

GYPSY



chicago
shakespeare theater
on navy pier

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

—*The Merry Wives of Windsor*

Contents



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

Welcome

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 more

than 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.

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 emerges between these stories.

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 each 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—and Stephen Sondheim.

Barbara Gaines
Artistic Director

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where a single
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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 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 to examine how they shape our lives.



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 neighborhoods throughout Chicago—from Pilsen to Rogers Park, Mount Greenwood and beyond—as well as many suburban communities across the region.



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 comes March 30–April 13 as we present the acclaimed artistic collective from Cornwall, England—Kneehigh's *Tristan & Yseult*. 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. 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; Tiffany Yvonne Cox and Ryan Hallahan in *Short Shakespeare! A Midsummer Night's Dream* (2014); Patrycja Kujawska and Andrew Durand 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.

ROAD SHOW

MUSIC AND LYRICS BY
STEPHEN SONDHEIM
BOOK BY JOHN WEIDMAN

- DIRECTED BY GARY GRIFFIN
- UPSTAIRS AT CHICAGO SHAKESPEARE
- MARCH 13–MAY 4, 2014
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CST Associate
Artistic Director and
Director of *Road Show*
Gary Griffin

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

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

I love that CST has always presented the familiar and less familiar, side by side. As with Shakespeare, I believe that we should always ask questions of the work, no matter how well we think we know it. *Road Show* is fascinating to me because it has fascinated Sondheim for so long. Often with Stephen Sondheim's work, it takes time; we evolve, and come to understand more about these shows. That's my hope with *Road Show* and in pairing it with *Gypsy*. The last John Weidman/Stephen Sondheim show we presented in our Upstairs theater was *Pacific Overtures*, which began CST's exploration of Sondheim's work. I am thrilled to bring the work of these two collaborators back to this same, intimate space.

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

"Frontier" and "pioneer" are words that are spoken repeatedly in both plays. Both are inspired by true stories. Both are set as America began the twentieth century and continue into the Depression. And both reveal versions of the American dream, character and spirit of this period.



Both stories tell of characters traveling. Our set is an unfinished road and a map. That spirit of the unknown frontier shaped the American character: "We're going to make something of ourselves." *Road Show* is about the gamble of the American economy. The two brothers exemplify American innovation: the dutiful, if introverted, entrepreneur (Addison) and the adventurer, scoundrel and opportunist (Wilson).

You've spoken, too, about the role of family that lives at the core of these two pieces.

Yes, both portray versions of the American family. Both explore how we measure our own success through our family. What we tell our children about how they live their lives is a recurrent thread throughout Sondheim. How do

That spirit of the unknown frontier shaped the American character.

people learn about "the American dream" and how do they try to live it? The first thing the father in *Road Show* says: It's in your hands now. How do the brothers hear that charge and what do they do with it?

Each time you've directed a Stephen Sondheim show in the Courtyard and Upstairs theaters, you've made specific choices about the treatment of the score in these two, very different spaces.

Because there's so much storytelling in orchestration and in how musicals are realized, each time I'm striving to connect the audience with how the music is present, both aurally and visually.

The way we're handling the music in *Road Show* will be energizing and full of surprises. A piano—the only "evidence" of music you see when you first encounter the set—will be accompanied intermittently by an array of instruments played by the actors as the story progresses, and each time I want this to surprise us as it illuminates the musical story of this show. ►►►



Can you tell us more about the decision to have the actors play the instruments?

Our musical director for *Road Show*, Michael Mahler, and I started to investigate this idea: if among our cast we found someone who could play the violin, fiddle or flute, then, in addition to our one piano, you would hear the specificity of the orchestration. It's not musicians as actors. There's something else that was key about it that's much more interesting to me. Both these stories explore the meaning of talent. And when you see someone acting on stage and all of sudden they pick up a violin, you may then be aware of talent telling the story. Eleven people playing multiple characters—and instruments.

You told the cast on the first day of rehearsal that this is a story that fascinates you because it has fascinated Sondheim for so long.

I'm striving to connect the audience with how the music is present, both aurally and visually.

Yes, this play has taken its own path, just as winding as its characters do. As we all do. Sondheim first imagined dramatizing the book that became *Road Show*, called *The Legendary Mizners*, early in his career. He began his work on it with John Weidman in 1996. The show premiered as *Bounce* first in Chicago, then Washington, D.C. They

continued to work on the piece, and in 2008 *Road Show* premiered at the Public Theater in New York. It's interesting to me that there's a synchronicity in his career with this story of the Mizner brothers at the same time he was immersed in the story of *Gypsy*.

Any last thoughts that you want to share?

For me, this play is intensely personal. I always connect with Sondheim's work and treat it with respect, simplicity and emotional truth. Now I hope we can contribute to *Road Show*'s journey. ■

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UP AND COMING

2013/14 SEASON

CST CONTINUES ITS JOURNEY THROUGH THE
SONDHEIM CANON ON BOTH STAGES

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



**SATURDAYS AT 11:00 A.M.
FEBRUARY 22-MARCH 22, 2014**

SHORT SHAKESPEARE! A MIDSUMMER NIGHT'S DREAM

by William Shakespeare
adapted and directed by David H. Bell
in CST's Courtyard Theater



MARCH 30-APRIL 13, 2014

FROM CORNWALL, ENGLAND
Kneehigh's

TRISTAN & YSEULT

A World's Stage Production from England
Presented in association with
Berkeley Repertory Theatre
adapted and directed by Emma Rice
writers: Carl Grose and Anna Maria Murphy
in CST's Courtyard Theater



APRIL 29-JUNE 15, 2014

HENRY V

by William Shakespeare
directed by Christopher Luscombe
in CST's Courtyard Theater

CST AROUND THE WORLD



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LONDON AND SYDNEY**

OTHELLO: THE REMIX

written, directed and music by GQ and JQ
developed with Rick Boynton



**ON TOUR IN SOUTH AFRICA,
EDINBURGH AND VANCOUVER**

CADRE

written by Omphile Molusi
directed by Omphile Molusi
in collaboration with Rick Boynton

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BARBARA GAINES Artistic Director
CRISS HENDERSON Executive Director

RICK BOYNTON, Creative Producer
GARY GRIFFIN, Associate Artistic Director

presents

ROAD SHOW

music and lyrics
STEPHEN SONDHEIM

book
JOHN WEIDMAN

orchestrations by JONATHAN TUNICK

March 13-May 4, 2014

Scenic Design
SCOTT DAVIS

Costume Design
MARA BLUMENFELD

Lighting Design
GREG HOFMANN

Sound Design
RAY NARDELLI

Wig and Make-up Design
MELISSA VEAL

Casting
BOB MASON

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REBECCA
GOLDSTEIN-GLAZE

musical direction by MICHAEL MAHLER

directed by GARY GRIFFIN

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Originally commissioned by the John F. Kennedy Center for the Performing Arts. "Bounce," an earlier version of this play, was originally produced by the Goodman Theatre, Chicago, Illinois on June 30, 2003 (Robert Falls, Artistic Director; Roche Schulfer, Executive Director). Subsequently produced as "Road Show" by the Public Theater in New York City in 2008 (Oskar Eustis, Artistic Director; Andrew D. Hamingson, Executive Director).

Road Show is presented through special arrangement with Music Theatre International (MTI). All authorized performance materials are also supplied by MTI, New York, NY. Phone: 212-541-4684. Fax: 212-397-4684. www.MTIShows.com

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

Today's performance is presented without an intermission.

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Cast

Addison Mizner
Wilson Mizner

Papa Mizner, Ensemble
Myra Yerkes, Eva Stotesbury, Ensemble
Piano, Ensemble (*through April 20*)
Stanley Ketchel, Servant, Winthrop Tippet, Ensemble
Mama Mizner, Mrs. Cosden, Ethel Mudd, Ensemble
Prospector, The Businessman, Paul Armstrong, Real Estate Agent, Edward Stotesbury, Ensemble
Jockey, Hollis Bessemer, Ensemble
Sophie Wanamaker, Boca Girl, Ensemble
Mr. Cosden, Excited Man, Ensemble
Mrs. Trumbauer, Mary Monahan, Ensemble
Piano, Ensemble (*beginning April 22*)

MICHAEL AARON LINDNER*
ANDREW ROTHENBERG*

LARRY ADAMS*
MCKINLEY CARTER*
MATT DEITCHMAN*
JIM DeSELM
ANNE GUNN*
DEREK HASENSTAB*

ROBERT LENZI*
REGINA LESLIE
JAKE MAHLER
BRI SUDIA
TOM VENDAFREDDO*

Understudies never substitute for listed players unless an announcement is made at the time of the performance: McKinley Carter* for Mama Mizner, Mrs. Cosden, Ethel Mudd; Sean Effinger-Dean for Piano; Jim DeSelm for Jockey, Hollis Bessemer; Sadie Rose Glaspey for Sophie Wanamaker, Boca Girl; Allyson Graves for Myra Yerkes, Eva Stotesbury, Mrs. Trumbauer, Mary Monahan; Jake Mahler for Addison Mizner; James Rank* for Wilson Mizner, Papa Mizner; Blake Reddick for Stanley Ketchel, Servant, Winthrop Tippet, Prospector, The Businessman, Paul Armstrong, Real Estate Agent, Edward Stotesbury, Mr. Cosden, Excited Man.

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

*denotes member of the Chicago Federation of Musicians, Local 10-208.

Musical Numbers

WASTE
IT'S IN YOUR HANDS NOW
GOLD!

BROTHERLY LOVE
GOLD: REPRISE
THE GAME

ADDISON'S TRIP
THAT WAS A YEAR

ISN'T HE SOMETHING!
LAND BOOM!
TALENT
YOU

THE BEST THING THAT HAS EVER HAPPENED
THE GAME: REPRISE
ADDISON'S CITY

BOCA RATON
GET OUT/GO
FINALE

Company
Papa Mizner
Addison Mizner, Mama Mizner, Wilson Mizner, Prospector, Company
Addison Mizner, Wilson Mizner
Poker Players, Addison Mizner
Addison Mizner, Wilson Mizner, Company
Addison Mizner, Company
Wilson Mizner, Myra Yerkes, Paul Armstrong, Stanley Ketchel, Jockey, Company
Mama Mizner
Real Estate Agent
Hollis Bessemer
Addison Mizner, Hollis Bessemer, Company
Addison Mizner, Hollis Bessemer
Wilson Mizner
Addison Mizner, Hollis Bessemer, Wilson Mizner
Company
Addison Mizner, Wilson Mizner
Addison Mizner, Wilson Mizner, Papa Mizner, Company

About the Mizners

Addison and Wilson Mizner, brothers, were born in northern California in the 1870s into an upper middle-class family. The family traveled extensively; their father was appointed by President Harrison to represent the US in the Caribbean, and the Mizners moved to Guatemala when Addison and Wilson were teenagers. But when the father died leaving behind a wife and eight children, the two young men headed to Alaska's Gold Rush to strike it rich. Driven out of town by their exploits, the brothers continued their journeys. Addison, the elder, apprenticed for three years as an architect. Eventually both brothers landed in New York City, where Wilson became a playwright, raconteur, and an entrepreneur facile on both sides of the law. After designing country homes on Long Island for New York's elite, Addison, now in his forties and in poor health, retreated to Florida. But there he kept working, introducing his own Spanish Revival style, which has become iconic to the region. Wilson joined him and together they cashed in on the Florida land boom. Addison imagined building an architectural utopia, and in 1926 he was one of the founders of Boca Raton. (A formidable statue commemorates him there.) The boom ended, investors pulled out—and his brother again hit the road, this time to LA. There Wilson co-owned the famous Brown Derby Restaurant and wrote screenplays for the early talkies, among other less respectable business dealings. In 1933 Addison Mizner suffered a heart attack and died, broke. Three months later in California, Wilson Mizner died following a heart attack. ■

Profiles



LARRY ADAMS

(*Papa Mizner*) returns to Chicago Shakespeare Theater, where he appeared in *Passion*. Other Chicago credits include productions with: Drury Lane Theatre, Theatre at the Center, Lyric Opera of Chicago, Victory Gardens Theater, Light Opera Works and Paramount Theatre. Broadway credits include *The Phantom of the Opera*. Off Broadway credits include *The Hunchback Variations*, and productions with 59e59 Theater, PHOTO-OP and La MaMa. Regional credits include the title role in *Sweeney Todd* (Fulton Opera House). Mr. Adams was honored by *Chicago Magazine* in its Best of Chicago issue. He is a graduate of the University of Wisconsin - Madison.



MCKINLEY CARTER

(*Myra Yerkes/Eva Stotesbury*) returns to Chicago Shakespeare Theater, where her credits include: Soothsayer in *Julius Caesar*, Yvonne/Betty 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).



MATT DEITCHMAN

(*Piano, through April 20*) returns to Chicago Shakespeare Theater, where his credits include understudy for the suspects in *Murder for Two* and guitar and keyboard player for *Shrek The Musical*. Other Chicago

credits include: *Godspell* (Theatre at the Center); *Rooms* (Broken Nose Theater); and *Bloody Bloody Andrew Jackson* (Bailiwick Chicago). Chicago-area music credits include: *She Kills Monsters* (Steppenwolf Garage Rep-Original Score); *Ghost Bike* (Buzz22 Chicago-Original Score); *Hero* (Marriott Theatre-Guitars/Keyboard); and music direction for *Into the Woods* (The Hypocrites); *25th Annual Putnam County Spelling Bee* (Griffin Theatre); *Do I Hear a Waltz?*, *The Baker's Wife* and *The Pajama Game* (Music Theatre Company). Mr. Deitchman is a graduate of Northwestern University.



JIM DESELN

(*Stanley Ketchel/Servant/Winthrop Tippet*) makes his Chicago Shakespeare Theater debut. Other Chicago credits include: *James Joyce's The Dead* (Court Theatre); *Fiddler on the Roof* (Paramount Theatre); *South Pacific* (Marriott Theatre); *Godspell*, *Jesus Christ Superstar* (Theatre at the Center); *A Catered Affair* (Porchlight Music Theatre); *Floyd Collins* (Jeff Award nomination - Actor/Musical, Bohemian Theater Ensemble); *The Last Five Years* (Kokandy Productions); and *Pump Boys & Dinettes* (Jeff Award nomination - Music Direction, Theo Ubique Cabaret Theatre). Mr. DeSelm received his BA in voice from Bethel College, Indiana.



ANNE GUNN

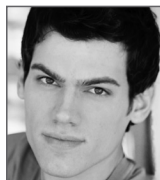
(*Mama Mizner/Mrs. Cosden/Ethel Mudd*) returns to Chicago Shakespeare Theater, where she appeared in *The Emperor's New Clothes*. Other Chicago credits include: *Married Alive!* (Noble Fool Theatricals); *Side by Side by Sondheim* (Jeff Award nomination, Light Opera Works); *All Shook Up*, *Footloose*, *Bye Bye Birdie*, *Damn Yankees*, *Carousel*, *Baby*, *Eva in Evita*, *Kaye in The Taffetas* (Marriott Theatre); *The Pirates of Penzance*, *Sophisticated Ladies*, *Adelaide in Guys & Dolls* (Drury Lane Theatre Oakbrook); *Closer Than Ever*, *Merrily We Roll Along*, *Assassins* (Jeff Award nomination, Apple Tree Theatre); *Eva in Evita* (Candlelight Dinner Playhouse); *Pitty Sing in Hot Mikado* (Drury Lane Evergreen Park); and *Beehive* (Briar Street Theatre). Television/radio credits include work for Pillsbury, Kellogg's, Glade, Old El Paso and Ensure.



DEREK HASENSTAB

(Prospector/The Businessman/Paul Armstrong/Real Estate Agent/Edward Stotesbury) returns to Chicago Shakespeare Theater, where his credits include:

Sunday in the Park with George (2002 and 2012), *The Adventures of Pinocchio*, *Short Shakespeare! A Midsummer Night's Dream* and *Aladdin*. Other Chicago credits include: *Eastland* (Lookingglass Theatre Company); *A Streetcar Named Desire* (Writers Theatre); *Animals Out of Paper*, *Disappeared* (Steppenwolf Theatre Company); *The Houdini Box* (Chicago Children's Theatre); *Phyros Giants!*, *Dealers Choice*, *Ecstasy*, *Was* (Roadworks Productions); *A Home at the End of the World*, *Cloud Nine* (After Dark Award, About Face Theatre); *Oedipus Complex* (Goodman Theatre); *I Hate Hamlet*, *The Buddy Holly Story*, *The Foreigner* (After Dark Award), *A Christmas Carol* (Drury Lane Theatre Oakbrook); *High Fidelity* (Route 66 Theatre); *Pride's Crossing*, *Hitting for the Cycle* (Famous Door Theatre); and *A Civil War Christmas* (Northlight Theatre). Regional credits include *The Glass Menagerie* (Kansas City Repertory Theatre) and *Metamorphoses* (Mark Taper Forum). Broadway national tour credits include *The Lion King*.



ROBERT LENZI

(Jockey/Hollis Bessemer) makes his Chicago Shakespeare Theater debut. Broadway credits include *South Pacific* (Lincoln Center Theatre). Off Broadway credits

include *Dogfight* (Second Stage Theatre) and *Hello Again* (Transport Group). Regional credits include *Into the Woods* (co-production Baltimore CENTERSTAGE and Westport Country Playhouse). Film credits include: *The Last Airbender*, *Sex and the City 2*, *The Happening* and *The Village*. Television credits include: *Deception* (NBC); *Blue Bloods*, *Clubhouse* (CBS); *One Life to Live* (ABC); and *Live from Lincoln Center* (PBS). Mr. Lenzi received his BFA in acting from Carnegie Mellon University.



REGINA LESLIE

(Sophie Wanamaker/Boca Girl) returns to Chicago Shakespeare Theater, where she appeared in *Cyrano de Bergerac*. Other Chicago credits include: *James Joyce's The Dead*

(Court Theatre); *Amadeus* (Oak Park Theatre Festival); *The Quiet Man Tales* (Chicago Theatre Downstairs); and *A Christmas Carol* (Goodman Theatre). National tour credits include Barrie's *Peter Pan* and *Scrooge*, *The Musical*. Regional credits include productions with the Ordway Center for the Performing Arts, Peninsula Players and The Old Creamery Theatre. In addition to the violin, Ms. Leslie plays electric violin and sings regularly in the Chicago area as a professional freelancer and has performed internationally as a soloist. She holds a BM from the University of Illinois at Urbana-Champaign.



MICHAEL AARON LINDNER

(Addison Mizner) returns to Chicago Shakespeare Theater, where his credits include: *Shrek The Musical*, *Sunday in the Park with George*, *A Midsummer Night's Dream* and *The*

Little Mermaid. Other Chicago credits include: *Edna in Hairspray*, *Oliver*, *Ragtime* (Drury Lane Theatre Oakbrook); *Fezzwig in A Christmas Carol* (Goodman Theatre); *Hero*, *White Christmas*, *Seussical The Musical*, *For the Boys*, *The Producers*, *Into the Woods*, *The Wizard of Oz*, *Cats*, *1776* (Marriott Theatre); *Bach at Leipzig* (Writers Theatre); *The Full Monty* (Drury Lane Theatre Water Tower); *The Secret Garden*, *Sweeney Todd* (Jeff Award, Porchlight Music Theatre); and *Dirty Blonde* (Apple Tree Theatre). National tour credits include Harry Bright in *Mamma Mia!* Regional credits include *The Full Monty*, *Cats* and *Mame* (Maine State Music Theater). Television credits include the role of Ebenezer Scrooge in the nationally broadcast production of *A Christmas Carol: The Concert* (PBS). Mr. Lindner received his BA in musical theater from Southern Illinois University in Carbondale.



JAKE MAHLER

(Mr. Cosden/Excited Man) makes his Chicago Shakespeare Theater debut. Other Chicago credits include: *Old Jews Telling Jokes* (Royal George Theatre); *The 25th Annual*

Putnam County Spelling Bee (Theatre at the Center); *As You Like It* ((Re)discover Theatre); *Godspell* (Brown Paper Box Co.); and *King Lear: A Radio Play* (Framework Theatre). Regional credits include work with: American Shakespeare Center in Staunton, Virginia, Summer Repertory Theatre in Santa Rosa, California, and Illusion Theater in Minneapolis, Minnesota. Mr. Mahler received his BA in theater and mathematics from St. Olaf College, his MFA in acting from Purdue University, and studied at the British American Drama Academy.



ANDREW ROTHENBERG

(Wilson Mizner) returns to Chicago Shakespeare Theater, where he appeared in *Elizabeth Rex* and *Troilus and Cressida*. Other Chicago credits include: *The Light in the*

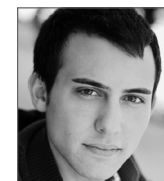
Piazza (Goodman Theatre); *Mizlansky/Zilinsky, The Ballad of Little Jo* (Steppenwolf Theatre Company); *The Grey Zone* (A Red Orchid Theatre); *High Life* (Victory Gardens Theater and Shattered Globe Theatre); *Ivanov*, *Teibele and Her Demon*, *Stars in the Morning Sky* (European Repertory Company); *Helicab* (Famous Door Theatre); *Tracers*, *The Killer and the Comic* and *Small Craft Warnings* (Mary-Arrchie Theatre). Film credits include: *Stranger than Fiction*, *Save the Last Dance*, *Payback* and *Helicab*. Television credits include: *Eddy on Mob City* (TNT); *Jim on The Walking Dead* (AMC); *Malcolm on True Blood* (HBO); *Agent Shlatter on Weeds* (Showtime); *American Horror Story Asylum* (FX); *The Mentalist* (TNT); *Supernatural* (CW); *Castle* (ABC); *Lie to Me*, *Prison Break* (FOX); *Person of Interest*, *CSI*, *Criminal Minds*, *Medium*, *Early Edition* and *EZ Streets* (CBS).



BRI SUDIA

(Mrs. Trumbauer/Mary Monahan) makes her Chicago Shakespeare Theater debut. Other Chicago credits include understudying Sylvia

and Ruth in *Tribes* (Steppenwolf Theatre Company). Regional credits include: Maria in *The Sound of Music* (Lyric Stage, Dallas); Guinevere in *Camelot*, Hermione in *The Winter's Tale*, Catherine in *The Foreigner* (Texas Shakespeare Festival); Helena in *A Midsummer Night's Dream*, Caroline Bingley in *Pride and Prejudice*, *The Music Man*, *Great Expectations* (Utah Shakespeare Festival); Lady Anne in *Richard III*, Mary Jane in *Big River* (Arkansas Shakespeare Theatre); *A Christmas Carol*, *Assassins* (Milwaukee Repertory Theater); and Elsa in *The Road to Mecca* (Renaissance Theaterworks). Ms. Sudia holds her MFA in acting from the University of Illinois at Urbana-Champaign and a degree in sign language interpreting for the deaf.



TOM VENDAFREDDO

(Piano, beginning April 22) returns to Chicago Shakespeare Theater, where he conducted *Shrek The Musical*. Other Chicago credits include: *In the Heights* (Paramount

Theatre); *Sweet Charity* (Writers Theatre); *The Spitfire Grill* (BoHo Theatre); and *Big* (Drury Lane Oakbrook). Regional credits include: *Odyssey* (Old Globe Theatre); *Rent* (San Diego Musical Theatre); *Forever Plaid* (Chestnut Fine Arts); and *The Wedding Singer* (Red Mountain Theatre Company). Upcoming productions include: *Godspell* (Marriott Theatre); *Mary Poppins*, *The Who's Tommy* and *Les Misérables* (Paramount Theatre). Mr. Vendafreddo received his bachelor of music degree in vocal performance from the Eastman School of Music as well as an MFA in musical theater from San Diego State University. www.tomvendafreddo.com.



GARY GRIFFIN

(Director/CST Associate Artistic Director) in his tenure at Chicago Shakespeare Theater has directed *Gypsy*, *Sunday in the Park with George*, *A Midsummer Night's*

Dream, *Follies*, *As You Like It*, *Private Lives*, *Amadeus*, *Passion*, *A Flea in Her Ear*, *A Little Night Music*, *Pacific Overtures*, *The Herbal Bed*, *Short Shakespeare! A Midsummer Night's Dream* and *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 *Antony and Cleopatra* (Stratford Festival) and the Broadway-bound *Honeymoon in Vegas*.

MICHAEL MAHLER (*Music Director*) returns to Chicago Shakespeare Theater, where he was the music director for *Shrek The Musical* and where his family musical *How Can You Run with a Shell on Your Back?*, written with Alan Schmuckler, premiered in 2007 (also featured in the National Alliance for Musical Theatre's 2009 Festival of New Musicals). Mr. Mahler is the Jeff Award-winning composer/lyricist of *Hero*, *Knute Rockne: All-American*, *The Christmas Miracle of Jonathan Toomey*, among others. His songs have been performed in concerts and showcases around the globe, including the MAC/ASCAP songwriter showcase and an evening at the Kennedy Center. He is currently working with Alain Boublil and Claude-Michel Schönberg on new lyrics for the West End revival of *Miss Saigon*. Previous music directing credits include: *Mary Poppins*, *My One and Only*, *White Christmas*, *My Fair Lady*, *Joseph* (Jeff Award nomination), *Bowery Boys* (Marriott Theatre); *The Music Man* (Paramount Theatre); and *Hot Mikado* (Jeff Award nomination, Drury Lane Theatre). www.michaelmahler.com

STEPHEN SONDHEIM (*Music and 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.

JOHN WEIDMAN (*Book*) has written the books for a wide variety of musicals, including: *Pacific Overtures* (Tony Award nomination – Best Book), *Assassins* (Tony Award – Best Musical Revival), and *Road Show* (Lucille Lortel Award nomination – Best Musical), all with scores by Stephen Sondheim; *Contact* (Tony Award nomination – Best Book; Tony Award – Best Musical), co-created with director/choreographer Susan Stroman; *Happiness*, score by Scott Frankel and Michael Korie, directed and choreographed by Susan Stroman; *Take Flight* and *Big* (Tony Award nomination – Best Book), scores by Richard Maltby Jr. and David Shire; and the new book, co-authored with Timothy Crouse, for the Lincoln Center Theater/Roundabout Theatre revivals of Cole Porter's *Anything Goes* (Tony Award – Best Musical Revival; Olivier Award – Best Musical Production). Since his children were pre-schoolers, Mr. Weidman has written for *Sesame Street*, receiving more than a dozen Emmy Awards for Outstanding Writing for a Children's Program. From 1999 to 2009 he served as President of the Dramatists Guild of America.

SCOTT DAVIS (*Scenic Designer*) returns to Chicago Shakespeare Theater, where his credits include: *A Q Brothers' Christmas Carol*, *Shrek The Musical*, *Othello: The Remix* (CST, London, Germany, Edinburgh, South Korea, Sydney), *Cadre* (CST, South Africa, Edinburgh), *Beauty and the Beast*, *Murder for Two*, *Short Shakespeare! Romeo and Juliet* and *Short Shakespeare!* productions of *Macbeth* and *A Midsummer Night's Dream*. Other Chicago credits include productions with: Goodman Theatre, Steppenwolf Garage, Court Theatre, Victory Gardens Theater, Drury Lane Theatre, Northlight Theatre, Griffin Theatre and Northwestern University. Regional credits include productions with: Milwaukee Repertory Theater, Asolo Repertory Theatre, Clarice Smith Performing Arts Center, Rep Stage and Dallas Theatre Center. Mr. Davis serves as adjunct faculty at Columbia College, having received degrees from the University of Maryland College Park and Northwestern University.

MARA BLUMENFELD (*Costume Designer*) returns to Chicago Shakespeare, where her credits include: *Sunday in the Park with George* (2002, 2012), *A Midsummer Night's Dream*, *As You Like It*, *A Flea in Her Ear* (Jeff Award), *A Little Night Music*, *Pacific Overtures*, and *Short Shakespeare!* productions of *Romeo and Juliet* (2003) and *A Midsummer Night's Dream* (2001–2003). Other Chicago credits include productions with Goodman Theatre, Steppenwolf Theatre Company, Court Theatre and Lookingglass Theatre Company (ensemble member). Her New York credits include: *Metamorphoses* (Circle in the Square, Second Stage); *The Glorious Ones* (Lincoln Center); *The Notebooks of Leonardo Da Vinci* (Second Stage); *Measure for Measure* (Public Theater/NYSF); and *Homebody/Kabul* (BAM). Opera credits include: *Lucia di Lammermoor*, *La Sonnambula* (Metropolitan Opera); and *The Merry Widow* (Lyric Opera of Chicago). Ms. Blumenfeld is the recipient of three Joseph Jefferson Awards, and was honored to be the 2012 recipient of the Michael Merritt Award.

GREG HOFMANN (*Lighting Designer*) returns to Chicago Shakespeare Theater, where he has designed *Short Shakespeare! Romeo and Juliet*, and assistant lighting designed *Gypsy*, *A Q Brothers' Christmas Carol*, *Cyrano de Bergerac*, *Shrek The Musical*, *Othello: The Remix*, *The Adventures of Pinocchio*, *Elizabeth Rex*, *The School for Lies* and *Short Shakespeare! The Taming of the Shrew*. Other Chicago credits include: *42nd Street*, *Annie* (Paramount Theatre); *Oliver!* (Drury Lane Oakbrook); *Brighton Beach Memoirs*, *Dating Walter Dante* (Raven Theatre); *Pal Joey*, *Tick Tick Boom!* (Porchlight Music Theatre); and *Passing Strange* (Bailiwick Chicago). Regional credits include: *Sons of the Prophet*, *44 Plays for 44 Presidents* (Forward Theater Company); and *Permanent Collection* (Madison Repertory Theatre). Mr. Hofmann has designed over twenty-five productions for Cedar Fair amusement parks across the country, including the 2013 edition of Cedar Point's Luminosity. He holds a MFA in lighting design from University of Wisconsin, Madison.

RAY NARDELLI (*Sound Designer*) returns to Chicago Shakespeare Theater, where his credits include: *Gypsy*, *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* (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.

MELISSA VEAL (*Wig and Make-up Designer*) has designed wigs and make-up for over seventy-five productions at CST, including: *Gypsy*, *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.

REBECCA GOLDSTEIN-GLAZE (*Production Stage Manager*) makes her Chicago Shakespeare Theater debut. Off Broadway credits include: *The Piano Lesson*, *Angels in America* (Signature Theatre Company); *No Place to Go*, *Measure for Measure*, *Tales of an Urban Indian*, *Yellow Face*, *Stuff Happens* (Public Theater/New York Shakespeare Festival); *The Foreigner* (Roundabout Theater Company); *The Sacrifices* (Summer Play Festival); *Almost an Evening* (Atlantic Theater Company); *Sixty Miles to Silver Lake* (Page 73); *The Duchess of Malfi* (Red Bull Theater); *Mrs. Warren's Profession*, *Beowulf* (Irish Repertory Theater); and *Cactus Flower* (Westside

Theatre). Regional credits include: *Show Boat*, *Venus in Fur* (Asolo Repertory Theatre); *Stormy Weather* (Pasadena Playhouse); *Murderers* (Emelin Theatre); and four seasons at the Colorado Shakespeare Festival. She has also worked on numerous large-scale events with clients such as Victoria's Secret, NBC News and Tommy Hilfiger. Ms. Goldstein-Glaze is a graduate of Illinois State University.

ANGELA M. ADAMS (*Assistant Stage Manager*) returns to Chicago Shakespeare Theater, where her credits include: Chicago Shakespeare in the Parks *The Comedy of Errors* and *The Taming of the Shrew*, *Julius Caesar*, *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); *The Nutcracker*, *Cinderella* (Marriott Theatre); *The Etiquette of Vigilance* (Steppenwolf Theatre Company); *The 25th Annual Putnam County Spelling Bee* (Fox Valley Repertory); and *The Talented Tenth* (Congo Square Theatre). Off Broadway credits include: assistant sound design for *Go-Go Kitty Go* (Theatre B); and stage manager for *The Asphalt Kiss* (Lord Strange Company). Ms. Adams is a proud member of the Actors' Equity Association.

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 the 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.



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



The Director is a member of the **STAGE DIRECTORS AND CHOREOGRAPHERS SOCIETY**, a national theatrical labor union.



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

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

Staff

BARBARA GAINES
Artistic Director

CRISS HENDERSON
Executive Director

ARTISTIC

RICK BOYNTON
Creative Producer

GARY GRIFFIN
Associate Artistic Director

BOB MASON
Artistic Associate/
Casting Director

HEATHER SCHMUCKER
Associate Producer

MARISSA SCHWARTZ
Producing Associate

LAURA DURHAM
Casting Assistant

SCOTT WEINSTEIN
Assistant Director of *Road Show*

JEREMY EHLINGER
Casting Intern

STEPHANIE KLAPPER
New York Casting Director

LAUREN O'CONNELL
New York Casting Associate

CARLEEN MCCARTHY ANNA CIAMPORCERO
New York Casting Assistants

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Director of Education and Communications
Ray and Judy McCaskey Education Chair

JASON HARRINGTON
Education Outreach Manager

MOLLY TOPPER
Learning Programs Manager

ROXANNA CONNER
Education Associate

KATHERINE HORSKOTTE EVELYN JACOBY
Education Interns

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DANIEL J. HESS
Company Manager

JEANNE DEVORE
Technology Manager

ANDREA CRAIN
Database Administrator

**DOTTIE BRIS-BOIS
BRETT ELLIOTT
MELISSA FAGAN
DOREEN SAYEGH**
Arts Leadership Fellows

ALANA RYBAK
Assistant Director of Finance

**DAN GRYZCA
KATHRYN PAYNE**
Accounting Associates

ALYSSE HUNTER
Accounts Payable Manager

JILL FENSTERMAKER
Executive Assistant

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Director of Institutional Advancement

MELISSA COLLINS
Associate Director of Advancement

HILARY ODOM
Senior Advancement Officer

MARGARET REEDER
Major Gifts Officer

KRISTEN CARUSO
Advancement Manager/
Board Liaison

SAMANTHA DECKER
Institutional Relations Coordinator

KATIE GROGAN
Stewardship and Events Coordinator

CHRISTOPHER PAZDERNIK
Annual Fund Coordinator

TARA SMITHBERGER
Donor Relations Coordinator

NORI LU
Advancement Intern

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Director of Audience Development

JULIE STANTON
Marketing Director

TRACY DOMERACKI
Marketing Associate

KIARA KINCHELOE
Marketing Assistant

HANNAH KENNEDY
Public Relations Assistant

TONY ADAMS
Digital Assets Assistant

ADELL MEDOVOY
Graphic Designer/
Production Artist

KENNETH KEACHER
Marketing Assistant/
Office Administrator

**JENNIFER JONES
RYAN WENZEL**
Marketing Interns

PRODUCTION

CHRIS PLEVIN
Director of Production

ERICA L. SANDVIG
Assistant Director of Production

MERYN DALY
Production Office Manager

SEAN KATHLEEN ROCKE
Production Management Apprentice

STAGE MANAGEMENT

DEBORAH ACKER
Stage Manager/Associate Producer

REBECCA GOLDSTEIN-GLAZE, AEA
Production Stage Manager

ANGELA M. ADAMS, AEA
Assistant Stage Manager

MALLORY BASS
Stage Management Intern

SCENERY

EDWARD LEAHY
Technical Director

**MATTHEW ROHNER
ROBERT L. WILSON**
Assistant Technical Directors

MICHELLE LILLY
Assistant Scenic Designer

BRUCE COOPER
Stage Crew Supervisor

BRADLEY BURI
Stage Crew

KATIE MCBEE
Stage Crew Apprentice

**JACK BIRDWELL
BILL PATON
NATHAN SERVISS
ADAM TODD**
House Carpenters

WIL DELEGUARDIA
Technical Direction Intern

COSTUMES

RYAN MAGNUSON
Costume Shop Manager

CATHY TANTILLO
Costume Design Assistant

EMILY ROSE GOSS
Costume Shop Assistant/
Rentals Manager

KRISTIN DEITOS
Assistant Costume Designer

ROBERT S. KUHN
Draper

**YAS MAPLE
AMY PRINDLE
RUTHANNE SWANSON**
Stitchers

MELISSA BOCHAT
Crafts Supervisor

DJ REED
Crafts Artisan

ELIZABETH COFFIN
Costume Apprentice

**JESSICA DOAN
BRITTANY KUGLER
LYNN SPARBER**
Dressers

GRACE DUVAL
Costume Shop Intern

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KRISTOF LEOPOLD
Lighting Supervisor

JESSICA GOINGS
Assistant Lighting Designer

JOAN E. CLAUSSEN
House Electrician

**ERIK BARRY
CLAIRE CHRZAN
DENNIS GRIMES
MATT MCMULLEN
KAE NOSBISCH
NORA RUBENSTONE
DEMETRIOS TROY
CHRISTOPHER WILHAM**
Electricians

CYPRESS STAELIN
Lighting Intern

SOUND

JAMES SAVAGE
Sound Master

PALMER JANKENS
Assistant Sound Designer

CRISTY TROIA
CST Sound Engineer

**PALMER JANKENS
PAUL PERRY**
Road Show Sound Engineers

ALEX ROMBERG
Audio 2

**DANIEL CARLYON
STEPHEN PTACEK**
Sound Crew

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MELISSA VEAL
Head of Wigs and Make-up

WHITNEY MUELLER
Wig and Make-up Assistant

LAUREN CECIL
Wig Knotter

SIOBIAN JONES
Wig Maintenance

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AMY PETER
Properties Master

CASSANDRA WESTOVER
Assistant Properties Master

DAN NURCZYK
Properties Stage Crew

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Beatrice Bosco teaches at the DePaul Theatre School. She received a Ph.D. in Theatre and Drama from the University of Wisconsin-Madison, and served as Associate Director of Education at CST, before joining the staff of WBEZ.

Director Gary Griffin helms two works of Sondheim in Chicago Shakespeare's 2013/14 Season.

Road Show and *Gypsy* as a pairing from the very beginning and the latest of Stephen Sondheim's career, highlight visions of America in the 1920s, corrosive family relations, and the compromises necessary to pursue your dreams. Juxtaposed by Griffin, the two shows also share takes on what may be called the American pioneer spirit—the forging of new frontiers, whether they be physical or personal.

Road Show is based on the true story of brothers Wilson and Addison Mizner, whose richly complex and peripatetic history is artfully rendered into the musical collaboration of John Weidman (book) and Stephen Sondheim (music and lyrics). Born in Northern California, the youngest sons of a large, prosperous family, they spent their teen years in Guatemala where their father served as a diplomat. Their adventures took them across America, from the Yukon to the Everglades via New York City society, reinventing themselves, repeatedly separating and reuniting.

According to composer and lyricist Stephen Sondheim, "Addison Mizner and Wilson Mizner were brothers who, although they played only a minor role in the cultural history of this country, might well be seen to represent two divergent aspects of American energy: the builder and the squanderer." They were polar opposites, sharing an intense and complicated relationship.



The story of Sondheim's fascination with the brothers, which he describes as a "mild, if sporadic, obsession," contains its own saga. Following a two-year, post-college music fellowship in New York, Sondheim found employment writing for television in Hollywood. Five months later, as soon as he had saved enough money to rent an apartment for a year, he flew back to New York. It was on that flight that he first encountered the brothers, in a *New Yorker*

A man of seemingly infinite gifts, Wilson had learned quickly that it was easier to fleece the miners of the Gold Rush than to pan for gold.

article by Alva Johnson, including excerpts from his book, *The Legendary Mizners*. Taken by their story, Sondheim set to work optioning the book—only to find that Broadway producer David Merrick had already acquired the rights, intending to turn the book into a vehicle for Bob Hope, with a score by Irving Berlin and book by S. N. Berman. That team lost interest in the undertaking, but it was four decades later that Sondheim returned to it, looking for a

new project with librettist John Weidman, with whom he had collaborated on *Pacific Overtures* and *Assassins*.

In 1999 they staged a workshop production in New York, entitled *Wise Guys*. Four years later, reimagined and retitled *Bounce*, the show played in Chicago, at the Goodman Theatre, and subsequently in Washington DC. In 2008, reworked once again, *Road Show* opened at the off Broadway Public Theater.

Sondheim was initially attracted to the character of the unscrupulous, colorful and charismatic Wilson. A man of seemingly infinite gifts, Wilson had learned quickly that it was easier to fleece the miners of the Gold Rush than to pan for gold, and became a saloon keeper, a con man, a boxing manager and promoter, the manager of a New York hotel for underworld figures, an opium addict, and a successful Broadway playwright. A notorious womanizer, he married and soon divorced one of the richest women in New York, Mary Adelaide Yerkes, almost twenty years his senior (and the widow of Chicago "L" magnate Charles Tyson Yerkes). His last career was as a writer ►►►

in Hollywood, where about a dozen of his screenplays were actually filmed. He is perhaps best remembered for his witticisms, including “Be nice to people on your way up because you’ll meet the same people on your way down,” and “Stealing from one is plagiarism, stealing from many is research.”

His brother Addison was a rogue of a different sort, a grandiose social climber, whose dreamy ambitions were preyed upon by Wilson. A self-trained architect,

His brother Addison was a rogue of a different sort, a grandiose social climber, whose dreamy ambitions were preyed upon by Wilson.

Addison landed in southern Florida during the boom and bust of the 1920s, and is largely responsible for the Spanish Revival style of that area. The brothers promoted, developed and made millions in Boca Raton, but lost everything when their unscrupulous practices were exposed.

Ideas about the difference between opportunity and opportunism, American resilience and reinvention, artistry versus promotion, all resonate in Sondheim and Weidman’s telling. Ultimately, the core of the story is the bond between the vastly different brothers. Their story is told as a “road show,” a freewheeling adventure tale of two gifted, mismatched, inseparable, endearing charmers. ■



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pictured: Christina Pumariega in *Henry VIII* (2013), photo by Liz Lauren

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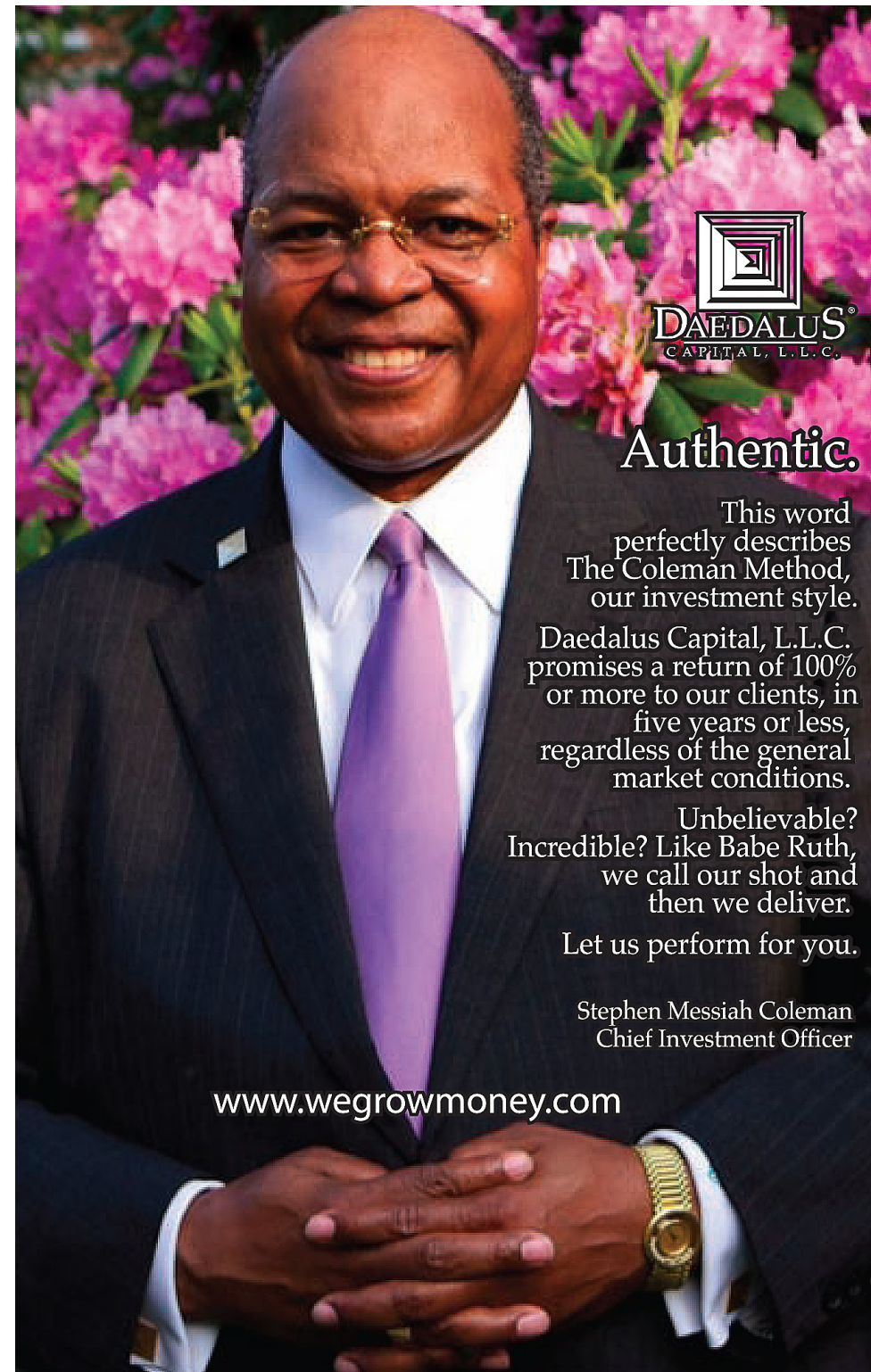
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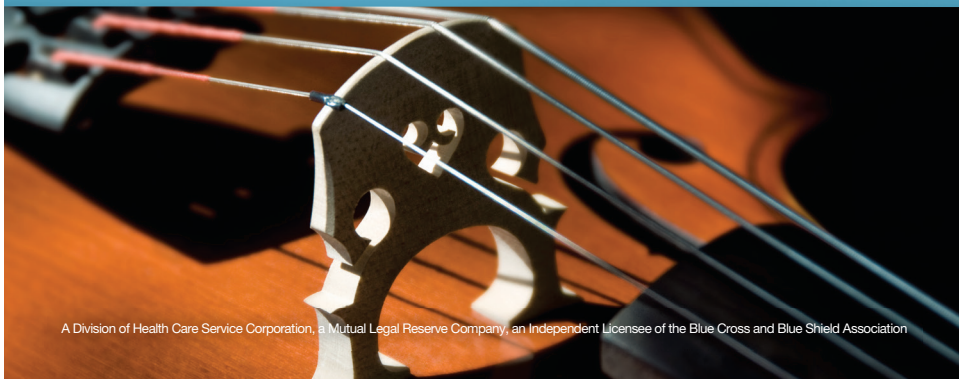


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