



GYPSY



ROAD SHOW

chicago
shakespeare theater
on navy pier

Contents

“Experience is a jewel,
and it had need be so,
for it is often purchased
at an infinite rate.”

—*The Merry Wives of Windsor*



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

312.595.5600
www.chicagoshakes.com

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ARTISTIC DIRECTOR: Barbara Gaines
EXECUTIVE DIRECTOR: Criss Henderson

PICTURED, COVER AND ABOVE:
Louise Pitre, photo by Bill Burlingham

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in Sondheim's American classic*

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

Welcome

A MESSAGE FROM



Barbara Gaines
Artistic Director



Criss Henderson
Executive Director



Sheli Z. Rosenberg
Chair, Board of Directors

DEAR FRIENDS,

Each season, Chicago Shakespeare Theater honors a distinguished artist with the Spirit of Shakespeare Award at our Gala Benefit. How fitting that this past June, our recipient was the legendary composer and lyricist Stephen Sondheim. For over a decade, Sondheim's canon has been brought to life at CST by Associate Artistic Director Gary Griffin. The resulting productions have been hailed across the globe for their ability to mine the humanity inherent in Sondheim, resulting in emotionally resonant, evocative work. At CST, Sondheim lives alongside Shakespeare.

One of the hallmarks of our theater has been a commitment to the full spectrum of Shakespeare's work. From *Troilus and Cressida* to *Romeo and Juliet*—we revel in discovering the artistic potential of each play, regardless of its ranking in the collective consciousness. And so it follows that this season, Gary is exploring two musicals from opposite ends of Sondheim's prolific career. We are proud to provide a creative home, where an artist can direct, in tandem, both the great American Musical, *Gypsy*, and the still-evolving production *Road Show*. A fascinating artistic dialog exists between these stories: an exploration of the quintessentially American pursuit of success and the complications of navigating through family dynamics. We hope you join us for both shows!

When Sondheim accepted CST's 2013 Spirit of Shakespeare Award, he reflected on a line from *Sunday in the Park with George* which notes that the most important treasures in the world are "children and art." While his two astonishing musicals are in performance, our nationally acclaimed education department will welcome a thousand students a day to CST for *Short Shakespeare! A Midsummer Night's Dream*. Our work to introduce Shakespeare in performance to 40,000 children each year, and through it a pathway to literacy and 21st century learning skills, gives us all great pride.

The scope and breadth of a season of work at CST would not be possible without the support of our community. Thank you for joining us today and playing your role in safeguarding Chicago's home for Shakespeare! ■

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About CST

A global theatrical force, Chicago Shakespeare Theater (CST) is known for vibrant productions that reflect Shakespeare's genius for storytelling, language, and empathy for the human condition. The Theater has evolved into a dynamic company, producing award-winning plays at its home on Navy Pier, throughout Chicago's schools and neighborhoods, and on stages around the world. CST serves as a partner in literacy to Chicago Public Schools, working alongside English teachers to help struggling readers connect with Shakespeare in the classroom, and bringing his text to life on stage for 40,000 students every year. And each summer, 17,000 families and audience members of all ages welcome CST's free Chicago Shakespeare in the Parks into their neighborhoods across the far north, west and south sides. Reflecting the global city we call home, CST is the leading producer of international work in Chicago and has toured its plays abroad to Africa, Asia, Australia and Europe.

The Theater's tradition of excellence and civic leadership has been honored with numerous national and international awards, including the Regional Theatre Tony Award, three Laurence Olivier Awards, and seventy-seven total Joseph Jefferson Awards. CST was the 2012 recipient of the Folger Shakespeare Library's national Shakespeare Steward Award for its innovative teaching of Shakespeare in American classrooms. Among its many international engagements, CST participated in the Royal Shakespeare Company's 2006 Complete Works Festival and was selected to represent North America at the Globe to Globe festival as part of London's 2012 Cultural Olympiad. ■

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On the Boards



ON STAGE

Associate Artistic Director Gary Griffin began his exploration of the Sondheim canon at CST in 2001 with *Pacific Overtures*, created by Stephen Sondheim and John Weidman. This rarely performed musical examines Western imperialism in Japan. This spring, Griffin returns to the intimate setting of the Thoma Theater Upstairs at Chicago Shakespeare to re-imagine another Weidman/Sondheim collaboration: *Road Show*. Based on the real-life brothers Addison and Wilson Mizner, *Road Show* follows their journey spanning forty years—from the Alaskan Gold Rush to the Florida real estate boom in the 1930s. As with their previous collaborations, *Pacific Overtures* and *Assassins*, Sondheim and Weidman use historical events and characters to examine how the American Dream shapes our lives, both as individuals and as a nation.



IN THE COMMUNITY

After concluding its five-week, forty five-performance run at CST's home on Navy Pier for tens of thousands of student and family audiences, *Short Shakespeare! A Midsummer Night's Dream* will begin the second half of its run—this time on tour to area schools, throughout March and April. For more than twenty years, the *Short Shakespeare!* tour has expanded the impact of the Theater's education program by bringing professional productions directly into schools as a dynamic complement to classroom study. This year engaging 40,000 students in Shakespeare through the unmatched power of live performance, *Short Shakespeare!* will visit Chicago neighborhoods as geographically diverse as Pilsen, Rogers Park and Mount Greenwood, as well as many suburban communities, from Summit on the city's southwest side to Hoffman Estates and Oak Park, miles northwest and west of the city.



AROUND THE WORLD

Each year, CST's World Stage Series showcases companies that are making waves on the international touring circuit. The next theatrical adventure is *Tristan & Yseult* by the Kneehigh artistic collective from Cornwall, England. While the legend dates back to the twelfth century, performed by the award-winning Kneehigh artists, this tale of forbidden love and betrayal receives a vibrant, remarkably inventive retelling. Whimsical and musical, energizing and endearing, the immersive production plunges audiences into a breathtaking and unforgettable world of fantasy. Receiving five-star reviews in London's *The Times* and *The Guardian*, which proclaimed, "if this show doesn't make you fall in love with theatre, there's no potion on Earth that can help you," CST is honored to introduce to Chicago a group of artists who are redefining the ancient art of storytelling for audiences around the world.



BEHIND THE SCENES

Chicago Shakespeare Theater's staff and artists recently gathered to honor CST Sound Engineer Cristy Troia with the 12th annual Hurckes Award. Created through the generosity and inspired vision of longtime supporters Dick and Lou Hurckes, the Hurckes Award each year recognizes the creative and technical achievement of a member of CST's production department. Paying tribute to the exceptional spirit, talent and dedication of the recipient, this special honor also provides resources for their professional enhancement. This year's award will underwrite Troia's attendance at the US Institute for Theater Technology annual conference. With more than 100 skilled artisans and technicians working behind the scenes to bring CST's epic productions to life, the Theater is proud to join the Hurckes family in celebration of this group's invaluable contributions. ■

photo credits: Gary Griffin, Stephen Sondheim and Barbara Gaines at GALA 2013; Ryan Hallahan and Tiffany Yvonne Cox in *Short Shakespeare! A Midsummer Night's Dream* (2014); Andrew Durand and Patrycja Kujawska in Kneehigh's *Tristan & Yseult* (2014); CST Sound Engineer Cristy Troia with Dick Hurckes and family (2013); photos by Michael Litchfield, Michael Brosilow and Steve Tanner

A Conversation with the Director

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

GYPSY

A MUSICAL FABLE
BOOK BY ARTHUR LAURENTS
MUSIC BY JULE STYNE
LYRICS BY STEPHEN SONDHEIM

- DIRECTED BY GARY GRIFFIN
- COURTYARD THEATER
- FEBRUARY 6-MARCH 23, 2014
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CST Associate
Artistic Director and
Director of *Gypsy*
Gary Griffin

Director Gary Griffin discusses *Gypsy* and his plans for pairing this classic of American musical theater with *Road Show*, a piece that continues to occupy Sondheim's imagination.

Why did you decide to take on two Sondheim plays—one so familiar as *Gypsy* and the second as unfamiliar as *Road Show*?

Here at CST, where I've been the associate artistic director for the past fourteen years, we stage *Hamlet* and *Lear*, alongside *Troilus and Cressida* and *Timon of Athens*—and Barbara Gaines, with the entire artistic and production teams, lavishes the same love and soul into all of them. Throughout my own career, Sondheim's work has been the touchstone. As with Shakespeare, I believe that we've got to take the classic Sondheim and ask questions of it that haven't been asked before. In 1959 *Gypsy* lost to *The Sound of Music* and *Fiorello!* in a tie for best musical that year. How could that happen?—but often in the world of Sondheim it takes time. We evolve, and we come to understand more about these shows. That's my hope with *Road Show*, and in pairing it with *Gypsy*. Time and a Chicago production. I hope something that you feel very familiar with will somehow jar you a bit: "Oh, I didn't know that about *Gypsy*." And I hope that *Road Show*, a show that may seem strange now, will become familiar.



What do you hope will be revealed by the two productions being paired?

I hope the audience will see them as companions to one another; that, as they watch one, they're also thinking about the other. "Frontier" and "pioneer"

"Frontier" and "pioneer" are not words that we immediately associate with Sondheim, but they are words spoken repeatedly in both plays.

are not words that we immediately associate with Sondheim, but they are words spoken repeatedly in both plays. *Gypsy* and *Road Show* are these American stories, about real American people. They are about versions of the American dream and spirit, the America between the wars. They're both stories in which the characters

are always traveling. You could call *Gypsy* a "road show." That spirit of the unknown frontier shaped the American character: "We're going to make something of ourselves." Family, the American family, is at the center of both pieces.

Talk about the character of Rose as we will see her on our stage.

Louise Pitre is our Rose. It is the bravest thing in the world to say yes to playing Rose. So often with this show, it's "Well, did you see the Bernadette?" "Did you see the Patti?" It is Rose I see when Louise steps into her character. That was the goal.

This is a story about a wildly gifted person who suppressed her own talent. "Oh, she's a stage mother monster." She's not that. She's a lot more interesting. There's far more love. She has an empowering energy. Her ambition and her crazy belief in things make people better—and then they leave her. I hope it's a more ambivalent experience about Rose in our production. Rose is someone I would love to spend time with. She's certainly never boring.

This is a show about an American woman alone, forging a life in that early part of the century. That pioneer woman is what makes it a great American play—about family and our obsession with success, with *result* and not the process of getting there. Rose doesn't understand process.

You've talked about the idea of talent being a shared undercurrent in these two stories.

Look at how fascinated we are by talent in reality shows like *American Idol*.

There's something very American about that celebration of talent. Both *Gypsy* and *Road Show* talk about talent: what talent is, how having it affects you, how *not* having it affects you. Louise is able to take limited talent and become an international celebrity—a girl who, until about the age of nineteen, is dressed as a boy, and becomes one of the first major American sex stars.

What can you tell us about the set design for *Gypsy*?

Re-imagining these shows that were originally created as proscenium art and making them extend out on to the thrust forces you to distill the production to the essence of the story. With our set designer, Kevin Depinet, we have created a proscenium arch grown wild, which extends up and over the entire thrust stage. Above are all of the things that Rose needs to tell the story—a collage of her journey through life, all floating up there. There's a lot in *Gypsy* about home and the perception that these people, these children, this mother, didn't have one. They did. It was the theater. So we've tried to create this home, where there are props and an orchestra, and there's an arch and a curtain. The props become their pieces of home. There was a home. There was an upbringing. There was an education. Maybe

not an education that's in any way conventional, but Rose understood that if you stay in your small town, you will not experience the world.

What's important for us to know about the orchestration for this production?

Arguably, with *Candide*, *Gypsy* is the greatest overture ever created. The musical scores in the 1950s and '60s all basically shared the same approach to orchestration, and it was actually Sondheim who started to explore other ways that a show could sound. With our music director for this production, Rick Fox, we discussed how to make our orchestration more authentic to the time period. Rick mentioned how the size of vaudeville and burlesque orchestras of the period were about the same size as our orchestra. *Gypsy*'s original twenty-eight-piece orchestra is simply the wrong scale for our production and this theater. With an orchestra of fourteen, where do you cut? The most obvious is a simple reduction: fewer brass, fewer woodwinds, fewer strings, filled out with keyboards to try and emulate the original orchestration. Wanting to be more specific to the period, Rick added more "color" instruments not in the original, like the tuba and banjo, and eliminated others associated with the iconic Broadway scores, like the oboe and English horn. There will be no electric keyboards, no electronics of any kind, except amplification.

Because they're *not* on the nose, I think that both productions musically will hopefully lead you into the worlds of these pieces. I strive all the time to connect the audience with how the music is generated, both visually and aurally because there's so much storytelling in orchestration and in how musicals are realized. ■

Above are all of the things that Rose needs to tell the story—a collage of her journey through life

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FEBRUARY 6-MARCH 23, 2014

GYPSY

A Musical Fable • book by Arthur Laurents
music by Jule Styne
lyrics by Stephen Sondheim
directed by Gary Griffin
in CST's Courtyard Theater



EXPLORING SONDHEIM

MARCH 13-MAY 4, 2014

ROAD SHOW

music and lyrics by Stephen Sondheim
book by John Weidman
directed by Gary Griffin
Upstairs at Chicago Shakespeare



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writers: Carl Grose and Anna Maria Murphy
in CST's Courtyard Theater



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ROAD SHOW



music and lyrics by
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book by
JOHN WEIDMAN

directed by
GARY GRIFFIN

orchestrations by **JONATHAN TUNICK**
Upstairs at
Chicago Shakespeare

**MARCH 13–
MAY 4**

Side by side, *Gypsy* and
Road Show reveal the
American pioneer spirit
through the lens of two,
real-life family journeys.
Inspired by the fascinating
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GYPSY

A Musical Fable • book by **ARTHUR LAURENTS** • music by **JULE STYNE**
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suggested by memoirs of **GYPSY ROSE LEE**
original production by **DAVID MERRICK & LELAND HAYWARD**
entire production originally directed and choreographed by **JEROME ROBBINS**

February 6–March 23, 2014

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Original Orchestrations
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Original Dance Arrangements
JOHN KANDER

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BOB MASON

New York Casting
**STEPHANIE KLAPPER
CASTING**

Production Stage Manager
DEBORAH ACKER

Choreography by
MITZI HAMILTON

Musical direction and additional orchestrations by
RICK FOX

directed by **GARY GRIFFIN**

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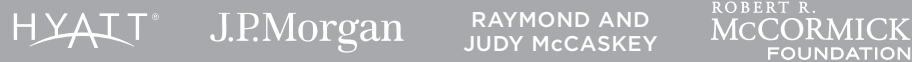


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in order of appearance

Uncle Jocko, vaudeville Master of Ceremonies
Georgie, Jocko's assistant
Balloon Girl

Ulysses
Baby June, Rose's baby daughter
Young Louise, Rose's other baby daughter
Rose, the mother
Pop, Rose's father
Weber, theater manager in Los Angeles
Herbie, candy salesman and Rose's manager
June, Rose's daughter
Louise, Rose's other daughter and later,
Gypsy Rose Lee

Tulsa, one of the Farm Boys
L.A., one of the Farm Boys
Angie, one of the Farm Boys
Yonkers, one of the Farm Boys
Kringelein, hotel manager in Akron
Waitress
Caroline, the cow
Mr. Goldstone, representative of the Orpheum Circuit
Miss Cratchitt, secretary at Grantzinger's Palace
Agnes, a Toreadorable
Ethel Mae, a Toreadorable
Dolores, a Toreadorable
Marjorie Mae, a Toreadorable
Cigar, theater manager in Wichita
Pастey, stage manager in Wichita
Tessie Tura, ballet stripper
Mazeppa, trumpet stripper
Electra, lightbulb stripper
Minsky's Announcer
Renée, Louise's maid
Phil, Louise's press agent
Bourgeron-Cochon, a photographer
Showgirls

Newsboys

Stage hands

Understudies never substitute for listed players unless an announcement is made at the time of the performance: Rengin Altay* for Rose; Liam Dahlborn for Newsboys; Joe Dempsey* for Herbie, Uncle Jocko, Cigar, Phil; Betsy Farrar for June; Darin French for L.A., Yonkers, Angie; Brandon Haagenston* for Tulsa; Erin Long for Agnes, Waitress, Caroline, Ethel Mae, Marjorie Mae, Stage hand; Dana Parker for Louise; Kayla Rea for Baby June, Young Louise; Willow Schneider for Tessie Tura; Julie Schroll for Miss Cratchitt, Electra, Mazeppa; Ron Turner for Pop, Mr. Goldstone, Minsky's Announcer, Bourgeron-Cochon; Emma van Ommeren for Dolores, Showgirls, Toreadorables; Shawn Wilson for Uncle Jocko, Cigar, Phil, Weber, Kringelein, Pастey, Georgie, Stage hands.

*denotes member of Actors' Equity Association, the Union of Professional Actors and Stage Managers.

*Chicago Shakespeare Theater gratefully acknowledges Carin Silkaitis and Sean Kelley along with the faculty and students of North Central College and Roosevelt University for their participation in this production's intern program.

Cast

MARC GRAPEY*
CULLEN J. ROGERS
MOIRA HUGHES,
KATHERINE MALLEN KUPFERER
BENEDICT SANTOS SCHWEGEL
EMILY LEAHY
CAROLINE HEFFERNAN
LOUISE PITRE*
JOHN REEGER*
MATT DeCARO*
KEITH KUPFERER*
ERIN BURNISTON*
JESSICA RUSH*

RHETT GUTER*
BRANDON HAAGENSON*
ADAM FANE
JOSEPH SAMMOUR
MATT DeCARO*
BETSY FARRAR
BETSY FARRAR, DANA PARKER
JOHN REEGER*
RENGIN ALTAY*
LANDREE FLEMING
BETSY FARRAR
DANA PARKER
KELLY ANNE KRAUTER†
MARC GRAPEY*
MATT DeCARO*
BARBARA E. ROBERTSON*
MOLLY CALLINAN*
RENGIN ALTAY*
JOHN REEGER*
DANA PARKER
MARC GRAPEY*
JOHN REEGER*
DANA PARKER, ALEX GRACE PAUL,
LAUREN ROESNER, MADDIE DePORTER†
NATE BECKER, KILLIAN HUGHES,
BENEDICT SANTOS SCHWEGEL
MADDIE DePORTER†, KELLY ANNE KRAUTER†,
JARED REIN†, CULLEN J. ROGERS†

Musical Numbers

ACT ONE

OVERTURE
LET ME ENTERTAIN YOU
SOME PEOPLE
SMALL WORLD
BABY JUNE AND HER NEWSBOYS
MR. GOLDSTONE
LITTLE LAMB
YOU'LL NEVER GET AWAY FROM ME
FARM SEQUENCE
BROADWAY
IF MOMMA WAS MARRIED
ALL I NEED IS THE GIRL
EVERYTHING'S COMING UP ROSES

Orchestra
Baby June, Young Louise
Rose
Rose, Herbie
Newsboys, Baby June
Rose, Herbie, Kids
Louise
Rose, Herbie
June, Farm Boys, Cow
June, Boys
June, Louise
Tulsa
Rose

ACT TWO

ENTR'ACTE
TOREADORABLES
TOGETHER WHEREVER WE GO
YOU GOTTA GET A GIMMICK
SMALL WORLD: REPRISE
GYPSY STRIP ROUTINE: LET ME ENTERTAIN YOU
ROSE'S TURN

Orchestra
Girls
Rose, Herbie, Louise
Mazeppa, Electra, Tessie Tura
Rose, Orchestra
Louise, Showgirls
Rose, Orchestra

Orchestra

Piano/Conductor
Flute/Piccolo/Clarinet/Alto Sax/Contractor
Flute/Clarinet/Alto Sax/Tenor Sax
Clarinet/Bass Clarinet/Tenor Sax/Baritone Sax
Horn
Trumpet 1
Trumpet 2
Trumpet 3
Trombone 1
Trombone 2/Tuba
Guitar/Banjo
Bass
Drums/Percussion
Violin

VALERIE MAZE
SEAN McNEELY
JOHN KORNEGAY
LINDA VAN DYKE
SHARON JONES
TIM BURKE
BJ CORD
MARTY TILTON
DAN JOHNSON
JOHN BLANE
STEVE ROBERTS
TOM MENDEL
JIM WIDLowski
ANDREW McCANN

All Musicians are members of the Chicago Federation of Musicians, Local 10-208.

Profiles



RENGIN ALTAY

(*Miss Cratchitt/Electra*) returns to Chicago Shakespeare Theater, where she played Lady MacDuff in *Macbeth* and Nerissa in *The Merchant of Venice*. Other Chicago credits include: *Float* (About Face Theatre); *Cat Feet* (Northlight Theatre); *Necessary Targets*, *Zorba* (Apple Tree Theatre); *The Vagina Monologues* (Apollo Theater); *Mom's the Word* (Royal George Theatre, Metropolis Performing Arts Centre); *Long Day's Journey Into Night* (Irish Repertory, Galway Arts Festival); *A Little Night Music*, *The Iceman Cometh*, *A Christmas Carol* (Goodman Theatre); work with Victory Gardens Theater, Wisdom Bridge Theatre and Court Theatre, and numerous productions with Bernard Sahlins. Regional credits include: *Northeast Local* (Trinity Repertory Company); *As You Like It* (Huntington Theatre); *All My Sons*, *You Can't Take It with You* (Peninsula Players); and *Arms and the Man* (Madison Repertory Theatre). Film credits include: *Light It Up*, *A Piece of Eden*, *Crush* and *Stranger than Fiction*. Television and voiceover credits include: *ER*, *Early Edition*, *Cupid*, *The Human Factor* and Yeesha in the *Myst* computer-game series.



NATE BECKER

(*Newsboy*) makes his Chicago Shakespeare Theater debut. Other Chicago credits include *The Christmas Miracle of Jonathan Toomey* and *The Best Christmas Pageant Ever!* (Provision Theater). Nate was a featured extra in the soon-to-be-released film *Divergent* and has appeared in a number of television commercials. Radio commercials include McDonald's Happy Meal and Lurie Children's Hospital. Nate is a fifth-grade honor student at LaSalle II Magnet School in Chicago and the 2013 school oratory champion.



ERIN BURNISTON

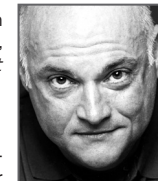
(*June*) makes her Chicago Shakespeare Theater debut. National tour credits include: ensemble/understudy for Wendla/dance captain in *Spring Awakening*. Regional credits include: Young Laura in the world premiere of *Somewhere in Time* (Portland Center Stage); Wendla in *Spring Awakening* (Media Theatre); Minnie Fay in *Hello, Dolly!*; Josie in *George M!*; Alice in *Seven Brides*

for *Seven Brothers* (Gretna Theatre); Star to Be in *Annie* (Stephen Foster Productions); and Jo Harper in *Big River* (Galveston Island Musicals). Ms. Burniston received her BFA in music theatre from Elon University.



MOLLY CALLINAN

(*Mazeppa*) makes her Chicago Shakespeare Theater debut. Other credits include: lead singer for Chicago band ROCK CANDY, *Hair* (Paramount Theatre); *Rocky Horror Picture Show* (Chicago Center for the Performing Arts, Mercury Theater, The Lab Theatre); *Dirty Dancing* (national tour); *Gypsy* (Ravinia Festival); *A Funny Thing Happened on the Way to the Forum* (Marriott Theatre); and *Rock of Ages* staged reading (New World Stages). Ms. Callinan has spent the last two years touring the country as a singer for Gary Sinise and the Lt. Dan Band. www.mollycallinan.com



MATT DeCARO

(*Weber/Kringelein/Pastey*) returns to Chicago Shakespeare Theater, where his credits include: Bardolph in *The Merry Wives of Windsor*, Edward IV and Ratcliff in *Richard III* and Duke Frederick in *As You Like It*. Other Chicago credits include: *The Lieutenant of Inishmore*, *Dinah Was*, *Talley's Folly* (Northlight Theatre); *Perfect Mendacity*, *Glengarry Glen Ross*, *Men of Tor-tuga*, *Slaughterhouse V* (Steppenwolf Theatre Company); *Romance*, *Heartbreak House*, *The Play about the Baby* (Goodman Theatre); *A Midsummer Night's Dream*, *The Mystery Cycle*, *The House of Blue Leaves* (Court Theatre); *Driving Miss Daisy*, *Laughter on the 23rd Floor* (Briar Street Theatre); and the world premieres of *Spinning Into Butter* and *Boy Gets Girl* (Goodman Theatre, Lincoln Center Theater, Manhattan Theatre Club). Regional credits include: *American Buffalo*, *A Streetcar Named Desire*, *Machinal* (American Conservatory Theater); most recently he appeared as Andrew Carnes in *Oklahoma!* (Lyric Opera of Chicago) and *White Snake* (McCarter Theatre). Film and television credits include: *Prison Break*, *Mr. 3000*, *Eagle Eye*, *U.S. Marshalls*, *Curb Your Enthusiasm*, *House*, *The Office*, among many others.

**ADAM FANE**

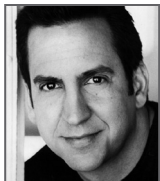
(*Angie*) returns to Chicago Shakespeare Theater, where he appeared as Pinocchio in *Shrek The Musical*. Other Chicago credits include: *Rock of Ages* (national tour); *Alice in Wonderland* (Marriott Theatre); *Signs of Life*—reading (Victory Gardens Theatre); *Aspects of Love*, *The Light in the Piazza* (Theo Ubiq Cabaret Theatre); *Spring Awakening* (Griffin Theatre Company); *Hello Again* (Bohemian Ensemble Theatre); and *Avenue Q* (Jeff Award nomination, Night-Blue Performing Arts). Regional credits include work with Mason Street Warehouse, Timberlake Playhouse and the Heartland Festival. Recently Mr. Fane received his BFA in musical theatre from Roosevelt University.

**BETSY FARRAR**

(*Waitress/Caroline/Ethel Mae*) makes her Chicago Shakespeare Theater debut. Other Chicago credits include *Hello, Dolly!* (Drury Lane Theatre Oakbrook) and as an understudy for Dyanne in *Million Dollar Quartet*. Regional credits include work with Legacy Theatre and COCA. Ms. Farrar received a BFA in musical theatre from Ball State University.

**LANDREE FLEMING**

(*Agnes*) makes her Chicago Shakespeare Theater debut. Other Chicago credits include: *The 25th Annual Putnam County Spelling Bee* (Griffin Theatre); *Godspell*, *The 25th Annual Putnam County Spelling Bee* (Theatre at the Center); understudy for *She Kills Monsters* (Buzz22, Garage Rep); *Reefer Madness* (Jeff Award nomination—Best Actress in a Musical, Circle Theatre); *The Giver* (Adventure Stage Chicago); and productions with The Ruckus and ARC Theatre. Regional credits include *Krisit* (Clifton Performance Theatre) and *A Christmas Carol* (Cincinnati Playhouse in the Park). Comedy credits include *Off Off Broadway* (Stage 773).

**MARC GRAPEY**

(*Uncle Jocko/Cigar/Phil*) returns to Chicago Shakespeare Theater, where his credits include *The Taming of the Shrew* and *Richard III*. Other Chicago credits include: *Griller*, *Vigils*, *Race*, *The Iceman Cometh* and the upcoming *Ask Aunt Susan* (Goodman Theatre); *Mizlanksy/Zilinsky*, *Deadman's Cellphone*, *Oblivion*, *The Birthday Party* (Steppenwolf Theatre Company); *Picnic* (Writers Theatre); *The Metal Children* (Next Theatre Company); *Funny Girl* (Drury Lane Theatre Oakbrook); *Class Dismissed*, *I Sailed with Magellan*, *At Home at the Zoo* (Jeff Award nomination); *Equivocation* (Victory Gardens Theatre); *Hitting for the Cycle* (Jeff Award nomination), *Early and Often* and *The Homecoming* (Famous Door Theatre). Broadway debut opposite Nathan Lane and Matthew Broderick in *The Odd Couple*. Regional credits include the Humana Festival of New American Plays at Actors Theatre of Louisville. Television credits include: *Low Winter Sun*, *The West Wing*, *Law & Order: SVU*, *Arrested Development* and *Sex and the City*. Films credits include: *The Daytrippers*, *Adventureland*, *Superbad*, *Ali*, *While You Were Sleeping* and *At Any Price*.

**RHETT GUTER**

(*Tulsa*) returns to Chicago Shakespeare Theater, where he appeared in *Follies*. Recent credits include Action in *West Side Story* (international tour). Other Chicago credits include *A Chorus Line* and *The Music Man* (Paramount Theatre). Regional credits include: *The Boy in Peter and the Starcatcher*, *The Music Man*, *A Midsummer Night's Dream*, *The Diary of Anne Frank*, *Cyrano de Bergerac*, *Dr. Faustus* (Utah Shakespeare Festival); *West Side Story*, *Macbeth*, *Curtains* and *Les Misérables* (Pacific Conservatory of the Performing Arts). Mr. Guter received his BFA in theatre and his BS in dance from Southern Utah University. www.rhettguter.com

**BRANDON HAAGENSON**

(*L.A.*) makes his Chicago Shakespeare Theater debut. Touring credits include understudy for Lumière in *Disney's Beauty and the Beast* and *A Christmas Carol*. New York credits include: *Back to the Garden* (FringeNYC) and *Altar of Grief* (Manhattan Repertory Theatre). Regional credits include: *A Chorus Line* (Stages St. Louis); *Hairspray*, *42nd Street*, *Swing!*, *La Cage aux Folles* (The Little Theatre on the Square); *Show Boat*, *Beauty and the Beast* (Gateway Playhouse); *The Fantasticks* (La Comedia Dinner Theatre); *Hello, Dolly!* (Prather Entertainment Group); and Disney Cruise Line. Mr. Haagenson holds a BFA in musical theatre from Millikin University.

**CAROLINE HEFFERNAN**

(*Young Louise*) returns to Chicago Shakespeare Theater, where she appeared as Young Fiona and Ugly Duckling in *Shrek The Musical*. Other Chicago credits include: Jane Banks in *Mary Poppins* (Marriott Theatre); Annie in *Annie* (Paramount Theatre); Young Kim in *Showboat* (Chicago Lyric Opera); Skilling's daughter in *Enron* (TimeLine Theatre Company); Scout in *To Kill a Mockingbird* (Steppenwolf Theatre Company); two seasons as Emily Cratchit in *A Christmas Carol* (Goodman Theatre); Leah in *Wonders Never Cease* (Provision Theater); and Jenny in *Rhymes with Evil* (Infusion Theatre Company). Commercial credits include: Flintstones Vitamins, Guaranty Bank and Kellogg's Eggo Waffles. Caroline received an outstanding actress award in Collaboration Sketchbook, Chicago's annual festival of plays, and has participated in multiple staged readings with Chicago Dramatists. She is also an award-winning USAG gymnast since the age of five.

**KILLIAN HUGHES**

(*Newsboy*) makes his Chicago Shakespeare Theater debut. Other Chicago credits include: Tiny Tim in *A Christmas Carol* (Drury Lane Theatre Oakbrook); Tiny Tim in *A Christmas Carol: The Musical* (Theatre at the Center); *Whistle Down the Wind* (Jedlicka Performing Arts Center); Colin in *The Secret Garden* (Edge of the Wood Theatre);

Young Guido in *Nine* (BAM Theatre); *Alice in Wonderland* and *The Little Mermaid* (Stage Door Fine Arts). Killian was a featured extra in the film *Divergent*. He is in fourth grade, and in his spare time enjoys piano, dancing and sports.

**MOIRA HUGHES**

(*Balloon Girl*) makes her Chicago Shakespeare Theater debut. Other Chicago credits include *Whistle Down the Wind* (Jedlicka Performing Arts Center) and Gladys Herdman in *The Best Christmas Pageant Ever* (Progressive Village Performance Network). She recently appeared in a commercial for narcolepsy awareness. Moira is in second grade and enjoys dancing, gymnastics and piano.

**KATHERINE MALLEN KUPFERER**

(*Balloon Girl*) makes her professional and Chicago Shakespeare Theater debut. She can be seen in the independent film *Fools* due to be released in the spring. Katherine is in kindergarten at Budlong Elementary on Chicago's North Side.

**KEITH KUPFERER**

(*Herbie*) makes his Chicago Shakespeare Theater debut. Other Chicago credits include: *God of Carnage*, *High Holidays*, *Passion Play*, *The Old Neighborhood* (Goodman Theatre); *Good People*, *Middletown*, *South of Settling*, *Of Mice and Men*, *Carter's Way*, *Men of Tortuga*, *Things Being What They Are*, *Jesus Hopped the A Train*, *Tavern Story* (Steppenwolf Theatre Company); *Execution of Justice* (About Face Theatre); *Cat Feet*, *The Old Neighborhood* (Northlight Theatre); *Desire Under the Elms* (Court Theatre, Freedom Theatre); *Shear Madness*; *Canus Lunis*, *The Physicists* (A Red Orchid Theatre); *Trust*, *Hillbilly Antigone* (Lookingglass Theatre Company); *American Wee-Pie*, *26 Miles*, *Expecting Isabel*, *Indulgences in the Louisville Harem*, *Be Aggressive* (Rivendell Ensemble, founding member). Film credits include: *The Dilemma*, *The Dark Knight*, *Public Enemies*, *The Express*, *Meet the Browns*, *Stranger Than Fiction*, *Road to Perdition*, *Bad City*, *Fred Claus*, *Let's Go to Prison*, *The Last Rights of Joe*

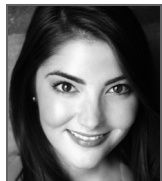
May and The Merry Gentleman. Television credits include: *Chicago Fire* (NBC); *Detroit 187* (ABC); *The Beast* (A&E); and *Prison Break* (FOX).



EMILY LEAHY

(*Baby June*) returns to Chicago Shakespeare Theater, where she appeared as Young Fiona and Ugly Duckling in *Shrek The Musical*. Emily made her professional stage debut

as Macy in *Dollhouse* (Goodman Theatre) when she was four years old. Other credits include: multiple roles in the Jeff Award-winning play *The Big Meal* (American Theater Company); Zuzu in *It's a Wonderful Life-A Live Radio Play* (Fox Valley Repertory); Tootie in *Meet Me in St. Louis* (Drury Lane Theatre Water Tower); Marta in *The Sound of Music*, Jojo in *Seussical The Musical* (Drury Lane Theatre Oakbrook); Pepper in *Annie and The Music Man* (Paramount Theatre). Commercial credits include Billy the Exterminator, Luna Carpet and Bob Evans. Emily also enjoys dancing and tumbling in her spare time.



DANA PARKER

(*Caroline/Dolores/Renée*) makes her Chicago Shakespeare Theater debut. Other Chicago credits include: *The Fantasticks*, *Company* (Williams Street Repertory) and *Par for the Corpse* (Oil Lamp Theatre). Other theatrical credits include *Kabuki Lady Macbeth*, *Cabaret*, *Gone Missing* and *A Midsummer Night's Dream* (Krannert Center for the Performing Arts). Ms. Parker is a 2012 graduate from the University of Illinois at Urbana-Champaign, where she received her BFA in acting.

the Royal Shakespeare Company, Stratford-upon-Avon); *King John*, *The Molière Comedies* and Leontes in *The Winter's Tale*. Recent Chicago credits include: *The Iceman Cometh* (Goodman Theatre); *Heartbreak House* (Writers Theatre); *Oliver!*, *Singin' in the Rain*, *The Sound of Music* (Drury Lane Theatre Oakbrook); *Mary Poppins*, *The Music Man* (Marriott Theatre); *My Fair Lady* (Paramount Theatre); and *The Illusion* (Court Theatre). Regional credits include Julian March in *42nd Street* and Thérnardier in *Les Misérables* (Fulton Opera House). With his late collaborator and friend Julie Shannon, he co-authored the musical *The Christmas Schooner*, which will again be produced at the Mercury Theatre this season. He has received a Jeff Award, After Dark Award and an Illinois Artists Fellowship.



ALEX GRACE PAUL

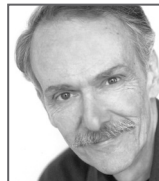
(*Showgirl*) makes her Chicago Shakespeare Theater debut. Regional credits include: Lorraine in the world premiere of *Bubble Boy the Musical* (American Theater Group) and *Twisted: The Untold Story of a Royal Vizier* (Team Starkid Productions). Other credits include: Beggar Woman in *Sweeney Todd* and Katherine in *Love's Labor's Lost* (Pennsylvania Center Stage). Ms. Paul received her BFA in music theatre from Pennsylvania State University.



LOUISE PITRE

(*Rose*) makes her Chicago Shakespeare Theater debut. Other Chicago credits include *Mamma Mia!* (Cadillac Palace Theatre). Broadway credits include *Mamma Mia!* Regional credits include

Mame (Goodspeed Opera House). Toronto credits include: *A Year with Frog and Toad* (Young People's Theatre); *The Toxic Avenger* (Danforth Music Hall); *Annie Get Your Gun* (Massey Hall); *Mamma Mia!*, *Les Misérables* (Royal Alexandra Theatre); *Jacques Brel is Alive and Well...* (Massey Hall, Winter Garden Theatre); *Blood Brothers* (Canadian Stage); and *Piaf* (Jane Mallett Theatre). Regional Canadian credits include *Sweeney Todd* (Calgary Opera). Film credits include *Wedding and Recipe for a Perfect Christmas* (Lifetime). Television credits include: *Flashpoint* (CTV, CBS, ION); Host of *Star Portraits* (Bravo!); and judge on *Over the Rainbow - Search for Dorothy* (CBC). Ms. Pitre holds three honorary degrees and an Honors BA in music from Western University. www.louisepitre.com



JOHN REEGER

(*Pop/Goldstone/Minsky's Announcer/Bougeron-Cochon*) returns to Chicago Shakespeare Theater, where his credits include: *Richard III*, *Amadeus*, *Henry IV Parts 1 and 2* (at CST and on tour to

the Royal Shakespeare Company, Stratford-upon-Avon); *King John*, *The Molière Comedies* and Leontes in *The Winter's Tale*. Recent Chicago credits include: *The Iceman Cometh* (Goodman Theatre); *Heartbreak House* (Writers Theatre); *Oliver!*, *Singin' in the Rain*, *The Sound of Music* (Drury Lane Theatre Oakbrook); *Mary Poppins*, *The Music Man* (Marriott Theatre); *My Fair Lady* (Paramount Theatre); and *The Illusion* (Court Theatre). Regional credits include Julian March in *42nd Street* and Thérnardier in *Les Misérables* (Fulton Opera House). With his late collaborator and friend Julie Shannon, he co-authored the musical *The Christmas Schooner*, which will again be produced at the Mercury Theatre this season. He has received a Jeff Award, After Dark Award and an Illinois Artists Fellowship.



BARBARA E. ROBERTSON

(*Tessie Tura*) returns to Chicago Shakespeare Theater, where her credits include: *Julius Caesar*, *Hamlet*, *A Little Night Music*, *The Winter's Tale*, *Kabuki Lady Macbeth*, *King Lear* and *Antony and*

Cleopatra. Other Chicago credits include: *Camino Real*, *The Goat, or Who is Sylvia?*, *House and Garden* (Goodman Theatre); *The Detective's Wife* (Writers Theatre); *Love, Loss, and What I Wore*, *Working*, *Grand Hotel* (Broadway Playhouse); *Wicked* (Cadillac and Oriental Theatres); *Yeast Nation* (American Theater Company); *Pursued by Happiness* (Steppenwolf Theatre Company); *Who's Afraid of Virginia Woolf?*, *Mary Stuart*, *La Bête* (Court Theatre); *Hard Times* (Lookingglass Theatre Company); and *Emma's Child* (Victory Gardens Theater). Ms. Robertson has received more than twenty awards and nominations for her work in theater. Film and television credits include *The Company*, *A Straight Story*, *LOL*, as well as television projects for NBC, Disney, CBS and Paramount. Ms. Robertson can be seen in the webisode, *Baby Time!* She teaches at Columbia College Chicago.



LAUREN ROESNER

(*Showgirl*) makes her Chicago Shakespeare Theater debut. Regional credits include: *My Fair Lady* (Stages St. Louis); *The Sound of Music*, *Hello, Dolly!*, *9 to 5: The Musical*, *Peter Pan*, *Hairspray* and *Lend Me a Tenor* (Wagon Wheel Theatre). She recently graduated with her BFA in musical theatre from University of Cincinnati-Conservatory of Music, where favorite credits include: *The Threepenny Opera*, *Civil War*, *Into the Woods*, *A Little Night Music* and *The Human Comedy*.



JESSICA RUSH

(*Louise*) makes her Chicago Shakespeare Theater debut. Other Chicago credits include *Mamma Mia!* (Oriental Theatre). Broadway credits include: *Jersey Boys*, *Guys and Dolls* and *Gypsy*.

National tour credits include *Mamma Mia!* and *Cinderella*, opposite Eartha Kitt. Regional credits include: Christine Colgate in *Dirty Rotten Scoundrels* (Walnut Street Theatre); Ellen in *Miss Saigon* (TUTS); Jennifer in *Paint Your Wagon* (Geffen Playhouse); Cathy in *The Last Five Years* (B Street Theatre), and performances with the Indianapolis Symphony. Television credits include *White Collar* and the award-winning webseries *Then We Got Help*. www.jessicarush.com



JOSEPH SAMMOUR

(*Yonkers*) makes his Chicago Shakespeare Theater debut. Selected theatrical credits include: First Gangster in *Kiss Me, Kate*, Pasquale in *The Most Happy Fella*, Ugly Stepsister in *Cinderella* and

Billy Flynn in *Chicago*. Mr. Sammour is currently working towards a BFA in music theatre performance at Western Michigan University.



BENEDICT SANTOS SCHWEGEL

(*Ulysses/Newsboy*) makes his Chicago Shakespeare Theater debut. Other Chicago credits include Fritz in *The Nutcracker* (Ballet Chicago) and *Oliver!* (Light Opera Works). Film and industrial credits include

Happy Hour, *Whirlpool* and *Kindermusik*. Digital interactive and commercial credits include Jenni-O, Sears, Meijer and V-Tech. Benedict has trained at Lookingglass Theatre Performing Arts Camps. He is also a boy soprano soloist and sings duets with his sister Bernadette at churches throughout Chicagoland. Benedict is in fifth grade at Skinner North Classical, and when not performing, he studies ballet, piano, recorder and violin.



GARY GRIFFIN

(Director/CST Associate Artistic Director) in his tenure at Chicago Shakespeare Theater has directed *Sunday in the Park with George*, *A Midsummer Night's Dream*, *Short Shakespeare! Romeo and Juliet*. Broadway directing credits include *The Color Purple* and *The Apple Tree*. Off Broadway credits include: *The Sound of Music* (Carnegie Hall); *Lost in the Stars*, *The Apple Tree*, *A Tree Grows in Brooklyn*, *Pardon My English*, *The New Moon* (Encores!); and *Beautiful Thing* (Cherry Lane Theatre). London credits include *Pacific Overtures* (Olivier Award for Outstanding Musical Production and Olivier nomination for Best Director, Donmar Warehouse). Mr. Griffin is the recipient of nine Joseph Jefferson Awards for directing. Upcoming credits include *Road Show* (Chicago Shakespeare Theater); *Antony and Cleopatra* (Stratford Festival); and the Broadway-bound *Honeymoon in Vegas*.

RICK FOX

(Music Director/Additional Orchestrations) makes his Chicago Shakespeare Theater debut. Broadway credits include: *Jesus Christ Superstar*, *Rent*, *Blood Brothers* and *Sharon Lois & Bram at the Palace*. Off Broadway credits include music direction/orchestrations for *Once Around the City* (Second Stage Theatre). His six years as the Director of Music at Stratford Festival include: musical direction/supervision for *Tommy*, *Jesus Christ Superstar*, *Camelot*, *Evita*, *Jacques Brel*, *West Side Story*, and *Cabaret*; new orchestrations for *Brel*, *Cabaret*, *Kiss Me Kate* and *Evita*; composer for *A Midsummer Night's Dream* and *Caesar and Cleopatra* starring Christopher Plummer. Other festival credits include work with Charlottetown Festival (Evangeline orchestrations), Williamstown Theatre Festival and NAMT. Toronto credits include: the Canadian premieres of *The Lion King*, *We Will Rock You*, *The Producers*, *Rent*, *Tommy*, *Blood Brothers*, *The Phantom of the Opera* and *The Lord of the Rings* (world premiere). Television credits include musical director/arranger/conductor for Colm Wilkinson and Patti LuPone at the Hammerstein Ballroom (PBS) and numerous CBC specials (Canada). Mr. Fox is a nine-time Dora Award nominee (Toronto) and four-time winner. www.rickfoxmusic.com

MITZI HAMILTON

(Choreographer) makes her Chicago Shakespeare Theater debut. Other Chicago credits include: *A Chorus Line* (director/choreographer, Paramount Theatre); *Sweet Charity* (choreographer, Jeff Award), *A Chorus Line* (co-director/choreographer, Drury Lane Theatre Oakbrook); *Ain't Misbehavin'* and *A Chorus Line* (director/choreographer, Northwestern University). Ms. Hamilton is best known for her association with Michael Bennett's legendary *A Chorus Line*, for which she provided the inspiration for the character of Val, and performed the role in the original London company and on Broadway. Subsequently she directed and choreographed over forty productions of *A Chorus Line* in Europe, Asia and the U.S. Broadway acting credits include: *How to Succeed, Cabaret*, *Pippin*, and the original casts of *Applause*, *Seesaw*, *On the Town* (Revival) and *King of Hearts*. She has worked with such legends as Bob Fosse, Michael Bennett, Hal Prince and Ron Field. Her directing credits include over twenty different musicals. Last year Ms. Hamilton staged the Finale of *A Chorus Line* for the PBS Marvin Hamlisch Tribute at Avery Fisher Hall in Lincoln Center.

ARTHUR LAURENTS

(Book) the Tony Award-winning writer-director, is considered by many to be American theater's greatest librettist. Throughout his career, he penned such notable musicals as: *West Side Story*, *Gypsy*, *Anyone Can Whistle*, *Do I Hear a Waltz?*, *Hallelujah, Baby!* and *Nick & Nora*. In addition, Laurents was also known for being an acclaimed screenwriter, playwright and director. Screenplay credits include: *The Snake Pit*, *Rope*, *Caught*, *Anastasia*, *Bonjour Tristesse*, *The Way We Were* and *The Turning Point*. Playwriting credits include: *Home of the Brave*, *The Time of the Cuckoo*, *A Clearing in the Woods*, *Invitation to a March*, *The Enclave*, *Big Potato*, *Two Lives*, *The Radical Mystique*, *My Good Name*, *Claudia Lazo*, *Attacks on the Heart* and *Jolson Sings Again*. Directing credits include: *I Can Get It for You Wholesale*, *Invitation to a March*, *Anyone Can Whistle*, *The Enclave*, *The Madwoman of Central Park West*, *Birds of Paradise*, three revivals of *Gypsy* (starring Angela Lansbury, Tyne Daly and Patti LuPone in the title role), and *La Cage aux Folles* (1984 Tony Award for Best Direction of a Musical). In 2010, he established an award for emerging playwrights, to be funded through the Laurents-Hatcher Foundation.

JULE STYNE

(Music) is one of the formative composers of American musical theater today. Along with the scores of such Broadway classics as *Gentlemen Prefer Blondes*, *Peter Pan*, *Bells Are Ringing*, *Gypsy* and *Funny Girl*, Styne has 1,500 published songs. When he was eight years old, his family moved to Chicago, where Styne began studying at the Chicago College of Music. His first published song was commissioned from him when he was sixteen years old for a musical act by Mike Todd. His collaborators have included Stephen Sondheim, Sammy Cahn, Leo Robin, Betty Comden and Adolph Green, and Bob Merrill. As a result of these collaborations, from 1949 through 1974, nearly every new Broadway season saw the opening of a show with a Jules Styne score. Styne was elected to the Songwriters Hall of Fame in 1972, the Theatre Hall of Fame in 1981, and became a Kennedy Center Honoree in 1990. In 1992, he received the New Dramatists Lifetime Achievement Award.

STEPHEN SONDHEIM

(Lyrics) wrote the music and lyrics for *Saturday Night* (1954), *A Funny Thing Happened on the Way to the Forum* (1962), *Anyone Can Whistle* (1964), *Company* (1970), *Follies* (1971), *A Little Night Music* (1973), *The Frogs* (1974), *Pacific Overtures* (1976), *Sweeney Todd* (1979), *Merrily We Roll Along* (1981), *Sunday in the Park with George* (1984), *Into the Woods* (1987), *Assassins* (1991), *Passion* (1994) and *Road Show* (2008), as well as lyrics for *West Side Story* (1957), *Gypsy* (1959), *Do I Hear A Waltz?* (1965) and additional lyrics for *Candide* (1973). Anthologies of his work include *Side by Side by Sondheim* (1976), *Marry Me a Little* (1981), *You're Gonna Love Tomorrow* (1983), *Putting It Together* (1993/99) and *Sondheim on Sondheim* (2010). For films, he composed the scores of *Stavisky* (1974) and *Reds* (1981), as well as songs for *Dick Tracy* (1990) and the television production *Evening Primrose* (1966). His collected lyrics with attendant essays have been published in two volumes: *Finishing the Hat* (2010) and *Look, I Made A Hat* (2011). In 2010, the Broadway theater formerly known as the Henry Miller's Theatre was renamed in his honor.

KEVIN DEPINET

(Scenic Designer) returns to Chicago Shakespeare Theater, where his credits include: *Cyrano de Bergerac*, *Sunday in the Park with George*, *Timon of Athens*, *Follies*, *As You Like It*, *Short Shakespeare! The Taming of the Shrew*, *The Adventures of Pinocchio* and *The*

Emperor's New Clothes. Other Chicago credits include productions with: Steppenwolf Theatre Company, Goodman Theatre, Court Theatre, Writers Theatre, Drury Lane Oakbrook and Chicago Children's Theatre. Broadway credits include associate designer for *August: Osage County* and *The Motherf**ker with the Hat*. Regional credits include productions with: American Players Theatre, McCarter Theatre, Denver Center Theatre, Mark Taper Forum, The Repertory Theatre of St. Louis, Arden Theatre, Milwaukee Repertory Theatre, Yale Repertory Theatre, Indiana Repertory Theatre, Cincinnati Playhouse in the Park and Glimmerglass Festival. International credits include National Theatre of Great Britain. Film credits include scenery for Michael Mann's *Public Enemies*. Mr. Depinet studied at the Yale School of Drama, and now serves as an adjunct professor of design at DePaul University.

VIRGIL C. JOHNSON

(Costume Designer) returns to Chicago Shakespeare Theater, where his design credits include: *Follies* (Jeff Award), *Amadeus*, *Henry IV Parts 1 and 2* (Jeff Award, 1999; 2006), *Love's Labor's Lost* and *Measure for Measure*. Other Chicago design credits include: *A Little Night Music* (Jeff Award), *The Government Inspector* (Jeff Award, Goodman Theatre); *The Crucible*, *The Libertine* (Steppenwolf Theatre Company); *The Last Night of Ballyhoo* (Mercury Theatre); and *Dangerous Beauty* (Northwestern University with AMTP). Regional credits include productions with: Asolo Repertory Theatre, Indiana Repertory Theatre, Dallas Opera, Guthrie Theater, Missouri Repertory Theatre and Skylight Opera. Credits with Lyric Opera of Chicago include *Macbeth* (2010) and *The Voyage of Edgar Allan Poe*. Mr. Johnson designed costumes for the original *American Girl Revue* in Chicago, New York and Los Angeles. He received the Michael Merritt Award for Excellence in Design and Collaboration in 2001, and is professor emeritus at Northwestern University.

PHILIP S. ROSENBERG

(Lighting Designer) returns to Chicago Shakespeare Theater, where his credits include: *Julius Caesar* (Jeff Award nomination), *The School for Lies*, *Sunday in the Park with George* (Jeff Award nomination), *Beauty and the Beast*, *A Midsummer Night's Dream*, *Elizabeth Rex*, *The Taming of the Shrew*, *Macbeth*, *Edward II*, *Amadeus* (Jeff Award nomination) and *Cymbeline* (Jeff Award nomination). Broadway credits include *A Gentleman's Guide to Love and Murder*. Mr. Rosenberg has previously served as associate lighting designer on over thirty-five Broadway

plays and musicals. Off Broadway credits include *The Explorer's Club* and *Cactus Flower*. Regional credits include productions with: Kennedy Center, La Jolla Playhouse, Ford's Theatre, Guthrie Theater, The Old Globe, TheatreWorks, Huntington Theatre, Manhattan School of Music, Portland Stage Company, TACT, Barrington Stage Company, Williamstown Theatre Festival, Dorset Theatre Festival, Bay Street Theatre, Shakespeare Theatre Company, Hartford Stage, George Street Playhouse and Westport Country Playhouse.

RAY NARDELLI

(*Sound Designer*) returns to Chicago Shakespeare Theater, where his credits include: *Sunday in the Park with George*, *Follies*, *As You Like It*, *King Lear*, *The Wizard of Oz* and *Romeo y Julieta*. Other Chicago credits include productions with: Goodman Theatre, Steppenwolf Theatre Company, Court Theatre, Northlight Theatre, Drury Lane Theatre, Lookingglass Theatre Company, Victory Gardens Theater, American Theater Company, The Gift Theatre Company and Congo Square Theatre Company. Off Broadway credits include *Lookingglass Alice* at The New Victory Theater. Pre-Broadway credits include: *The Addams Family*, *All Shook Up* and *The Light in the Piazza*. Regional credits include productions with: McCarter Theatre, Long Wharf Theatre, Milwaukee Repertory Theater, Hartford Stage, Alliance Theatre, Buffalo Arena Stage, Alley Theatre, Notre Dame Shakespeare Festival, Shakespeare on the Green and Skylight Opera Theatre. Mr. Nardelli has received four Jeff Awards and seven additional nominations.

DAN MEAD

(*Sound Designer*) returns to Chicago Shakespeare Theater, where he was the co-sound designer for *Sunday in the Park with George* and associate sound designer for *Follies*. Other Chicago credits include: associate sound designer for *The Jungle Book* (Goodman Theatre, Huntington Theatre); the first regional production of *Curtains* (Drury Lane Theatre); co-sound designer for *Spamalot* (Drury Lane Theatre); *Buddy: The Buddy Holly Story*, *Meet Me in St. Louis* (Broadway Playhouse); and audio production team for the original Chicago productions of *Jersey Boys* (Bank of America Theatre) and *Billy Elliott* (Oriental Theatre). Pre-Broadway credits include: audio production teams for the original productions of *Spamalot* and *The Addams Family*. Mr. Mead has been a member of the adjunct faculty at Columbia College in the Audio Arts and Acoustics Department for twenty-three years.

MELISSA VEAL

(*Wig and Make-up Designer*) has designed wigs and make-up for over seventy-five productions at CST, including: *The Merry Wives of Windsor*, *Cyrano de Bergerac*, *Henry VIII*, *Julius Caesar*, *The School for Lies* (Jeff Award), *Sunday in the Park with George*, *Othello: The Remix*, *Timon of Athens*, *Elizabeth Rex* (Jeff Award nomination), *Follies*, *The Madness of George III* (Jeff Award), *As You Like It*, *Twelfth Night*, *Macbeth*, *Amadeus*, *Funk It Up About Nothin'*, *Othello*, *Passion*, *Troilus and Cressida*, *Henry IV Parts 1 and 2* (at CST and Royal Shakespeare Company), *Rose Rage: Henry VI Parts 1, 2 and 3* (at CST and The Duke on 42nd Street), and all eight *CPS Shakespeare!* productions. She worked for ten seasons with the Stratford Festival, where she received four Tyrone Guthrie Awards, including the Jack Hutt Humanitarian Award. Other Canadian credits include work with: Shaw Festival, Mirvish Productions and The Grand Theatre in London, Ontario. Ms. Veal received the 2007 Hurckes Award for Artisans and Technicians.

VALERIE MAZE

(*Associate Musical Director/Conductor*) returns to Chicago Shakespeare Theater, where her credits include: *Follies*, *The Adventures of Pinocchio*, *Peter Pan*, *The Princess and the Pea* and *The Little Mermaid*. Other Chicago credits include productions with: Lyric Opera of Chicago, Writers Theatre, Drury Lane Theatre, Noble Fool Theatricals, Apple Tree Theatre, Theatre at the Center, Light Opera Works, Provision Theater, Chicago Muse, Bowen Park Theatre and Opera Company, Elgin Opera and DuPage Opera Theatre. Regional credits include productions with: Peninsula Players, Wagon Wheel Theatre, Portland Opera, Indianapolis Opera, Harrisburg Opera Association, Utah Festival Opera & Musical Theatre and California Opera. Upcoming projects include *The Sound of Music* (assistant conductor, Lyric Opera of Chicago) and *Brigadoon* (conductor, Goodman Theatre). Ms. Maze is the recipient of an After Dark Award and a Jeff Award nomination. She has performed with the WFMT Dame Myra Hess Series. She is a graduate of the Cincinnati Conservatory of Music.

DEBORAH ACKER

(*Production Stage Manager*) has stage managed the past twenty-four seasons at Chicago Shakespeare Theater. Other stage management credits include: *Puttin' on the Ritz* (National Jewish Theater); *Six Degrees of Separation*, *Driving Miss Daisy*, *I'm Not Rappaport* (Briar Street Theatre); *The Nerd* (Royal George Theatre); and

A...My Name Is Alice (Ivanhoe Theatre). She has production managed extensively throughout Chicago, and has also provided lighting designs for: the Apollo Theatre, Candlelight Dinner Playhouse, Chicago Shakespeare Theater's Team Shakespeare, the Museum of Science and Industry, *Some Like It Hot* (tour), and *Pump Boys and Dinettes* in Branson, Missouri.

AMBER JOHNSON

(*Assistant Stage Manager*) returns to Chicago Shakespeare Theater, where her credits include *Shrek The Musical*. Other Chicago credits include: *Still Alice* (Lookingglass Theatre Company); *The Book of Mormon*, *Jersey Boys* (stage managers substitute, Broadway in Chicago); *Skylight*, *Jitney*, *Angels in America Parts 1 & 2*, *Spunk*, *The Comedy of Errors*, *Three Tall Women* (Court Theatre); *Welcome Home Jenny Sutter* (Next Theatre Company); *A Girl with Sun in Her Eyes* (Pine Box Theatre); *The Colored Museum* (Congo Square Theatre Company); *The MLK Project* (Writers Theatre); *It's a Wonderful Life: Live at the Biograph!* (American Blues Theater); *Three Sisters* (Strawdog Theatre Company) and *Orange Flower Water* (Steppenwolf Theatre Company). Regional credits include productions with Williamstown Theatre Festival and Antelope Valley Ballet. Ms. Johnson graduated from the University of Oklahoma with a BFA in theatre with stage management emphasis.

STEPHANIE KLAPPER CASTING

(*New York Casting*) work has been seen on Broadway, off Broadway, regionally, internationally, on television, internet and film. Broadway credits include: *Bronx Bombers*, *A Christmas Story: The Musical*, *Dividing the Estate* and *It Ain't Nothin But the Blues*. Off Broadway credits include: *All That Fall* (US casting), *The Tribute Artist*, *The Model Apartment*, *Harbor*, *The Seagull*, *The Tempest*, *Emotional Creature*, *Fuerza Bruta* and *an oak tree*. She is the resident casting director for The Pearl Theatre Company, Primary Stages, New York Classical Theatre and Fuerza Bruta. New York casting for regional theaters include: Actors Theatre of Louisville, Baltimore Center Stage, Berkeley Repertory Theatre, Bristol Riverside, Capital Repertory Theatre, Cincinnati Playhouse, Kansas City Repertory, Milwaukee Repertory Theater, Oregon Shakespeare Festival and The New Theatre. Independent films include: *Alice Jacobs is Dead*, *Roberta*, *Feast of the Goat* and *One Billion Rising*, the video. Television credits include *Lazytown*. Stephanie Klapper is a member of The Casting Society of America and League of Professional Theatre Women.

BOB MASON

(*Artistic Associate/Casting Director*) is in his fourteenth season as CST's casting director, where his credits include over eighty productions and thirty plays in Shakespeare's canon. In addition to twenty productions with Barbara Gaines, other productions of note include: eight Sondheim musicals directed by Gary Griffin; *Rose Rage: Henry VI, Parts 1, 2 and 3*, directed by Edward Hall; and *The Moliere Comedies*, directed by Brian Bedford. Additional Chicago credits include the precursor to *Road Show*, entitled *Bounce* (Goodman Theatre and the Kennedy Center for the Performing Arts) as well as productions for Asolo Repertory Theatre, Northlight Theatre and Northwestern University's American Music Theatre Project. Prior to casting, Mr. Mason enjoyed a fifteen-year 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.

RICK BOYNTON

(*Creative Producer*) focuses on current and future artistic planning and production, as well as the development of all new plays, musicals and adaptations for CST. Recent projects include: *A Q Brothers' Christmas Carol*, *Cadre* (co-director) (CST, Johannesburg, Grahamstown, Edinburgh, Vancouver), *Othello: The Remix* (CST, London, Germany, Edinburgh, South Korea, Sydney), *Funk It Up About Nothin'* (CST, Edinburgh, Australian tour, London), *A Flea in Her Ear* (CST, Williamstown Theatre Festival), *The Three Musketeers* (CST, Boston, London), *The Emperor's New Clothes*, *The Adventures of Pinocchio*, *Murder for Two* (CST, New York) and *The Feast: an intimate Tempest* (in collaboration with Redmoon). Former artistic director of the Marriott Theatre and multiple Jeff Award-winning actor, he has starred in productions nationally, including CST's production of *A Flea in Her Ear* as Camille (Jeff Award, After Dark Award). As casting director/associate at Jane Alderman Casting, projects included: the television series *Early Edition*, *Missing Persons*, *Untouchables* and *ER*; the films *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.



BARBARA GAINES

(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 has received an Honorary Doctorate of Letters from University of Birmingham (UK). She serves on the Shakespearean Council of Shakespeare's Globe Theatre in London and is a Life Trustee of Northwestern University. She directed Giuseppe Verdi's *Macbeth* at the Lyric Opera.



CRISS HENDERSON

(Executive Director) has produced CST's past twenty-four 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 Theatres, and on the board of 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.



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Stuart Sherman, Professor of English at Fordham University, is a specialist in eighteenth-century literature and the author of *Telling Time: Clocks, Diaries and English Diurnal Form, 1660-1785*.

We hear Momma Rose before we see her.

From somewhere in the auditorium she shouts words of reproach and encouragement—"Sing out, Louise!"—and then makes her bustling way onto the stage, where her little daughters are rehearsing for a kiddie show, whose star, she's sure, isn't giving them a proper shot.

Two things become quickly clear. First, that Rose doesn't really belong on that stage: "All mothers—out," Uncle Jocko shouts in the play's first line. And second, that she can't be stopped from taking possession of it: within minutes, she has extracted from Uncle Jocko every concession she strutted up there to seek.

Gypsy is drawn from real life. Its genius consists partly in a magician-like act of misdirection deftly executed by its creators: Arthur Laurents (libretto), Jule Styne (score), and Stephen Sondheim (lyrics only, but for the last time; henceforth he would craft both words and music in every show he wrote). For *Gypsy*'s first audiences, the show's title would have seemed to point insistently toward the now-famous daughter at whom we hear Rose shouting in those first moments: the savvy stripper Gypsy Rose Lee, who had recently published a memoir with the same title, on which the show was based; who had begun her stage life as mere "Louise," pallid backup to her starrier sister; and who was sitting in the audience on *Gypsy*'s opening night fifty-five years ago (May 21, 1959), poised to see her story on the stage.

"All this is about my mother," *Gypsy*'s son and escort Erik Preminger remembers thinking on that big night. In truth the show is a more complicated compound. Though it does track the arc by which the shy Louise metamorphoses into the audacious Gypsy, it is



mostly about her mother, Rose Hovick—"a larger-than-life mother," as Laurents describes her, "a mythic mesmerizing mother," played in that first production by the matchingly galvanic Ethel Merman. *Gypsy* traffics in the force and pain and strangeness by which Rose eventually made stardom happen for both her

Momma Rose was, so the title quietly suggests, this dynasty's first, most fervent gypsy.

daughters, June (who became the stage and screen actor June Havoc) as well as Gypsy. Trekking the vaudeville circuits with her wary kids in tow, Momma Rose was, so the title quietly suggests, this dynasty's first, most fervent gypsy.

From the start, a roving restlessness is her stock in trade. "Anyone that stays home is dead!" she declares to her sedentary, disapproving father. "If I die, it won't be from sittin'!" As if to clinch the point, she promptly restates it, in motile, soaring melody:

*Some people can get a thrill,
Knitting sweaters and sitting still ...*

It must be pretty much impossible to listen to this glorious number in a state other than wholehearted assent, soul-surrendering identification. We're not just "some people." We're Rose.

There's a catch though. At the very moment that we identify with Rose, we're also doing what she most deplors: we're sitting still, in theater seats whose varied costs (time, money, parking, babysitting) may well measure how intently we, like Rose, want to get as close as possible to the stage.

This then is the show's second trick: the sleight of hand by which it at once prompts and thwarts our self-identification. Ordinary backstage musicals fuse us hard and fast with some luminous young theatrical aspirant, ramp up our vicarious desire as s/he pushes past formidable obstacles, and finally release our tension in the protagonist's triumph (putatively unexpected, wholly predictable) on opening night.



THE SPIRIT OF SHAKESPEARE IS... GENEROUS

Gypsy's different. Here the most fervent aspirant is not some preternaturally gifted juvenile but Momma Rose herself, who like us is ardently channeling her desires through others more talented than she. As the show establishes in those first moments, she longs to take possession of that stage, but can never belong there the way her daughters will (“All mothers—*out*”).

Gypsy, for all its razzle-dazzle, becomes one of the subtlest reckonings ever staged of theatrical costs and benefits, of what show business does both to and for everyone involved

This layered vicariousness makes our identification with Rose both more exact (most of won't make it on to that stage either) and more exacting, as we gauge the toll her fervor takes. *Gypsy*, for all its razzle-dazzle, becomes one of the subtlest reckonings ever staged of theatrical costs and benefits, of what show business does both to and for everyone involved: this mother, these daughters, us in the audience. In song after song, Sondheim traces the ways in which showbiz solipsism

shuts out those—vulnerable young Louise most conspicuous among them—who long for the simpler and more complex connection of ordinary love and good will.

And then (last trick) the show gives Rose what she wants. In the final number she gets the stage to herself, and fills it with feelings so seismic as to trigger every response that Aristotle, millennia ago, deemed indispensable to tragedy: pity, terror, astonishment, catharsis. And a smattering of precarious self-insight.

By the time *Gypsy* premiered more than half a century ago, Momma Rose had been dead five years. During the curtain call on opening night, Erik Preminger urged his mother to take the stage and receive her proper share of the ecstatic applause. As he remembers it, “she knew better,” and remained at her seat. She had after all been bathing in her own spotlight for many decades. Tonight the stage belonged to Merman. And to Momma. ■

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pictured: Ensemble from *The Tempest* (2022), photo by Liz Lauren

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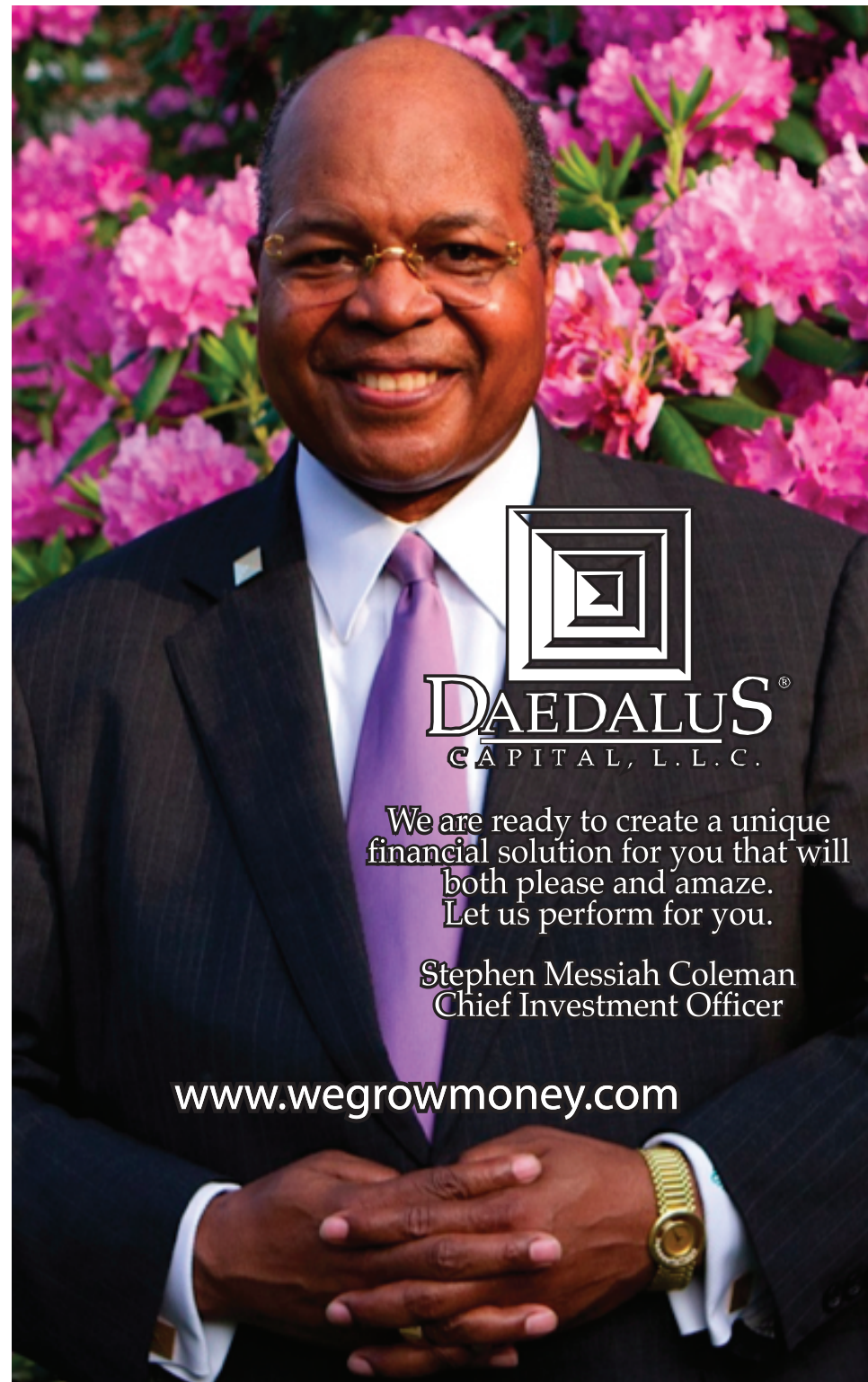
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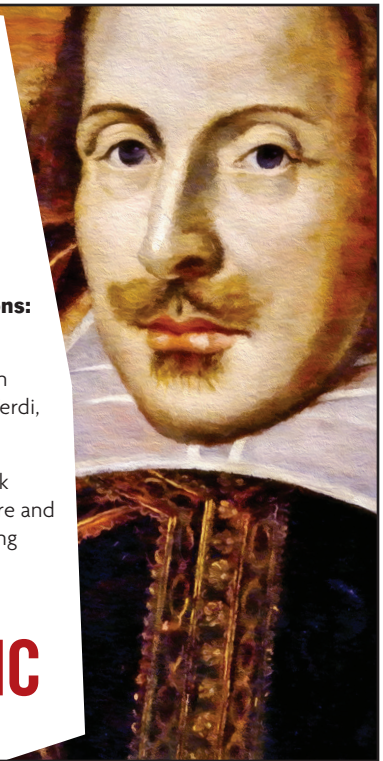
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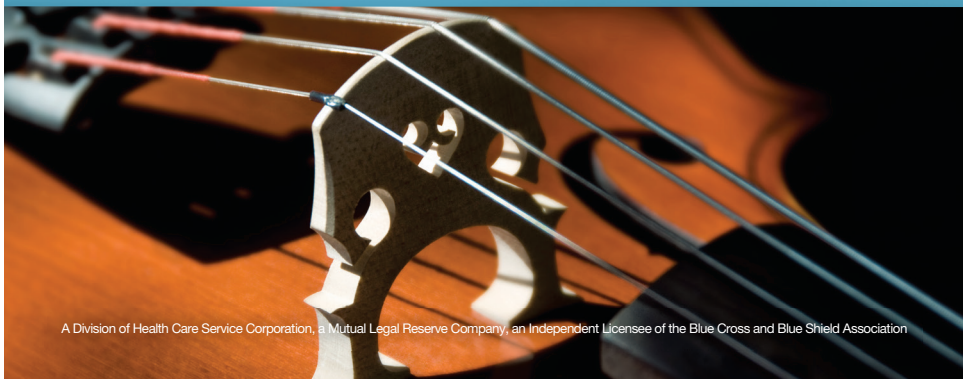


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