



# JULIUS CAESAR



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perfected by the swift  
course of time.”

—*The Two Gentlemen of Verona*, Act I, Scene iii

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# Contents



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ARTISTIC DIRECTOR: Barbara Gaines  
EXECUTIVE DIRECTOR: Criss Henderson

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Barbara E. Robertson,  
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## On the Boards 8

*A selection of notable CST  
events, plays and players*

## Point of View 10

*Director Jonathan Munby  
discusses Julius Caesar*

## Cast 21

## Playgoer's Guide 22

## Profiles 24

## Scholar's Notes 34

*UK Scholar Michael Dobson looks at  
America's unique relationship  
with Shakespeare's Roman play*



"O earth, I will  
befriend thee."  
—W.S.



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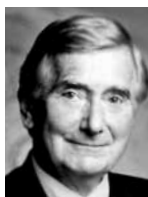
## A MESSAGE FROM



**Barbara Gaines**  
Artistic Director



**Criss Henderson**  
Executive Director



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

## DEAR FRIENDS

CST last staged Shakespeare's well-known tragedy, *Julius Caesar*, a decade ago. The title was suggested for this season by an artist we've long wanted to introduce to Chicago audiences—Jonathan Munby. As a canon-based Theater is apt to do, we were eager to revisit it again, under new direction with a vision altered by artistic choice and the passage of time. Jonathan is a celebrated British director known around the world for his ability to connect modern audiences to classical texts. His intelligent approach has yielded a poignant *Julius Caesar*. Set against the backdrop of recent political uprisings in the Middle East and America's presidential election process, today's production examines the burden of leadership and chaos that inevitably follows radical transition.

Over the coming months, CST will continue our exploration of Shakespeare's canon with two highly anticipated productions and present a series of stunning international work. The great love story *Romeo and Juliet* will be brought to life in a 75-minute abridgment for student and family audiences by director Rachel Rockwell, the *Chicago Tribune's* 2012 Chicagoan of the Year in Theater. *Henry VIII* will be staged for the first time in CST's history by Artistic Director Barbara Gaines, who aims to lay bare the political machinations of England's most notorious king. CST's World's Stage Series will continue to introduce Chicago to leading artists of the world with work from Belarus, Italy, South Africa and the UK.

As a global theater reflective of the global city of Chicago, we are thrilled to introduce you to extraordinary work inspired by Shakespeare's genius and featuring leading artists of the world. It is your patronage that makes our work possible, and for this we are truly grateful.





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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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# 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 Chicagooan of the Year in Theater, returns to stage *Short Shakespeare! Romeo and Juliet* this season. Rockwell's long-standing association with Chicago Shakespeare has brought memorable productions to audiences of all ages, including this 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, which 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**  
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 upcoming World's Stage presentations. Stories from Belarus, Italy, Scotland and South Africa will 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 will bring 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.

# The Power of Rhetoric

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

## JULIUS CAESAR

BY WILLIAM SHAKESPEARE

- DIRECTED BY JONATHAN MUNBY
- COURTYARD THEATER
- FEBRUARY 5–MARCH 24, 2013
- 312.595.5600
- [www.chicagoshakes.com](http://www.chicagoshakes.com)



Jonathan Munby,  
director of  
*Julius Caesar*

During his visit to CST in October to continue the casting process, director Jonathan Munby met with the staff to talk about his vision for *Julius Caesar*.

Jonathan, what led to your choosing to direct *Julius Caesar* here in America—and now?

**JM:** The question I ask in approaching any Shakespeare play is this: How can I allow the audience to be as close to it as I possibly can? What does it mean for them, coming to see this play, in 2013, in this theater? How can I release the play for them?

This play is about power, about the misuse of power. It's also about fear. Fear of the unknown, fear of misrule, fear of losing those things we hold priceless, such as liberty. How thrilling to bring this play into the present tense—so that we tell this story as if we are seeing it through the lens of contemporary political America. There was something about the immediacy of the American election looming that heightens this story. It's transporting Shakespeare's story into our present—and the fantasy of 'What if?' It's a terrifying fact, is it not, that history repeats itself and that we don't learn from our mistakes. These stories seem to be on an endless kind of cycle. The question I want the audience to come away with is: What is this all for? Why on earth did we go through this? What have we achieved from this?

**Can you tell us something about Brutus and other key characters in *Caesar*?**

**JM:** I think Shakespeare was working out how to write Hamlet as he wrote Brutus. Those questions, those interior questions, that crisis of self about 'Who am I?' 'What do I believe in?' feels to me like a prototype Hamlet. He's torn. That's what makes Brutus a really interesting character, and why it takes so long to persuade him to join the cause. Cassius, to me, seems personally betrayed by his leader not fulfilling some ideal. And he's terrified by Caesar's potential, but instead of waiting and affecting change if necessary through dialogue, he incites the conspiracy, managing to inspire his brother and friend, Brutus, among others.

**And Caesar? What kind of man is he?**

**JM:** I think he's a man with a great tension inside him. The public and the private face. In public, he's like an egomaniac, strong-willed, determined, bulletproof, mocking, ruthless. In private, he is a frightened old man whose health is failing him. We need to understand him as an audience and have empathy for him. He's a human being, like the rest of us.

**The citizens, too, play a major role in your production.**

**JM:** Yes, I do see this play as an investigation of the people, the citizens. Us. Shakespeare writes not just these great figures of history. He also gives us the citizens, and they become as important a character as some of the principals. A group of people in mourning are manipulated by politicians and made to turn. In a scene that I think is Shakespeare at his absolute best, a poet who shares the name of one of the conspirators is murdered. They tear this man, one of their own, from limb to limb in the street. Upturned by powerful rhetoric, they are turned into murderers.





## **What happens in this play after the assassination?**

**JM:** People do sometimes find the play's second half anticlimactic, but to me it feels incredibly thrilling. It becomes a play about how we deal with the chaos of civil war and the disintegration of society. Something born out of fear turns into something much more frightening. If you think of the Arab Spring, the question there wasn't necessarily about whether these leaders were going to be toppled. The question was what happens next? What happens now? What is the exit strategy? That's exactly what the second half of this play is about. We remove the structure and we descend into civil war, into chaos, with people fighting for their lives. There is also something very human in this second half of the play—including one of the best-written scenes in the entire canon. It's a scene between Brutus and Cassius—a scene about brothers, a scene between friends, a scene about betrayal.

## **We're asked to think about the power of rhetoric in this world—and in ours.**

**JM:** I've been working in South Africa recently, where they are fearful that there is no leader to inspire the next generation. There is no next Mandela. The language in this play is staggering. We think very negatively sometimes about politicians and their language, but there's a case to be made, as well, for a need of language, a need for our politicians to be great orators, to inspire us.

## **You might have made some of the powerbrokers women in this contemporary setting of the play. Why did you decide not to?**

**JM:** I think Shakespeare is doing something quite specific about the male/female conflict in this play. The women have to fight hard to be heard. The maleness of the body politic, the ideal image of what they want their leader to be, is at the center of this culture. That in mind, I chose to cast a woman as the Soothsayer—a character who is in touch with an otherness. We've imagined her as someone perhaps who lost somebody very close to her in the recent war. Grief has pushed her over the edge. She's done with death, and she'll become the conscience, or the heartbeat of the story. I want her, and her song, to haunt us. ■





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# WHAT'S ON STAGE



**FEBRUARY 5-  
MARCH 24, 2013**  
**JULIUS CAESAR**

by William Shakespeare  
directed by Jonathan Munby  
in CST's Courtyard Theater



**FEBRUARY 15-23, 2013**  
**CADRE**

a new play by Omphile Molusi  
in partnership  
with The Market Theatre  
of Johannesburg  
Upstairs at Chicago Shakespeare



**SATURDAYS AT 11:00 A.M.**  
**FEBRUARY 23-  
MARCH 23, 2013**  
**SHORT SHAKESPEARE!**  
**ROMEO AND JULIET**

directed and adapted by  
Rachel Rockwell  
in CST's Courtyard Theater



**MARCH 12-APRIL 28, 2013**  
**OTHELLO: THE REMIX**

created and directed by GQ and JQ  
an "ad-rap-tation" of  
William Shakespeare's *Othello*  
Upstairs at Chicago Shakespeare



# 2012/13 SEASON



**APRIL 30–JUNE 16, 2013**

## **HENRY VIII**

by William Shakespeare  
directed by Barbara Gaines  
in CST's Courtyard Theater



**MAY 11–26, 2013**

## **ROADKILL**

text by Stef Smith  
conceived and directed by  
Cora Bissett  
a site-specific theatrical  
and multi-media event



**JUNE 25–29, 2013**

Piccolo Teatro di Milano

## **INNER VOICES**

by Eduardo De Filippo  
directed by Toni Servillo  
in CST's Courtyard Theater

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— The Independent

# DISCONNECT

BY **ANUPAMA CHANDRASEKHAR**  
DIRECTED BY **ANN FILMER**

AMERICAN PREMIERE  
**JAN 25 - FEB 24, 2013**

"RIVETING. AN IMPASSIONED AND ARRESTING CLASH OF MINDS AND EMOTIONS"

—New York Observer

# THE WHALE

BY **SAMUEL D. HUNTER**  
DIRECTED BY **JOANIE SCHULTZ**

CHICAGO PREMIERE  
**APRIL 5 - MAY 5, 2013**



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shakespeare  
on navy pier theater

presents

# Julius Caesar

by WILLIAM SHAKESPEARE  
directed by JONATHAN MUNBY

February 5–March 24, 2013

Scenic Design  
**ALEXANDER DODGE**

Costume Design  
**ILONA SOMOGYI**

Lighting Design  
**PHILIP S. ROSENBERG**

Original Music and  
Sound Design  
**LINDSAY JONES**

Wig and Make-up Design  
**MELISSA VEAL**

Fight Choreography  
**MATT HAWKINS**

Verse Coach  
**LARRY YANDO**

Movement Direction  
**HARRISON McELDOWNEY**

Casting  
**BOB MASON**

Production Stage Manager  
**DEBORAH ACKER**

---

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



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## Cast

Julius Caesar  
Calphurnia, *wife to Caesar*

**SENATORS**

Marcus Brutus  
Caius Cassius  
Casca  
Decius Brutus  
Cinna  
Metellus Cimber  
Trebonius  
Ligarius  
Cicero  
Popilius Lena

} *conspirators*

DAVID DARLOW\*  
BARBARA E. ROBERTSON\*

JOHN LIGHT\*  
JASON KOLOTOUROS\*  
LARRY YANDO\*  
DEMETRIOS TROY\*  
DENNIS GRIMES  
MATT MUELLER\*  
TERRY HAMILTON  
DAVID LIVELY\*  
TORREY HANSON\*  
SAMUEL TAYLOR\*

**THE TRIUMVIRATE**

Octavius  
Marc Antony  
Lepidus

SAMUEL TAYLOR\*  
DION JOHNSTONE\*  
DAVID LIVELY\*

**CITIZENS OF ROME**

Portia, *wife to Brutus*  
Lucius, *personal aide to Brutus*  
Soothsayer  
Murellus  
Flavius } *Tribunes of the people*  
Cinna, *poet*  
Artemidorus, *journalist*  
Servant, *to Octavius*  
Servant, *to Antony*  
Servant, *to Caesar*

BRENDA BARRIE\*  
ALEX WEISMAN  
MCKINLEY CARTER\*  
BRET TUOMI\*  
SAMUEL TAYLOR\*  
TORREY HANSON\*  
BRET TUOMI\*  
AUSTIN TALLEY  
ADAM BROWN  
CHRIS RICKETT

**THE REBEL ARMY**

Lucilius  
Titinius  
Messala  
Pindarus  
Cato  
Varro  
Clitus

} *officers*  
}  
} *soldiers*

DENNIS GRIMES  
DEMETRIOS TROY\*  
MATT MUELLER\*  
CHRIS RICKETT  
ADAM BROWN  
BRET TUOMI\*  
AUSTIN TALLEY

Ensemble

BRENDA BARRIE\*, ADAM BROWN, OLIVIA CRARY†, JAVIER FERREIRA†, DENNIS GRIMES, TERRY HAMILTON, TORREY HANSON\*, ANDREW HUBBARD†, DAN LIN†, DAVID LIVELY\*, RYAN MCBRIDE†, BRENDAN MEYER†, MATT MUELLER\*, SAVANNAH RAE†, CHRIS RICKETT, BARBARA E. ROBERTSON\*, AUSTIN TALLEY, SAMUEL TAYLOR\*, DEMETRIOS TROY\*, BRET TUOMI\*, ALEX WEISMAN, P. TUCKER WORLEY†

Understudies never substitute for listed players unless an announcement is made at the time of performance: Jeanne T. Arrigo for *Soothsayer*; Adam Brown for *Popilius*, *Octavius*, *Flavius*, *Lucius*, *Ensemble*; McKinley Carter\* for *Calphurnia*, *Portia*; Brian Crawford for *Cicero*, *Cinna a Poet*, *Trebonius*, *Servant to Caesar*, *Pindarus*, *Ensemble*; Dennis Grimes for *Decius Brutus*, *Titinius*, *Ensemble*; Terry Hamilton for *Ligarius*, *Lepidus*, *Ensemble*; Torrey Hanson\* for *Casca*; David Lively\* for *Julius Caesar*; Brendan Meyer† for *Loyalist Soldiers*; Matt Mueller\* for *Marc Antony*; Shawn Pfautsch for *Servant to Antony*, *Cato*, *Cinna*, *Lucilius*, *Servant to Octavius*, *Clitus*, *Ensemble*; Chris Rickett for *Murellus*, *Artemidorus*, *Varro*, *Ensemble*; Austin Talley for *Metellus Cimber*, *Messala*, *Ensemble*; Samuel Taylor\* for *Caius Cassius*; Demetrios Troy\* for *Marcus Brutus*.

\*denotes member of Actors' Equity Association.

†John Light is appearing with the permission of Actors' Equity Association.

†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.

# Playgoer's Guide

## THE STORY

All Rome takes to the streets in celebration: the great general Julius Caesar returns triumphant from his victory over Pompey. In a republic where no man may reign, the Senate now moves to place a crown on Caesar's head. But to those who fear a ruler's absolute power, the lifeblood of their republic, they say, rests upon the death of this one man. Led by Cassius, the men conspire to assassinate Caesar before he can be proclaimed king. Requiring the support of a high-minded colleague like Brutus to lend respectability to their plot, it is left to Cassius to persuade his friend and ally to their side.

Caesar dismisses the nightmares of his wife and the prophecies of a soothsayer, and ventures out to the Senate. It is the Ides of March. Soon the great Caesar, conqueror of a vast empire, will lie silenced in his blood, surrounded by his murderers—the senators of Rome.

Brutus explains the necessity for Caesar's death to a bewildered crowd, calmed until Caesar's ally, Antony, with passionate words transforms them from frightened fragments into a murderous mob. Forced to flee Rome, Brutus and Cassius gather armies. Octavius, Caesar's nephew and heir, alongside Antony takes control of Rome, and together they plan the execution of all who threaten their power. It will be at Philippi that Brutus faces the spirit of Caesar—and Rome, its fate.

## IN PERFORMANCE

Although *Julius Caesar* was not published until 1623 in the First Folio, it is believed to have been written and first performed in 1599. The play was immediately popular and often alluded to in other works by Shakespeare's contemporaries. One of the shorter plays in the canon, it (like all of Shakespeare) is rarely performed in its entirety. Throughout the past four centuries, as audience perceptions of patriotism, monarchism and honor have evolved, so have directors' cuts and performers' interpretations. The role of Cinna the Poet, for example, first excised from the stage in 1719, was not restored to most productions until the twentieth century.

One of the single-most important productions of Shakespeare on the American stage was Orson Welles' production of *Julius Caesar* at New York's Mercury Theatre in 1937. Opening just days after the pre-WWII alliance of Italy, Germany and Japan, Welles used the widespread anti-fascist, pro-democracy sentiment that engulfed the country. The best-known film of *Julius Caesar* is the 1953 version, starring the young Marlon Brando as Marc Antony.

At Chicago Shakespeare Theater, Artistic Director Barbara Gaines staged the company's first full-length production of the play in 2003, with a cast including Kevin Gudahl, Scott Jaeck, Scott Parkinson, Guy Adkins and Linda Kimbrough. In this past year in the UK, two critically acclaimed productions have emerged, including director Gregory Doran's at the Royal Shakespeare Company, setting the tyrannical feud in modern-day West Africa. At London's Donmar Warehouse, staged by opera director Phyllida Lloyd, an all-female production was set within a prison, where inmates decide to stage a play as a response to the institution's repressive power structure.

## SHAKESPEARE AND THE ROMANS

Shakespeare deviated remarkably little from his primary source, Plutarch's *Lives of the Noble Grecians and Romanes*, translated into English twenty years earlier by Sir Thomas North in 1579. In comparing prominent figures from Greek and Roman history, Plutarch viewed history as a compendium of the deeds of great men, portraying the characters and ambiguities of these individuals.

Tudor England's understanding of Roman values and philosophy was derived largely from the writings of the great orator Marcus Tullius Cicero, providing a second source for Shakespeare's Roman history. His *Epistles*, providing a detailed, if biased, record of the last decades of the Republic were well-known in Latin, and used to teach writing in England's grammar schools. Cicero actively supported Pompey against Caesar. Later he befriended Brutus and Cassius in their fight against Antony and Octavius. He was a staunch Republican, and defended the events of the Ides of March to the end of his life, though he did not participate in the conspiracy to assassinate Caesar, and his views on that subject are sketchy at best. He hated Antony, and his extant speeches provide biting evidence of his antipathy.

The third influential source for *Julius Caesar* was Appian, born in 95 A.D. Appian worked in the Roman civil service, and later wrote a 24-book version of Roman history. In *The Civil Wars*, translated into English in 1578, Appian provided Shakespeare with a balanced description of Caesar's behavior after the death of Pompey. His work, unlike Cicero's, makes no judgments about the motives of the conspirators but, like Cicero's, contributes to Shakespeare's Antony, whom Appian portrays as bold and cunning.

## TREASON AT COURT

In 1598 Robert Devereux, the second Earl of Essex, sent a letter to an acquaintance in which he queried, "When the vilest of indignities are done unto me, doth religion enforce me to sue? Or doth God require it? Is it impiety not to do it? What, cannot princes err? Cannot subjects receive wrong? Is an earthly power or authority infinite?"

The target of Essex's fury was Queen Elizabeth I. The indefinite answer to his speculation, which any citizen of England could have given him at the time, was that his sovereign's power was irrefutable, having been bestowed by a Divine magnate. As Shakespeare wrote his Roman play in 1599, treason was viewed as an act that threatened the very fabric of the established order, human and divine. Shakespeare's 66-year-old monarch was fully capable of reading between the lines of plays presented to her court and her subjects—including one portraying an aging Roman ruler, a pompous tyrant, susceptible to flattery, and unwilling to acknowledge his own failings. Only one year earlier, her favorite at court, Essex, had written his daring letter—and in just one more year he would lead a group of armed men to the very door of her bedchamber. Like Caesar, she witnessed the unreliable nature of those in whom she placed her confidence and affections. Unlike Caesar, Elizabeth outlived their conspiracy. ■

# Profiles



## BRENDA BARRIE

(*Portia*) returns to Chicago Shakespeare Theater, where she appeared as Mary Stanley in *Elizabeth Rex*. Other Chicago credits include: *The Nutcracker* (The House Theatre of Chicago); *The How and the Why* (ETOPiA/Northwestern University); *Middletown, Sex with Strangers* (Steppenwolf Theatre Company); *Memory, Aunt Dan and Lemon, How I Learned to Drive, Waiting for Lefty, Beauty on the Vine* (Backstage Theatre Company); *The Ruby Sunrise* (The Gift Theatre); *Mrs. Caliban, Mariette in Ecstasy* (Lifeline Theatre); *Graceland* (Profiles Theatre); *A Streetcar Named Desire* (Metropolis Performing Arts Centre); and *Ala Caravaggio* (Silk Road Rising). Ms. Barrie has numerous commercial and independent film credits. Her television credits include *Chicago Code* (FOX) and the upcoming season of *Pedal America* (PBS). Ms. Barrie received her BFA in theater from the University of Indianapolis and studied theater at the University of Ulster, Northern Ireland.



## ADAM BROWN

(*Servant to Antony/Cato*) makes his Chicago Shakespeare Theater debut. Other Chicago credits include *Long Way Go Down* (Jackalope Theatre Company) and *Big Shoulders Festival* (Ameri-

can Theater Company). Regional credits include: *A Christmas Carol* (Actors Theatre of Louisville); *The Tempest* (Old Globe); and *Shakespeare in the Brave New World* (NYU Skirball Center). He will appear later this season in Barbara Gaines' production of *Henry VIII*. Mr. Brown is a graduate of the BFA program at The Theatre School at DePaul University, The School at Steppenwolf, British American Drama Academy (Oxford, UK), Walden Theatre and the Youth Performing Arts School (Louisville, Kentucky). He is an associate artistic director of Wulfden Theatre Company.



## MCKINLEY CARTER

(*Soothsayer*) returns to Chicago Shakespeare Theater, where her credits include Betty/Yvonne in *Sunday in the Park with George*, Adriana in *Short Shakespeare! The Comedy of Errors*, Iris and Spirit in *The Tempest*, Helena in *A Midsummer Night's Dream* directed by Joe Dowling, Octavia in *Antony and Cleopatra* and Lady Mortimer in *Henry IV Parts 1 and 2*. Other Chicago credits include: *Putting It Together* (Jeff Award nomination for Best Actress, Porchlight Music Theatre); [title of show] (Northlight Theatre); *The Sound of Music, Ragtime, Something's Afoot* (Drury Lane Theatre Oakbrook); *John and Jen* (Jeff Award nomination for Best Actress, Apple Tree Theatre); *Turn of the Century, The Visit, Floyd Collins* (Goodman Theatre); *Forbidden Broadway* (Royal George Theatre); *Winesburg, Ohio* (Steppenwolf Theatre Company); *Into the Woods*

(Marriott Theatre); *James Joyce's The Dead, Cymbeline and Pericles* (Court Theatre). Ms. Carter is also a cabaret performer, most recently performing her own show, *Spring Forward/Fall Back*, at the Jay Pritzker Pavilion in Millennium Park.



## DAVID DARLOW

(*Julius Caesar*) returns to Chicago Shakespeare Theater, where he appeared in *Othello, Timon of Athens* and *As You Like It*. Other Chicago credits include: *The Best Man, Power, Humble Boy, Hidden Laughter, No Man's Land, Hapgood, Road to Mecca, Man and Superman, Money, The Importance of Being Earnest, Major Barbara* (After Dark Award, Remy Bumppo Theatre Company); *Camino Real, A Life in the Theatre, As You Like It, A Midsummer Night's Dream, Passion, The Misanthrope* (Goodman Theatre); *The Real Thing, Betrayal* (Northlight Theatre); *Cyrano, Three Hotels, The Heiress* (Apple Tree Theatre); *Endgame* (Jeff Award, American Theater Company); and with Patti LuPone and Audra McDonald in *Passion* (Ravinia Festival). Film credits include: *No God, No Master, Let's Go to Prison, The Weatherman, Road to Perdition, The Fugitive, Hoodlum, High Fidelity* and *Ride with the Devil*. His television credits include: *Barnes Miller, Barnaby Jones, Early Edition, Prison Break*, and several movies of the week.



### DENNIS GRIMES

(*Cinna/Lucilius*) makes his Chicago Shakespeare Theater debut. Other Chicago credits include: *The Book Thief* (Steppenwolf Theatre Company); *A Christmas Carol* (Goodman Theatre); *The Pitman Painters* (TimeLine Theatre Company); *She Stoops to Conquer* (Northlight Theatre); *Moonlight & Magnolias* (Fox Valley Repertory); *The Busy World Is Hushed* (Next Theatre Company); *Pride and Prejudice* (Lifeline Theatre); and *The Master and Margarita* (Strawdog Theatre Company). Regional credits include work with Oak Park Festival Theatre, Lakeside Shakespeare Festival and the Illinois Shakespeare Festival. Film credits include *Black Box* (premiering January 2013). Television credits include *Detroit 187* (ABC) and *Vantage Point* (Biography Channel). Mr. Grimes received a BS in theater from Illinois State University, and has trained at MAXT through the Eugene O'Neill Center, as well as with the SITI Company.



### TERRY HAMILTON

(*Trebonius*) returns to Chicago Shakespeare Theater, where he appeared in *Timon of Athens*, *The Taming of the Shrew* and *The Three Musketeers*. Mr. Hamilton is an artistic associate at TimeLine Theatre Company, where his recent credits in-

clude: Beethoven in *33 Variations*, Nixon in *Frost/Nixon* (Jeff Award nomination for Principal Actor), Walter Burns in *The Front Page* and Ken Lay in *Enron*. Other theater credits include *Waiting for Lefty* (American Blues Theater) and *Rosencrantz and Guildenstern Are Dead* (Writers' Theatre). His television credits include: *Shameless* (Showtime); *The Playboy Club* (NBC); and *Chicago Code* (FOX). He is a three-time recipient of the Joseph Jefferson Citation Award for excellence in acting.



### TORREY HANSON

(*Cicero/Cinna a Poet*) returns to Chicago Shakespeare Theater, where he appeared as Lord Robert Cecil in *Elizabeth Rex* and Dundas in *The Madness of George III*. Regional and international credits include productions with: Seattle Repertory Theatre, Indiana Repertory Theatre, Resident Ensemble Players at University of Delaware, Intiman Theatre, A Contemporary Theatre, Empty Space Theatre, The Cleveland Play House, Madison Repertory Theatre, The Theatre Company Subaru in Tokyo, as well as five seasons at Oregon Shakespeare Festival and seventeen seasons at Milwaukee Repertory Theater. Television credits include *Cheers* and *Wings* (NBC). Mr. Hanson is a graduate of the Professional Theatre Training Program, currently located at the University of Delaware.



### DION JOHNSTONE

(*Marc Antony*) makes his Chicago Shakespeare Theater debut. Other credits include seven seasons with the Stratford Festival: Aaron in *Titus Andronicus*, Caliban in *The Tempest*, Macduff in *Macbeth*, Oberon in *A Midsummer Night's Dream*, Valentine in *The Two Gentlemen of Verona*, Edmund in *King Lear* and Tom Robinson in *To Kill a Mockingbird*. Mr. Johnstone originated the role of Boromir in the world premiere of the musical *Lord of the Rings* (Mirvish Productions), and played Davey Battle in the Canadian premiere of *Take Me Out* (Canstage). Film credits include: *Underground Railroad: The William Still Story* (PBS); *X-Files: I Want to Believe* and *The Core*. Television credits include: *StarGate SG-1* (Showtime); *The Listener*, *Flashpoint* (CTV); and *Defiance* (Syfy). Mr. Johnstone received a BFA in acting from the University of Alberta and is a graduate of Stratford's Birmingham Conservatory for Classical Theatre Training. [www.dionjohnstone.com](http://www.dionjohnstone.com).



### JASON KOLOTOUROS

(*Caius Cassius*) makes his Chicago Shakespeare Theater debut. His New York credits include: *Her Majesty the King* (HERE Arts Center); *Blue Window* (MCC); *Killing Hand* (EST Marathon); and *Home Section*

(Lincoln Center Drama League). Regional credits include: *The Persian Quarter* (Merrimack Repertory Theatre); *Messugah* (McCarter Theatre); *Macbeth* and *The Servant of Two Masters* (Venture Theatre). Television credits include: *Person of Interest*, *Blue Bloods*, *Damages*, *The Good Wife*, *Nurse Jackie*, *Rescue Me*, *Delocated*, *Law & Order* and *Sex and the City*. Film credits include: *Bounty Hunter*, *Bride Wars*, *College Road Trip*, *Man on a Ledge* and the soon to be released comedy, *My Man Is a Loser*. Mr. Kolotouros received his MFA in acting from Temple University.



## JOHN LIGHT

(*Marcus Brutus*) makes his American stage debut. His UK theater credits include: *Thom Pain* (based on nothing) (The Print Room); *Luise Miller* (Donmar Warehouse); *The Master Builder*, *Certain Young Men*, *The Cenci*, *The Tower* (Almeida Theatre); *The New World*, *A Life of Thomas Paine* (Globe Theatre); *Apologia*, *Clocks and Whistles* (Bush Theatre); *Hedda Gabler* (Gate Theatre, Dublin); *The Giant*, *My Boy Jack* (Hampstead Theatre); *Julius Caesar*, *The Tempest*, *The Seagull*, *In the Company of Men*, *A Patriot for Me* (Royal Shakespeare Company); *The Night Season* (National Theatre); and *Singer* (Tricycle Theatre). Film credits include: *Albert Nobbs*, *Scoop*, *Partition*, *Heights*, *The Lion in Winter*, *Benedict Arnold*, *The Good Pope*, *DK2*, *Trance*, *Purpose*, *Investigating Sex*, *5 Seconds to Spare* and *A Rather English Marriage*. Television credits include: *Endeavour*, *Silk*, *Shakespeare Uncovered*, *Dresden*, *North and South*, *Dalziel and Pascoe*,

*Cambridge Skies*, *Lloyd and Hill*, *Band of Brothers*, *Love in a Cold Climate*, *Aristocrats*, *Cider with Rosie*, *Holding On* and *Cold Lazarus*. Radio credits include: *Master Class*, *The Razor's Edge*, *Les Parents Terribles*, *Man and Boy* and *Minuet* (BBC Radio 4). Mr. Light trained at LAMDA.



## DAVID LIVELY

(*Ligarius/Lepidus*) returns to Chicago Shakespeare Theater, where his credits include: *Beauty and the Beast*, *Timon of Athens*, *The Madness of George III*, *Romeo and Juliet* (2005, 2010) *Macbeth*, *Amadeus*, *Henry IV in Henry IV Parts 1 and 2* (at CST and at the Royal Shakespeare Company, Stratford-upon-Avon), *Much Ado About Nothing*, *King John*, *A Midsummer Night's Dream*, among others. Other Chicago credits include: *White Christmas*, *The Drowsy Chaperone*, *My Fair Lady*, *Beauty and the Beast*, *1776* (Marriott Theatre); *Sherlock's Last Case*, *1776*, *Camelot*, *Anything Goes*, *My Fair Lady*, *The Foreigner* (Drury Lane Theatre); *Hay Fever* (Court Theatre); *Season's Greetings* and *Sherlock's Last Case* (Forum Theatre). Regional credits include: national tour of *Twelve Angry Men* (Roundabout Theatre Company); and productions with Asolo Repertory Theatre, Milwaukee Repertory Theatre, Indiana Repertory Theatre, Virginia Stage Company, Geva Theatre, New Stage Theatre and The Kennedy Center. Television credits include: *The Chicago Code*, *Prison Break* (FOX); *What About Joan*, *Cupid* (ABC); and *George Washington* (CBS). Film credits include *The Opera Lover* and *Contagion*.



## MATT MUELLER

(*Metellus Cimber/Messala*) returns to Chicago Shakespeare Theater, where he appeared in *Short Shakespeare! The Taming of the Shrew* and *The Taming of the Shrew* (Chicago Shakespeare in the Parks). Other Chicago credits include *Assassins* (Chicago Humanities Festival). Regional credits include: *Romeo and Juliet*, *A Midsummer Night's Dream*, *Richard III*, *The Complete Works of William Shakespeare (Abridged)* (Utah Shakespeare Festival); *The Seagull*, *Boeing-Boeing* (Theatreworks, Colorado Springs); *Woody Guthrie's American Song* (Marin Theatre Company); *American Buffalo* (Palm Beach Dramaworks); *A Christmas Carol the Musical!* (Arvada Center); *Morisot Reclining*, *The Glass Menagerie*, *Savage in Limbo* (Boulder Ensemble Theatre Company); *Living History* (Denver Center for the Performing Arts); and numerous productions at the Colorado Shakespeare Festival.



## CHRIS RICKETT

(*Servant to Caesar/Pindarus*) makes his Chicago Shakespeare Theater debut. Other Chicago credits include: *Someone Who'll Watch Over Me*, *Richard III* (Oak Park Festival Theatre); *The Cripple of Inishmaan* (Redtwist Theatre); and *The Strange and Terrible True Tale of Pinocchio (The Wooden Boy)* as told by *Frankenstein's Monster (The Wretched Creature)* (The Neo-Futurists). Mr. Rickett received an MFA in acting from The Theatre School at DePaul University.





**BARBARA E. ROBERTSON** (*Calphurnia*) returns to Chicago Shakespeare Theater, where her credits include: *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.



**AUSTIN TALLEY** (*Servant to Octavius/Clitus*) returns to Chicago Shakespeare Theater, where he previously appeared in *As You Like It*. Other Chicago credits include: *The Girl in the Yellow Dress* (Next Theatre Company); *Brothers of the Dust* (Congo Square

Theatre Company); *Auctioning the Ainsleys* (Dog and Pony Theatre); *Closure* (Viaduct Theatre); *Spin* (Theatre Wit); and *Ten Square* (Victory Garden Theater's MPAACT). Film credits include: *A Letter to Three Men*, *Brother's Keeper*, *Head Games* and *Nearly Departed*. Mr. Talley is a graduate of The Theatre School at DePaul University.



**SAMUEL TAYLOR** (*Popilius Lena/Octavius/Flavius*) returns to Chicago Shakespeare Theater, where he appeared in *The School for Lies*, *Timon of Athens* and *The Feast: an intimate Tempest*. Other Chicago credits include: *Lookingglass Alice*, *Peter Pan* (Lookingglass Theatre Company); *Hot L Baltimore* (Steppenwolf Theatre Company); *Hunchback* (Redmoon); and *Macbeth* (Greasy Joan & Co). Off Broadway credits include *Henry V* and *The Spy*. Regional credits include: *Romeo and Juliet*, *As You Like It* and *Proclivities* (Guthrie Theater). Television credits include *Boardwalk Empire* (HBO) and *The Mob Doctor* (FOX). Mr. Taylor holds a BFA from the University of Minnesota/Guthrie Theater Actor Training Program. He is a founding member of the Back Room Shakespeare Project.



**DEMETRIOS TROY** (*Decius Brutus/Titinius*) returns to Chicago Shakespeare Theater, where his credits include: *Timon of Athens*, *Richard III* and *Short Shakespeare!* *Romeo and Juliet*. Other Chicago credits

include: *Beyond the Score: Beethoven* with Simon Callow, *Beyond the Score: Schoenberg*, *The Soldier's Tale* with John Lithgow, *Welcome Yule* (Chicago Symphony Orchestra); *Working by Studs Terkel* (Broadway Playhouse); *A Christmas Carol*, *The Seagull*, *The Good Negro* (Goodman Theatre); and *Awake and Sing!* (Northlight Theatre). Regional credits include: *The Boys Next Door* (Syracuse Stage); *Julius Caesar* (Utah Shakespeare Festival); *King Lear*, *The Merry Wives of Windsor* (Riverside Shakespeare); *King Lear* and *Tartuffe* (Milwaukee Repertory Theater). Mr. Troy holds a BA from DePaul University/Barat College and an MFA from the University of South Carolina.



**BRET TUOMI** (*Murellus/Artemidorus/Varro*) makes his Chicago Shakespeare Theater debut. Other Chicago credits include: *Lieb* in *The Iceman Cometh* (Goodman Theatre); *Jeff Skilling* in *Enron* (TimeLine Theatre Company); *Red Will O'Danaher* in *The Quiet Man Tales* (Smock Alley Theater Company); *Chanal* in *Feydeau-si-deau* and *Jim Shine* in *Two for the Show* (Theater Wit). Broadway and national tour credits include *Hertz* in *Rock of Ages*. Regional credits include productions with: Notre Dame Shakespeare Festival, Montana Repertory Theatre, Alpine Theatre Project and Montana Shakespeare in the Parks. Film credits include the made-for-TV movie *Keep the Change* (TNT). Mr. Tuomi's television credits include *The Fly Fishing Challenge* (ESPN2).



## ALEX WEISMAN

(*Lucius*) returns to Chicago Shakespeare Theater, where he previously appeared in *The Madness of George III*. Other Chicago credits include: *A Christmas Carol*, *Mary* (Goodman Theatre); *Peter Pan* (A Play) (Lookingglass Theatre Company); *Putting It Together* (Porchlight Music Theatre); *The Houdini Box* (Chicago Children's Theatre); *Ah, Wilderness!* (Eclipse Theatre Company); *You Never Can Tell* (Remy Bumppo Theatre Company); and *The History Boys* (Jeff Award, Timeline Theatre Company), where he is an artistic associate. Workshop credits include Steppenwolf Theatre Company, Victory Gardens Theater, Sour Mash Productions and Sideshow Theatre Company. He is a regular performer with The Back Room Shakespeare Project. Film credits include *Scrooge* and *Marley*, *Onion Talks* and *Black Box*. Mr. Weisman is a graduate of Northwestern University, where he studied with Gail Shapiro.



## LARRY YANDO

(*Casca*) returns to Chicago Shakespeare Theater, where his credits include *The Taming of the Shrew*, *Twelfth Night*, *Cymbeline*, *The Tempest*, *Timon of Athens*, *All's Well That Ends Well*, *Antony and Cleopatra*, *The Merry Wives of Windsor*, *Henry IV Parts 1 and 2*, *The Two Gentlemen of Verona*, *King Lear* and *The Two Noble Kinsmen*. Since returning from three years as

Scar in the national tour of *The Lion King*, Chicago credits include: Dr. Pangloss in *Candide*, *Scrooge* in *A Christmas Carol* (Goodman Theatre); Jacques in *As You Like It* and Nixon in *Nixon's Nixon* (Writers' Theatre); and, most recently, Roy Cohn in *Angels in America* (Court Theatre). Mr. Yando has taught acting at The Theatre School at DePaul University, Northwestern University, Act One Conservatory, CST, and is a freelance acting coach. His acknowledgments include Chicago Magazine's Best Chicago Actor, DePaul University's Excellence in the Arts Award, and he was one of the nine national recipients of the prestigious Lunt-Fontanne Fellowship in 2010.



## JONATHAN MUNBY

(*Director*) makes his Chicago Shakespeare Theater debut. US credits include: *The Recommendation* (The Old Globe); *The Winter's Tale* (Guthrie Theater); *Noises Off* (Kreeger Theatre, Washington, DC) and *The Dog in the Manger* (Shakespeare Theatre Company, Washington, DC) for which he was nominated for the Outstanding Director Helen Hayes Award. International credits include *Romeo and Juliet* (Tokyo/Osaka, Japan) and *A Number* (Fugard Theatre, South Africa). Mr. Munby serves as creative associate for the English Touring Theatre. His many UK credits include: *The Canterbury Tales*, *Madness in Valencia* (Royal Shakespeare Company); *The Prince of Homburg*, *Life Is a Dream* (Donmar Warehouse); *A Number*, *The Comedy of Errors*, *Bird Calls* (Sheffield Crucible); *'Tis Pity She's a Whore* (West

Yorkshire Playhouse); *Serious Money* (Birmingham Rep); *A Number*, *The White Devil* (Menier Chocolate Factory); *24 Hour Plays* (Old Vic); *A Midsummer Night's Dream* (Shakespeare's Globe); *Henry V*, *Mirandolina* (Manchester Royal Exchange); *Nakamitsu* (Gate Theatre); *Journeys Among the Dead* (Young Vic); *Bed Show* (Bristol Old Vic); *The Anniversary* (Garrick Theatre, West End); *John Bull's Other Island* (Lyric Theatre Belfast); *Tartuffe* (Watermill Theatre/Tour); *The Gentleman from Olmedo*, *The Venetian Twins*, *The Triumph of Love* and *Dancing at Lughnasa* (Watermill Theatre). Opera credits include: *Carmen* (Opera Holland Park); *Don Giovanni* (English Touring Opera); and *Sweetness and Badness* (Welsh National Opera).

## ALEXANDER DODGE

(*Scenic Designer*) returns to Chicago Shakespeare Theater, where he previously designed *King John*. Broadway credits include: *Present Laughter* (Tony Award nomination), *Old Acquaintance*, *Butley* and *Hedda Gabler*. Off Broadway credits include: *Rapture Blister Burn*, *Maple and Vine* (Playwright's Horizons); *Modern Terrorism*, *All New People*, *Trust*, *The Water's Edge* (Second Stage Theater); *The Understudy* (Roundabout Theatre Company); *Paris Commune*, *Measure for Pleasure* (Public Theatre); *Observe the Sons of Ulster...* (Lucille Lortel Award), *Chaucer in Rome* (Lincoln Center); *Antony and Cleopatra* (Theatre for a New Audience); and *Force Continuum* (Atlantic Theater Company). Regional credits include: *A Gentleman's Guide to Love and Murder* (Hartford Stage and The Old Globe); *Good People* and *Pygmalion* (Huntington Theatre). International credits include *All New People* (London West End, Manchester and Glasgow). Opera credits

include: *Il Trittico* (Deutsche Oper Berlin); *Così fan Tutte* (Minnesota Opera); *Der Waffenschmied* (Staatstheater am Gärtnerplatz Munich); *Der fliegende Holländer* (Würzburg); and *Lohengrin* (Budapest State Opera). Mr. Dodge is a graduate of the Yale School of Drama.

## ILONA SOMOGYI

(*Costume Designer*) makes her Chicago Shakespeare Theater debut. Broadway credits include: *Clybourne Park*, *My Name Is Asher Lev* and *Regrets*. Off Broadway credits include: *Maple and Vine*, *A Small Fire* (Playwrights Horizons); *Jerry Springer: The Opera* (Carnegie Hall); and the original New York production of *Wit* (MCC Theater). Regional credits include: *Cat on a Hot Tin Roof* (Guthrie Theater); *Three Sisters* (Berkeley Repertory Theatre); *Good People* (Huntington Theatre); *Satchmo at the Waldorf* (Long Wharf Theatre); *The Catch* (Denver Center Theatre); *The Crucible*, *Gem of the Ocean*, *Noises Off*, *A Midsummer Night's Dream* (Hartford Stage); *We Have Always Lived in the Castle*, *Passion Play* (Yale Repertory Theatre); *Tartuffe* and *Suddenly Last Summer* (Westport Country Playhouse); as well as productions with Williamstown Theatre Festival, Arena Stage, South Coast Repertory and Mark Taper Forum. International credits include: *Saturday Night Fever* (Joop Van Den Ende Theater Productions, Holland) and *Sanctuary* (Norwegian National Ballet). Other credits include *Disney on Ice: Princess Wishes*. Ms. Somogyi attended Yale School of Drama, where she now serves on the faculty.

## PHILIP S. ROSENBERG

(*Lighting Designer*) returns to Chicago Shakespeare Theater, where his credits include: *The School for Lies*, *Sunday in the Park with George*, *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). Off Broadway credits include *Cactus Flower*. Regional credits include productions with: Kennedy Center, La Jolla Playhouse, Ford's Theatre, the 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. Over the past twelve years Mr. Rosenberg has served as associate lighting designer on over thirty-five Broadway plays and musicals.

## LINDSAY JONES

(*Original Music and Sound Designer*) has created music for and designed over twenty productions at CST, including: *The School for Lies*, *Timon of Athens*, *Elizabeth Rex*, *Cymbeline* and *Henry IV Parts 1 and 2*. Other Chicago credits include productions with: Goodman Theatre, Steppenwolf Theatre Company, Northlight Theatre and Lookingglass Theatre Company. Regional credits include productions with: Guthrie Theater, South Coast Repertory, McCarter Theatre, Arena Stage, The Old Globe and Hartford Stage. Off Broadway credits include: *Wild With Happy*, *The Brother/Sister Plays*, *Top Secret, Rx*, *1001 and Beautiful Thing*. International credits include productions with Royal Shakespeare Company (England), and Stratford Festival (Canada), as well as shows in Austria, Zimbabwe, Scotland and South Africa. He is the recipient of six Joseph Jefferson Awards, two Ovation

Awards, two Drama Desk Award nominations and the Michael Maggio Emerging Designer Award. Recent film and television scoring credits include *The Brass Teapot* for Magnolia Pictures and *A Note of Triumph* (2006 Academy Award for Best Documentary, Short Subject) for HBO Films.

## MELISSA VEAL

(*Wig and Make-up Designer*) has designed wigs and make-up for over sixty-five productions at CST, including: *The School for Lies*, *Sunday in the Park with George*, *Timon of Athens*, *A Midsummer Night's Dream*, *Elizabeth Rex* (Jeff Award nomination), *Follies*, *The Madness of George III* (Jeff Award), *As You Like It*, *Private Lives*, *Twelfth Night*, *Macbeth*, *Amadeus*, *Funk It Up About Nothin'*, *The Comedy of Errors*, *Othello*, *Passion*, *Titus and Cressida*, *Henry IV Parts 1 and 2* (at CST and the Royal Shakespeare Company, Stratford-upon-Avon), *Much Ado About Nothing*, *A Little Night Music*, *Rose Rage: Henry VI Parts 1, 2 and 3* (at CST and The Duke on 42nd Street), and all seven *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.

## MATT HAWKINS

(*Fight Choreographer*) returns to Chicago Shakespeare Theater, where his credits include fight choreographer for *Short Shakespeare!* *Romeo and Juliet* (2013), *The Taming of the Shrew*, *Twelfth Night* and *CPS Shakespeare! 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 Theater Company and 500 Clown. He has received five Jeff Awards. Upcoming projects include *The Three Musketeers* (Lifeline 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.

**HARRISON MCELDOWNEY** (*Movement Director*) returns to Chicago Shakespeare Theater, where his credits include: *Sunday in the Park with George, The Merry Wives of Windsor, The Merchant of Venice, Short Shakespeare! Romeo and Juliet, Antony and Cleopatra, All's Well That Ends Well* and *The Tempest*. Mr. McEldowney made his Chicago Lyric Opera debut with Barbara Gaines' critically acclaimed *Macbeth*. Mr. McEldowney's other numerous credits include television, Broadway, off Broadway, West End, Carnegie Hall and the Barcelona Olympics' Closing Ceremonies. Film credits include: Sam Mendes' *Road to Perdition* and Mark Medoff's *Children on Their Birthdays*. He starred in Ruth Page's *Billy Sunday* for stage and the televised

documentary (Emmy nomination), and his choreography is featured in *Dance for Life: The Documentary*. He is the inaugural recipient of the Prince Prize and received the Ruth Page, After Dark, and Choo-San Goh Awards for choreography. Most recently, he contributed choreography to Marriott Theatre's Andrew Lloyd Weber review *Now & Forever*. Mr. McEldowney is a creative director for Wilson Dow Group and Under the Radar.

## DEBORAH ACKER

(*Production Stage Manager*) has stage managed the past twenty-three 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 Cole* (tour), and *Pump Boys and Dinettes* in Branson, Missouri.

## ANGELA M. ADAMS

(*Assistant Stage Manager*) returns to Chicago Shakespeare Theater, where her credits include: *The Strange Undoing of Prudencia Hart*, Chicago Shakespeare in the Parks, *Othello: The Remix, The Feast: an intimate Tempest, Funk It Up About Nothin', Edward II* and *How Can You Run with a Shell on Your Back?* Other Chicago credits include: *Million Dollar Quartet* (The Apollo Theater); *Cinderella; Pinocchio* (Marriott Theatre); *The*

*Etiquette of Vigilance* (Steppenwolf Theatre Company); *The 25th Annual Putnam County Spelling Bee* (Fox Valley Repertory); *The Talented Tenth* (Congo Square Theatre); and *Still Life with Iris* (Vittum Theater). Off Broadway credits include: assistant sound design for *Go-Go Kitty Go* (Theatre B); stage manager for *The Asphalt Kiss* (Lord Strange Company); and *Kings* (Verse Theatre Manhattan). Ms. Adams is a proud member of Actors' Equity Association.

## BOB MASON

(*Artistic Associate/Casting Director*) is in his thirteenth season as CST's casting director, where his credits include over eighty productions and twenty-nine plays of Shakespeare's canon. In addition to eighteen productions with Artistic Director Barbara Gaines, other CST productions of note include: a quintet of Stephen Sondheim musicals (*Pacific Overtures, Sunday in the Park with George, A Little Night Music, Passion and Follies*) directed by Gary Griffin; as well as *Rose Rage: Henry VI Parts 1, 2 and 3* directed by Edward Hall; and *The Molière Comedies* directed by Brian Bedford. Additional Chicago casting credits include: the Sondheim/Hal Prince premiere of *Bounce* (Goodman Theatre and the Kennedy Center for the Performing Arts) and productions for 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 Chicago actor and singer, and has been a visiting educator for the School at Steppenwolf, Acting Studio Chicago, University of Illinois at Chicago and Northwestern University.

## RICK BOYNTON

(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.



## 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 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

(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 Theater 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.



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Michael Dobson is Director of the Shakespeare Institute in Stratford-upon-Avon and Professor of Shakespeare Studies at the University of Birmingham, UK. A former associate professor at the University of Illinois at Chicago, in 1995 he played Henry VIII for Barbara Gaines in the Chicago Humanities Festival.

Never mind that fleeting reference to Bermuda in *The Tempest*. Shakespeare's American play is *Julius Caesar*.

Admittedly, the United States didn't exist when Shakespeare wrote it, but the long process by which at least part of the English-speaking world would eventually become a republic was already under way. And when we hear Cassius imagining the states unborn and accents yet unknown in which the killing of Caesar will continue to be enacted in the distant future, it is hard not to feel that Shakespeare was being even more prescient than usual.

By 1599, when Shakespeare wrote *Julius Caesar*, Elizabeth I had been queen for over forty years, and there was still no obvious heir apparent. Shakespeare, meanwhile, had just composed what would be the last of his plays about the English crown, *Henry V*, which concludes with the Chorus remarking that its hero's successes all come to nothing when the throne, thanks to a mere accident of heredity, passes to his politically incompetent son Henry VI. According to Shakespeare's history plays, monarchical rule is usually a recipe for civil strife and succession crises, and when the playwright turned to the subject matter of the Roman state instead he was not the only person looking for alternatives in the classical past. The Earl of Essex, for instance, a close associate of Shakespeare's patron the Earl of Southampton, was showing a conspicuous interest in the Roman republic and empire—and within two years he would attempt a coup d'état against Elizabeth.

Little more than thirty years after Shakespeare's death a much more successful attempt at drastic constitutional change took place with the execution in 1649 of Charles I—a king whom some of the parliamentarians who deposed him called “Caesar,” styling themselves as “Senators.” The ensuing English republic collapsed only a decade later, but the dream of a more rational constitution, based on the models espoused by the likes of Cicero and Cassius, lived on, nourished in part by the continuing currency of Shakespeare's play. Again flattering parliamentarians by the title of their ancient Roman counterparts, the theater critic Francis Gentleman wrote in 1773 that *Julius Caesar* should be made their official text:

*We wish that our senators, as a body, were to bespeak it annually; that each would get most of it by heart; that it should be occasionally performed at both universities, and at every public seminary, of every consequence; so would the author receive distinguished, well-earned honour; and the public reap, we doubt not, essential service.*

Preserving the ideals of Shakespeare's Brutus among MPs and at the elite schools and universities that educated them, though, was all very well

*Julius Caesar*, then, was part of the American Republic from its very inception.

for Shakespeare's reputation among the British establishment, though it seemed unlikely to transform the state. But in the same year another, rather pithier text appeared that sought to take the play's republicanism back onto the streets. Not the streets of London, however, but those of a city farther west whose attachment to this play, in some quarters at least, was rather more



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militant. A 1773 broadside addressed to the citizens of Boston, Massachusetts, rallying the people against unfair taxes and unrepresentative government as it announces the arrival of certain ships bearing cargoes of ill-fated tea, begins with a familiar rhetorical formula: 'Friends, brethren, countrymen....'

*Julius Caesar*, then, was part of the American Republic from its very inception. And as the United States set about designing its neoclassical constitution and the gargantuan neo-Roman buildings that would give it palpable form, this drama of political aspiration and ambition continued to settle into the American psyche. In 1787 Philadelphia, Peter Markoe hailed *Julius Caesar* as Shakespeare's masterpiece, proof that this freedom-loving author now belonged to the States:

*Monopolizing Britain! boast no more  
His genius to your narrow bounds confin'd;  
Shakespeare's bold spirit seeks our western shore,  
A general blessing for the world design'd,  
And, emulous to form the rising age,  
The noblest Bard demands the noblest Stage.*

If Markoe's country has indeed inherited the political ideals that animate this play's conspirators, it has also inherited the irreconcilable conflicts that provoke its violence. Like Caesar, certain US presidents have been seen by some as the Constitution's illegitimate and tyrannical masters rather than its servants: Abraham Lincoln, most famously, was killed by an assassin, John Wilkes Booth, who as well as being a supporter of one of Rome's less appealing institutions—slavery—was an actor whose favorite role was that of Brutus. In a country perpetually in danger of becoming an empire too large for real democracy, whose (overwhelmingly male) leaders transact their business and enact their rivalries between the Capitol and the Senate, *Julius Caesar*, for better and for worse, is always going to look right at home. The elections may happen in November, but presidents should still keep a lookout for the Ides of March. ■

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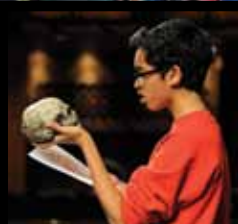


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An honor or memorial gift is a distinctive way to honor the memory of friends and family or pay tribute to milestone celebrations. For more information regarding this program, please call Melissa Collins in the Advancement Office at 312.595.5672 or [mcollins@chicagoshakes.com](mailto:mcollins@chicagoshakes.com).

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

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Connie S. Carimi**  
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**In Memory of Janet Carroll**  
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**In Memory of Louis Dunn**  
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