yowell, will join in these conversations at CST on March 18 and May 21. The forums are free and open to the public. Visit [www.chicagoshakes.com](http://www.chicagoshakes.com) for more information. ■

# Past and Present

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

CST guest scholar Bea Bosco spoke with Omphile Molusi as he was developing his new play.

## CADRE

- A NEW PLAY BY OMPHILE MOLUSI
- UPSTAIRS AT CHICAGO SHAKESPEARE
- FEBRUARY 15–23, 2013
- 312.595.5600
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Omphile Molusi,  
writer and director  
of *Cadre*

**Bea Bosco:** How did you first get involved with theater?

**Omphile Molusi:** I was born in a village called Bodibe in South Africa, where I was raised by my grandmother, and when I was eighteen went to live with my mother in the township of Itsoeng. I was first introduced to theater at university, where I got involved in a community theater group. I fell in love with it, and then went into drama at The Market Theatre Laboratory in Johannesburg. After graduating, I started writing plays. And then I was given the chance to go to the Royal Shakespeare Company to study acting Shakespeare with Cicely Berry and John Barton.

**BB:** When did you first start writing?

**OM:** I was a very quiet child. I couldn't express things, and so I had lots of books where I just wrote down my feelings. That's where my writing really began.

**BB:** Is there a type of story that you want to tell now?

**OM:** I write about personal stories mostly. *Cadre* is a story about my uncle. The Azanian People's Liberation Army was a guerilla movement set up during apartheid by a liberation movement called PAC, the Pan Africanist Congress, and my uncle used to be an APLA soldier. My uncle's story is a universal story about the past. And in the past, we can learn a lot about how to take care of the present.

**BB:** The story takes place during a very difficult time in the history of your country, but on a personal level, it's also a particularly harrowing story.

**OM:** In 1994 when the ANC came into power, other liberation parties were not happy about the deal the ANC made with the white government, the National Party. Before the election, a lot of parties involved in the struggle were involved in the negotiations. They didn't want a merger; they wanted black people to run the government. The other liberation movements felt like the ANC sold the people out. Mandela said, 'Drop your arms. Do not fight.' A lot of people at the time felt that the struggle for freedom was aborted. In *Cadre*, the relationship between Sasa and Gregory is a personal story I created to give access into that world. I use their story as a metaphor. Hence, the love story between the comrades, who had so much love and passion for this country, and who wanted their own kind of freedom.

**BB:** How have you come to understand the difficult choices that people had to make?

**OM:** Whatever people did during that time, they were fighting to be treated as humans. I want people to see this as a personal story about people who acted like this because they were standing up for what is not right in their lives.

**BB:** It's been almost twenty years since the end of apartheid. There's a new generation coming up that never experienced it. How does a story like this resonate for them?

**OM:** People don't really want to hear stories of the past. They just want to move on, to forget about it. And because the ANC government is still in power, it's like no one else was fighting in this struggle. When I decided to tell this story, I wondered whether a modern audience would connect to a story about the PAC. That is another reason the play is not just a political story. It is a human story. Then we start getting the bigger picture—understanding that we cannot hide the past. I wish people could walk out of this play saying, "We have a past, and that past, as hard as it has been, teaches us to take care of the present. So that we do not go back there. So that we can have a better future." ■



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present

# Cadre

written and directed by **OMPHILE MOLUSI**

February 15–23, 2013

Scenic and Costume Design  
**SCOTT DAVIS**

Lighting Design  
**JESSE KLUG**

Music Direction  
**LILLIAN TSHABALALA**

Fight Choreography  
**MATT HAWKINS**

Production Stage Manager  
**ARI CLOUSE**

developed by **RICK BOYNTON**

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Welcome. There will be no intermission in today's performance. If we can help accommodate you during your visit, please speak with our House Manager. We request that you refrain from taking any photography and other video or audio recording of this production.



# Playgoer's Guide

**AFRIKANER** Descendants of the Boers are commonly referred to as Afrikaners. More broadly, the term is used for all Afrikaans speakers, regardless of ethnic origins. Afrikaners comprise approximately sixty percent of the white population of South Africa.

**ANC, THE AFRICAN NATIONAL CONGRESS** Founded in 1912, the ANC fought to organize black Africans in the struggle for civil rights, in order to bring an end to white domination and create a multiracial South Africa. After his twenty-seven year imprisonment, African resistance leader Nelson Mandela was elected President in the first multiracial elections. The ANC remains the ruling party of post-apartheid South Africa.

**APARTHEID** From 1948 to 1994, apartheid was the official policy implemented by South Africa's National Party government to maintain separate government-demaarcated racial groups. It was abolished by the Constitution of the Republic of South Africa of 1993. Literally meaning "separateness," the word comes from Afrikaans, a language spoken in South Africa.

**APLA, AZANIAN PEOPLE'S LIBERATION ARMY** The military wing of the Pan Africanist Congress (PAC), originally called Poqo, was modeled on the Chinese People's Liberation Army.

**BOER** From the Dutch word for "farmer," Boer refers to a South African of Dutch, German or Huguenot descent, especially the descendants of the early seventeenth-century settlers. Friction with the British, who took possession of the Cape Colony in 1806 as a result of the Napoleonic wars, culminated in the Boers surrendering in 1902 following two years of war. However, they retained their language and culture, including their policy of racial segregation.

**BOTHA** Pieter Willem "P. W." Botha, nicknamed "Die Groot Krokodil" or "The Big Crocodile," was the head of state of South Africa, 1978–1989. His Nationalist Party initiated the system of racial segregation that came to be called apartheid when it came to power in 1948. Under Botha's leadership, the political crisis deepened and racial violence increased. Refusing to testify before South Africa's Truth and Reconciliation Commission, which was formed to probe apartheid-era crimes, he remained unapologetic throughout his lifetime.

**PAC, THE PAN AFRICANIST CONGRESS OF AZANIA** Splintering from the ANC in 1959 over strategic differences, the PAC opposed including whites and Indians in the anti-apartheid struggle. In 1960 they organized campaigns against the Pass Laws, including one demonstration where thousands of unarmed people gathered without their passes and were met with police brutality; sixty-nine protesters were killed in Sharpeville—most were shot in the back. The government responded to the massacre by banning the ANC and the PAC, forcing the movement underground and serving as a catalyst for a change in strategy from passive to armed resistance.

**THE PASS LAWS ACT** The Natives (Abolition of Passes and Co-ordination of Documents) Act, 1952, commonly known as the Pass Laws Act, required all Africans to carry identification similar to an internal passport, including name, address, photo, fingerprints, and the name of their employer. Between 1948 and 1973, over ten million were arrested because their passes were "not in order."

**THE SOBUKWE CLAUSE** The conviction of Robert Managiso Sobukwe for incitement, who was viewed by the South African Administration as a radical and difficult opponent, gave rise to the Amendment Act, later to become known as the Sobukwe Clause since he was the only prisoner to whom the Act was ever applied. The Amendment Act allowed his imprisonment to be renewed annually at the discretion of the Minister of Justice.

**1652**

Dutch East India Company establishes permanent settlement as base camp for spice trade sailors. Expansion to farming creates labor shortage; slaves imported from West Africa, Madagascar, Malaysia, India.

**1800s**

1806: British conquer the Cape colony of 20,000 white colonists, 25,000 slaves, 15,000 native black Africans, and 1,000 freed black slaves. British critical of white elite's racist practices.

1838: Slavery abolished. Some Boers leave Cape for two white-ruled republics.

1860–1900: Discovery of diamonds and gold fuels new economy. British subjugate neighboring areas for needed labor. Africans housed in fenced barracks under surveillance.

1899–1902: South African War (so-called “Boer War”) ends in British defeating Boers and annexing South African Republic and the Orange Free State.

**1900s**

1910: Union of South Africa, created from Cape and Natal colonies, the Orange Free State and South African Republic.

1912: African National Congress (ANC) founded.

1913: Native Lands Act gives Africans, comprising 80% of population, 7.3% of country's land.

1948: National Party elected and institutionalizes segregationist policies under name “apartheid.” Three racial groups identified: white, colored (mixed race or Asian), and native. Group Areas Act creates separate communities, with non-whites relocated into “reserves.” Bantu Homelands Acts designates lands reserved for black Africans as independent nations, stripping millions of their South African citizenship. Blacks required to carry passes to enter white South Africa.

1959: Pan Africanist Congress (PAC) founded by Robert Mangaliso Sobukwe in support of African nationalism, socialism and continental unity.

1960s: ANC's new military wing, headed by Mandela, launches sabotage campaigns.

1960: Led by Robert Mangaliso Sobukwe, PAC organizes Anti-Pass Laws campaign throughout country. Immediately after Sharpeville massacre, where 69 protesters were killed by police, the Nationalist Party Government bans both ANC and PAC.

1964: Mandela sentenced to life imprisonment.

1969: Robert Mangaliso Sobukwe released from prison and allowed to live with his family.

1976: Soweto Uprising, triggered by regulation that students be taught in Afrikaans. Police respond to massive student protests with gunfire; approximately 600 people killed.

1978: Robert Mangaliso Sobukwe dies while under house arrest.

1980s: International boycotts of South African products and pressures to end apartheid, coupled with civil disobedience and escalating violence; government repeals some of the laws.

1990: Ban against ANC and PAC lifted; Mandela freed after twenty-seven years in prison.

1994: First multiracial democratic elections bring ANC to power; Nelson Mandela elected president. ■

# Cast

**OMPHILE MOLUSI**  
**SELLO MOTLOUNG**

Gregory  
Mandela's Voice  
Matile  
Bro Bex  
Lefty  
Tshomarelo  
Botha  
Policeman

**LILLIAN TSHABALALA**

Mma  
Sasa  
Prisoner  
Patricia Dichabe  
Activist  
White Policeman

# Profiles



## OMPHILE MOLUSI

(Actor/Director/Playwright) has been a freelance writer/actor/director since 2001. Acting credits include: *Shakespeare Dreaming at the Zoo*, *Sizwe Bansi Is Dead*, *Animal Farm*, *Robben Island Bible*, *Itsoseng*, *Romeo and Juliet*, *The Mirror*, *Caucasian Chalk Circle*, *Much Ado About Nothing*, *Echoes*, *Blurring Shine*, *Julius Caesar*, *Sharpeville 1 and 2*, among others. Playwriting credits include: *Itsoseng*, which he performed internationally, including at Chicago Shakespeare Theater, Edinburgh Festival Fringe and Dublin Festival in Ireland (published by Junkets Publishers and Oxford University Press South Africa, adapted for BBC radioplay); *Informal* (The Market Theatre Laboratory, National School of the Arts); *Cadre* (reading at Chicago Shakespeare Theater); *Balalatladi* (reading at The Kennedy

Center, Family Season Festival in Cape Town); *For the Right Reasons* (published by Oxford University Press South Africa, Junkets Publishers); *Daddy Comes Tonight* (published by Junkets Publishers); *The Sweet Door* (Windybrow Theatre); *Ijo!* (The Market Theatre Laboratory, Grahamstown National Arts Festival 2005); *Pozeng* (resident project, The Market Theatre Laboratory); and a short story *Bargain* (published by Penguin Publishers). Directing credits include: *Informal*, *Balalatladi*, *Ijo* and *Pozeng*. Television writing credits include: *Zone 14 series 2, 3, 4 and 5*. Mr. Molusi was the first recipient of the Bret Goldin Bursary, which gave him the opportunity to intern at the Royal Shakespeare Company as an actor. He also won the Scotsman Fringe First Award 2008 for *Itsoseng* (Edinburgh Festival Fringe), the Andre Deshields Award for *Itsoseng*, and in Chicago, the Black Theatre Alliance Award for Best Performance in 2010. He taught the Cicely Berry voice technique and acting at the Actors Centre and is

currently teaching at The Market Theatre Laboratory. Mr. Molusi is a graduate of The Market Theatre Laboratory, where since 2010 he has served as a field worker.



## SELLO MOTLOUNG

(Actor) Theater credits include: *This Is for Keeps*, *The Secret Ballot*, *Mosetthe Season*, *Socks & Toothpaste*, *Cold Stone Jug*, *Master Harold... and the Boys*, *The Free State/The Cherry Orchard*, *Milestone*, *The Good Woman of Sharkville* (VITA Award nomination, South Africa and UK tour), *Beyond the Grave*, *The Untold Story* and *Broken Dreams*. Film and television credits include: Clint Eastwood's *Invictus*, *The No. 1 Ladies' Detective Agency* with Jill Scott, *Human Cargo* (Canada), *Chikin Biznis* with Fats Bookholoane (M-Net All Africa Film Award nomination), *Life Above All*, *Tirza*, *Isidingo*, *Men*

to *Men and Jerusalem*. Mr. Motloung was part of the workshop that devised Zakes Mda's HIV/TB awareness play, *Broken* (The Market Theatre Laboratory), which toured to thousands of schools between 1995 and 2010. He is currently working on an adaptation of Zakes Mda's play *The Mother of All Eatings*. Mr. Motloung trained with the Soyikwa Insitute of African Theatre, Moving Into Dance Mophatong and the British American Drama Academy.



### LILLIAN TSHABALALA

(Actor/Music Director) previously worked with Omphile Molusi on his plays *Informal and Balalatladi* (ASSITEJ/TAAJ Family Season Festival). Other theater credits include: *Going back*, written and directed by Sipho Radebe (Sithuthuka Sisonke Drama Players Organization, Grahamstown National Arts Festival); *Tick Tock*, which she co-wrote with Phivokuhle Mazibuko, directed by Ayanda Sithabe (Best Actress and Best Script, Total/Sibikwa Arts Festival); *spoken silence* by Mandisa Vundla and directed by Nelson Mokoena; *My Richest Yard* directed by Ayanda Sithabe (Youth in Trust); *Touched*, facilitated by James Ngobo and directed by Jerry Khauwe (Grahamstown National Arts Festival, The Market Theatre); and *perpetrator to prey* (Market Theatre Laboratory). Film credits include *Open Happiness* directed by Mongi Mthombeni. Radio credits include *Paraffin Safety*. Voice-over credits include Visa and ABSA Bank. She trained at The Market Theatre Laboratory in Johannesburg.

### SCOTT DAVIS

(Scenic and Costume Designer) returns to Chicago Shakespeare Theater, where his credits include: *Othello: The Remix*, *Beauty and the Beast*, *Murder for Two*, *Short Shakespeare! Romeo and Juliet* and *Short Shakespeare! Macbeth*. Other Chicago credits include productions with: Goodman Theatre, Steppenwolf Garage, Court Theatre, Victory Gardens Theater, Drury Lane Theatre, Northlight Theatre, Griffin Theatre and Northwestern University. Regional credits include productions with: Milwaukee Repertory Theater, Clarice Smith Performing Arts Center, Rep Stage and Dallas Theatre Center. Mr. Davis serves as adjunct faculty at Columbia College having received degrees from the University of Maryland College Park and Northwestern University.

### JESSE KLUG

(Lighting Designer) returns to Chicago Shakespeare Theater for his twelfth production including: *Othello: The Remix*, *Murder for Two*, *How Can You Run with a Shell on Your Back?*, *The Three Musketeers* and *Seussical! The Musical*. Other Chicago credits include productions with: Marriott Theatre, Goodman Theatre, Broadway in Chicago, Victory Gardens Theater, Lookingglass Theatre Company, Steppenwolf Theatre Company, Court Theatre, Writers' Theatre, American Theatre Company, TimeLine Theatre Company and Chicago Dramatists. Off Broadway credits include: *The Elaborate Entrance of Chad Deity* (Lucile Lortel Award Nomination and Henry Hewes Award Nomination, Second Stage); *The Screw Tape Letters* (Westside Arts and the national tour); *Romulus* (Guggenheim Museum); and *The Hourglass* (NYMF). Regional credits include productions with: Milwaukee Repertory Theater, Fulton Theatre, Port-

land Center Stage, Indiana Repertory Theatre, Asolo Repertory Theatre and Shakespeare Theatre Company. Mr. Klug has received an After Dark Award and a Jeff Award.

### MATT HAWKINS

(Fight Choreographer) returns to Chicago Shakespeare, where his credits include fight choreographer for: *Julius Caesar*, *Short Shakespeare! Romeo and Juliet* (2013), *The Taming of the Shrew*, *Twelfth Night* and *CPS! Hamlet*, and fight choreographer/assistant director on *Short Shakespeare! A Midsummer Night's Dream*, *Edward II* and *Short Shakespeare! Romeo and Juliet* (2008). Other Chicago credits include productions with: Steppenwolf Theatre Company, Lookingglass Theatre Company, Court Theatre, Redmoon, American Theater Company and Chicago Children's Theater. Regional credits include The Kennedy Center and The Clarice Smith Performing Arts Center. International credits include Royal Shakespeare Company and Stratford Festival. Mr. Hawkins is a founding member of The House Theatre of Chicago, and an artistic associate with Strawdog Theatre Company and 500 Clown. He has received five Jeff Awards. Upcoming projects include *The Three Musketeers* (Lifetime Theater) and directing *Big Love* (Strawdog). He has taught at Loyola University, the Conservatory at Act One Studios, University of Chicago, Roosevelt University, University of Iowa and Northwestern University.

### ARI CLOUSE

(Production Stage Manager) returns to Chicago Shakespeare Theater, where she previously served as the stage coordinator for *CPS Shakespeare! Hamlet* and the stage management intern for *The Feast: an intimate Tempest*. Other Chicago credits include stage management for

1001, *Sketchbook XI* (Collaboration) and *The Caucasian Chalk Circle* (Theatre Mir), as well as work with: The Second City, Steppenwolf Theatre Company, Lookingglass Theatre Company, and production management for Redmoon. Ms. Clouse is a graduate of the University of Chicago.

### RICK BOYNTON

(CST Creative Producer) directs CST's New Classics program devoted to new plays, musicals and adaptations, and focuses on current and future artistic production and planning. New Classics premieres include: *Othello: The Remix* (Spring 2013: CST and Summer 2012: London, Germany, Edinburgh), *Funk It Up About Nothin'* (Chicago, Edinburgh, Australian tour, London), *A Flea in Her Ear* (CST, Williamstown Theatre Festival), *The Three Musketeers* (Chicago, Boston, London), *The Emperor's New Clothes*, *The Adventures of Pinocchio*, *Murder for Two* 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*, in which he played 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 president of the board of the National Alliance for Musical Theatre.

### RICHARD JORDAN PRODUCTIONS LTD

discovered playwright Omphile Molusi in 2008 and together they produce his work

worldwide. Their production of *Itsoseng* was the recipient of the Scotsman Fringe First and US Black Alliance Awards, and has played seasons in Edinburgh, Dublin, Adelaide, Cork, London, Chicago and across South Africa. Since 1998 Richard Jordan Productions Ltd has presented over 170 productions in 17 countries, including 46 world premieres and 38 European, Australian or US premieres of works by both established and new writers. Based in London and led by award-winning British producer Richard Jordan, the company enjoys associations with many of the world's leading theaters and producing organizations. In 2000 Mr. Jordan was the first recipient of the TIF/Society of London Theatre Producers Award, and has been listed for seven years in the UK's *The Stage Newspaper's* Top 100 British Theatre Professionals. In 2008 Mr. Jordan was nominated for the Theatrical Managers Association/Stage Award for Achievement in UK Regional Theatre. He was a finalist in 2009 for the British Council's first-ever Young Creative Performing Arts Entrepreneur Award. In 2010, in recognition of his work in the UK and international theater industries, he was chosen for lifetime inclusion in A & C Black's annual publication *Who's Who*. He enjoys a close association with Chicago Shakespeare Theater, with whom he has co-produced *A History of Everything*, Miriam Margolyes in *Dickens' Women*, *Itsoseng*, *en route* and *Funk It Up About Nothin'*, which also toured to Australia and London. In 2012 CST and Richard Jordan Productions Ltd co-produced *Othello: The Remix*, which received its world premiere at Shakespeare's Globe as part of the London 2012 Cultural Olympics Globe to Globe season, and has subsequently

toured to Germany and the UK. The production will receive its US premiere at Chicago Shakespeare Theater in March 2013. In May 2013 Richard Jordan Productions and CST will co-produce the US premiere of *Roadkill*. Mr. Jordan's other New York and North American productions and co-productions include: *A Behanding in Spokane*, *Basic Training*, *MacHomer: The Simpsons Do Macbeth*, *An oak tree*, *Once and for All*, *We're Gonna Tell You Who We Are So Shut Up and Listen*, *Stefan Golaszewski Speaks about a Girl He Once Loved*, *Die Roten Punkte: Robot/Lion Tour*, *Victor Spinetti: A Very Private Diary*, *Hamlet(solo)*, *Internal*, *Goodness*, *East 10th Street*, *Nine Parts of Desire*, *Impressionism*, *Shylock*, *In the Continuum* and *Rum and Vodka*. US Awards for Mr. Jordan's past productions include: John Gassner Award for Best New American Play, US Black Alliance, Helen Hayes, Obie and Tony Award nominations, Broadway.com, Drama Desk and Outer Critics Circle Awards. Most recently in the UK, Mr. Jordan's co-production of *Roadkill* was recipient of the 2012 Laurence Olivier Award for Outstanding Achievement at an Affiliate Theatre.

### THE MARKET THEATRE

founded in Johannesburg in 1976 by Mannie Manim and the late Barney Simon, was constructed out of Johannesburg's Indian Fruit Market—built in 1913. The theater went on to become internationally renowned as South Africa's "Theatre of the Struggle." The Market Theatre challenged the apartheid regime, armed with little more than the conviction that culture can change society. The strength and truth of that conviction was acknowledged in 1995 when the theater received the American Jujamcyn Award. In providing a voice to the voiceless, The Market Thea-



tre did not forego artistic excellence but, rather, made a point of it. Its twenty-one international and over three hundred South African theater awards bears eloquent testimony to the courage and artistic quality of its work. During the past three decades, The Market Theatre has evolved into a cultural complex for theater, music, dance and the allied arts. Today, The Market Theatre remains at the forefront of South African theater, actively encouraging new works that continue to reach international stages.

### ADELAIDE FESTIVAL

is one of the world's great arts events. For more than 50 years the festival's audiences have delighted in an outstanding mix of internationally acclaimed theater productions, operatic performances to die for, an eclectic array of world-class musicians, breathtaking dance pieces, renowned writers and striking visual arts displays. Enjoyed amid warm March days and starry nights, Adelaide Festival's celebration of creative excellence makes for an event of truly epic proportions.

### BARBARA GAINES

(CST Artistic Director) is the founder of Chicago Shakespeare Theater, where she has directed more than thirty of Shakespeare's plays. Honors include: the Tony Award for Outstanding Regional Theatre; the prestigious Honorary OBE (Officer of the Most Excellent Order of the British Empire) in recognition of her contributions strengthening British-American cultural relations; and Joseph Jefferson Awards for Best Production (*Hamlet*, *Cymbeline*, *King Lear* and *The Comedy of Errors*), and for Best Director (*Cymbeline*, *King Lear* and *The Comedy of Errors*). She received the Public Humanities Award from the Illinois Humanities Council, and is the recipient of the Spirit of Loyola Award. Ms. Gaines received an Honorary Doctorate of Humane Letters from Dominican University and an Honorary Doctorate of Fine Arts from Lake Forest College. She serves on the Shakespearean Council of Shakespeare's Globe Theatre in London and is a Life Trustee of Northwestern University. She made her Lyric Opera debut directing Giuseppe Verdi's *Macbeth*.

### CRISS HENDERSON

(CST Executive Director) has produced CST's past twenty-three seasons. Under his leadership the Theater has become one of the city's major cultural attractions. Honors include the Tony Award for Outstanding Regional Theatre as well as multiple Laurence Olivier and Joseph Jefferson Awards. Mr. Henderson was named Arts Administrator of the Year by *Arts Management Magazine* at The Kennedy Center; was recognized among the top 40 business people under the age of 40 in *Crain's Chicago Business*; and was named Chevalier de L'Ordre des Arts et des Lettres by the Minister of Culture of France. He serves as president of the Producers' Association of Chicago area Theaters and the League of Chicago Theatres. Mr. Henderson is director of the 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 at DePaul University.

The lighting designer of this production is represented by United Scenic Artists, Local USA-829 of the IATSE.

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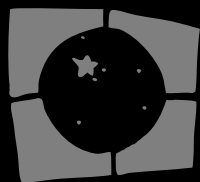
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*Reflects contributions received between January 5, 2012 and January 5, 2013*

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