

chicago  
shakespeare theater  
on navy pier

CHICAGO SHAKESPEARE THEATER with  
PACHAMAMA PRODUCTIONS and RICHARD JORDAN PRODUCTIONS LTD  
in association with TRAVERSE THEATRE

presents the American premiere of

# ROADKILL

conceived and directed by CORA BISSETT  
text by STEF SMITH

## Cast

MERCY OJELADE, Mary  
JOHN KAZEK, various male roles  
ADURA ONASHILE, Auntie Martha  
JEREMY EARL, Policeman

## Creative Team

JESSICA BRETTE, Set and Costume Designer  
PAUL SORLEY, Lighting Designer  
KIM BEVERIDGE, Video Artist  
MARTA MACKOVÁ, Animation Artist  
PAMELA McQUEEN, Dramaturg  
HARRY WILSON, Assistant Director and Sound Designer  
NATASHA GILMORE, Movement  
COLIN BAIRD, Associate Producer  
SARAH SCARLETT, Production Stage Manager



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to the world



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BRITISH  
COUNCIL

The British Council partners with CST in Chicago  
to create a public program that engages local partners  
with a vested interest in the eradication of human trafficking.

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# Profiles

## MERCY OJELADE

(Mary) Theater credits include: *Arabian Nights* (Tricycle Theatre, London); *Crash of the Elysium* (Punchdrunk/BBC/MIF); *How to Think the Unthinkable*, *The Man with the Disturbingly Smelly Foot* (Unicorn Theatre, London); *Roadkill* (Theatre Royal Stratford East/Barbican, London–Theatre de la Ville, Paris & Traverse/Tron, Scotland); *The Container* (Young Vic, London, Edinburgh Festival–Fringe First & Amnesty International Awards); *The Walworth Farce* (Druid Theatre–Royal National Theatre, New York & US tour, Australia, New Zealand, Ireland); *The Lion & the Jewel* (Barbican/UK tour); and *Eclipse* (Sydney Opera House Studio). Television credits include: *Eastenders*, *Doctors*, *Holby City* (BBC) and *Ørnen* (Denmark–DR). Film credits include *Ezra* and *Incendiary*.

## JOHN KAZEK

(various male roles) Mr. Kazek trained at RSAMD (now The Royal Conservatoire of Scotland) and has worked extensively in theater, film and television in the UK and beyond. His credits include: *The Beauty Queen of Leenane* (Lyceum); *The Cherry Orchard*, *Dial M for Murder* (Dundee Rep); *Macbeth* (Theatre Babel in Hong Kong); *Tamberlaine Must Die* (Tron); *A Solemn Mass for the Full Moon in Summer* (Traverse/Barbican) and *Roam* (Grid Iron/NTS). Television and film credits include: *Spooks*, *Casualty*, *Taggart*, *Auf Wiedersehen Pet*, *Punch-drunk*, *Rab C Nesbitt*, *Young Adam* and *Batman Begins*.

## ADURA ONASHILE

(Auntie Martha) Theater credits include: *HeLa* (Solo performance, Summerhall, Edinburgh); *Arabian Nights* (Tricycle Theatre); *Skewered Snails* (Purcell Rooms, Southbank and tour); *12 proposals for a better Europe* (Belarus Free Theatre); *Roadkill* (Traverse/Barbican/Theatre Royal Stratford East); *Is This London?* (LIFT festival); *Untitled Love Story* (FIRE EXIT at Edinburgh Festival 2011); *Arabian Nights* (Royal Shakespeare Company); *The Rover* (Southwark Playhouse); *The Icarus Girl* (Arcola Theatre); *Ma Vie En Rose* (Young Vic); *Medea* (Theatre Royal Stratford East); *Macbeth* (Out of Joint) and *The Overwhelming* (National Theatre). Radio credits include: *Red Enters the Eye* and *The Overwhelming* (BBC Radio 3). Ms. Onashile was recently awarded a National Theatre of Scotland Emerge bursary. She has written and will be performing a solo show as part of the Made in Scotland Showcase at the Edinburgh Festival Fringe 2013.

## JEREMY EARL

(Policeman) Film credits include *Fun Size*. Television credits include: *Boss*, *Chicago Code*, *Prison Break* and *What About Joan*. Splitting his time between acting and law enforcement, Mr. Earl has been a police officer for over five years. Most recently he can be seen as Randall in the season finale of *Chicago Fire*.

## CORA BISSETT

(Concept and Direction) Ms. Bissett is a multi-award winning director/actor and artistic director of Pachamama. After working for fourteen years as a professional actress, Ms. Bissett launched the company with its first production *Roadkill* at the Edinburgh Fringe 2010, which has since garnered ten major awards: an Olivier in 2012 for Best Production at an Affiliate Theatre in London, Amnesty International Award for Freedom of Expression, The Total Theatre Award for Innovation, Scotsman Fringe First, Herald Angel, Edinburgh International Festival Award and the Holden Street Award, as well as The CATS Award for Best Production and Best Actress 2011. Most recently she conceived and directed the smash hit new musical *Glasgow Girls* in a co-production with the National Theatre of Scotland, Theatre Royal Stratford East and Richard Jordan Productions, and her own company Pachamama. The musical played sold-out runs in Glasgow and London, garnering five star reviews, a nomination for Best New Musical in the Off West End Awards and subsequent film interest. 2012 saw her mount an ambitious cross-disciplinary show *Whatever Gets You Through the Night*, which won the prestigious Creative Scotland Award for Theatre and will be remounted at the Edinburgh Festival summer 2013. After surviving formative years in a major record deal with Phonogram and touring with the likes of Blur and Radiohead, then surviving a subsequent rock-n-roll swindle at the age of seventeen, Ms. Bissett picked herself out of the ensuing 'crash'. She formed her second band, a celtic-gypsy-rock combo called Swellingmeg and made another two albums, embedding herself in the underground Glasgow and Edinburgh music scenes. She trained simultaneously at the RSAMD and has gone on to work in an incredibly eclectic range of theater styles professionally for the past fifteen years, with companies such as The National Theatre of Scotland, Citizens Theatre, Royal Lyceum, Traverse Theatre, Grid Iron Theatre Company, Vox Motus, Oran Mor, and in London at Almeida Theatre, Gate and Theatre Royal Stratford East. She has appeared in numerous television series including the BAFTA-winning *High Times*, *Rebus*, *River City* and currently appears in Scottish cult series *Rab C Nesbitt*. She has played significant roles in feature films such as The Palm D'or-winning feature *Red Road*, and in David Mackenzie's latest feature *You Instead*. She won the Stage Award for Best Actor for her role in the Traverse production of David Greig's hit rom-com *Midsummer* in 2009, which went on to tour to Canada, the US, Brussels, Ireland, and recently completed a sold-out run at Sydney Opera House, a subsequent tour of Australia, as well as an off Broadway run in 2013.

## STEF SMITH

(Text) Ms. Smith studied drama and theatre arts at Queen Margaret University in Edinburgh. Ms. Smith is under commission from the Traverse Theatre in Edinburgh, Glasgow Festival and the Lemon Tree Theatre in Aberdeen. She has also recently completed the Royal Court Theatre (London) inaugural National Writers Programme. Credits include: *Falling/Flying* (Tron Theatre, Glasgow); *Tea and Symmetry* (BBC Radio Scotland); *The Silence of Bees* and one piece in the collection, *Whatever Gets You Through the Night* (The Arches, Glasgow). Awards include: 2011 New Playwrights' Award by the Playwrights' Studio Scotland. Ms. Smith has been a writer on attachment with the National Theatre of Scotland, and has also worked extensively as assistant director for David Leddy/Fire Exit.

## JESSICA BRETTE

(Set and Costume Design) Ms. Brettle completed a post-graduate diploma in theatre design at Bristol Old Vic Theatre School in 2005. Design work includes: *A Man Came to a Woman* (Fittings Multimedia Arts/Sharmanka/ALEKO Theatre St. Petersburg); *A Slow Air* (Traverse Theatre Edinburgh, Tricycle Theatre London, 59E59 Theaters New York); *The Government Inspector* (Aberystwyth Arts Centre and UK tour); *Mish Gorecki Goes Missing*, *Perfect Analysis Given by a Parrot*, *Suddenly Last Summer*, *Defender of the Faith* (Tron Theatre, Glasgow); *Federer V's Murray* (Communicado/Assembly Theatre, 59E59 Theaters New York); *The Threepenny Opera* (RCS); *Dracula* (Firefly Youth Theatre); *Falling/Flying* (Handover Heart Theatre Company); *Roadkill* (2012 Olivier Award Outstanding Achievement in an Affiliate Theatre, 2011 CATS Award for Best Production); *Loves Times Beggar* (Ankur Productions); *Monaciello* (Napoli Festival); *The Lasses 'O'*; *Ragged Lion* (Rowan Tree); *Can We Live Without You?* (Lung Ha's); *The Other*, *Martial Dance* (Macrobert); *The Glass Menagerie* (Royal Lyceum Edinburgh); costumes for *Black Watch* (National Theatre of Scotland and national/international tour); *Aye Fond Kiss*, *Price of a Fish Supper*, *Excuse My Dust* (Oran Mor, Glasgow); *Into the Woods*, *After Juliet*, *A Midsummer Night's Dream*, *The Chrysalids* (Lyceum YT); *City Madame*, *The Front Page*, *Krapp's Last Tape* (Bristol Old Vic); *Fierce* (Grid Iron/tour); *A Piece of Cake* (Wee Stories) and *Wizard of Oz* (Macrobert).

## PAUL SORLEY

(Lighting Designer) Mr. Sorley trained in the 1980s at the Citizens Theatre and then moved onto Tramway as their chief lighting designer in 1988, working on Peter Brook's *Mahabharata* and for many international and Scottish companies at Tramway.

## KIM BEVERIDGE

(Video Artist) Ms. Beveridge is a freelance digital artist, part-time college lecturer, documentary film maker and audio visual designer for live performance. Recent work includes: *Wall of Death*, a multimedia performance and *Mixer Maxter* (both National Theatre of Scotland).

## MARTA MACKOVÁ

(Animation Artist) Ms. Macková graduated from Edinburgh College of Art and works as a freelance animator. She previously worked as an illustrator for publishing companies Triton and Altar.

## PAMELA McQUEEN

(Dramaturg) As associate dramaturg of the Tron, she has worked on *Betrayed*, *The Drawer Boy*, *Six Acts of Love* and *Defender of the Faith*. She created the Open.Stage playwriting competition. Other credits include: Friel's *Translations* (Citizens Theatre); *Sixteen* and *The Severed Head of Comrade Bukhari* (The Arches).

## HARRY WILSON

(Assistant Director/Sound Designer) Mr. Wilson is a theater-maker and sound artist. A graduate of theatre studies at the University of Glasgow, he has worked as a sound designer on Ankur Adult Community Workshop's production *Love's Time's Beggar* (Tron Theatre, 2008); Ankur and Pachamama's *Roadkill* (Tron and Traverse Theatre, 2010); Magnetic North's *Wild Life* (Cumbernauld Theatre and tour, 2011); Glas(s) Performance's *Generation* (Tramway, 2011) and National Youth Theatre's *Ghost Office* (The Lighthouse, 2011). He has also composed and performed music for David Overend's production of *Salome* (RADA, 2007) and For We Are Many's *Rigmarole* (The Arches, 2008). Mr. Wilson's directing work includes: *Pictures of Heaven* (Arches LIVE, 2009); *Helium* (an Arches New Work Commission, Arches LIVE, 2010); a series of performative tours for IETM Glasgow 2010, and assistant director on *Generation*.

## NATASHA GILMORE

(Movement) Ms. Gilmore is the artistic director of Barrowland Ballet, a Glasgow-based touring dance theater company working in traditional and site-specific spaces. She has developed her reputation as a collaborator, as well as undertaking commissions including large-scale productions including *Get Set GlasGOw*, a site-specific piece for the Merchant City Festival. She also choreographs for other theater companies' productions (collaborating with Giant on the award-winning show *The Songbird*, amongst others), and teaches dance and choreography for organizations such as RSAMD and Dance House.

## COLIN BAIRD

(Associate Producer) Mr. Baird is a UK-based independent theater producer. He has been associate producer of *Roadkill* since 2011 and continues to work with Pachamama Productions and Richard Jordan Productions on future projects. As a producer/general manager he has produced over twenty dance, theater and opera productions throughout the UK and Ireland. Other work includes programing consultant to The Touring Network (Scotland), producer of the Merchant City Festival (Glasgow), program manager at the Peacock Theatre, Sadler's Wells in the West End and programming assistant at London's Barbican Centre.

## CHICAGO SHAKESPEARE THEATER

Chicago Shakespeare Theater (CST) is a leading international theater company, known for extraordinary productions; unlocking Shakespeare's work for educators and students; and serving as Chicago's cultural ambassador through its World's Stage Series. Under the leadership of Artistic Director Barbara Gaines and Executive Director Criss Henderson, CST is the recipient of the Regional Theatre Tony Award. Its work has been recognized internationally with three of London's prestigious Laurence Olivier Awards, and by the Chicago theater community with 70 Joseph Jefferson Awards for Artistic Excellence. Since the inception of the World's Stage Series in 2000, CST has hosted over 30 iconic troupes such as The Abbey Theatre (Dublin), Shakespeare's Globe Theatre (London), the Chekhov International Theatre Festival (Moscow) and La Comédie-Française (Paris). The works presented by these companies range from intimate one-man works like South African Omphile Molusi's *Itoseng* to grand spectacles like the French troupe Ilotopie's *Water Fools (Fous de Bassin)*, performed entirely atop the waters of Lake Michigan. CST has contributed to this exciting international exchange by sending some of its best works abroad, including the Olivier Award-winning production of Stephen Sondheim's *Pacific Overtures* (2003); *Henry IV, Parts 1 and 2*, which marked CST's debut at the Royal Shakespeare Company in Stratford-upon-Avon (2006); and *Othello: The Remix* (2012), which debuted at Shakespeare's Globe in London, followed by acclaimed tours to Edinburgh and Germany before returning to Chicago.

## PACHAMAMA PRODUCTIONS

Pachamama Productions is the Glasgow-based company set up by director/actor/musician Cora Bissett. The company was established to allow Ms. Bissett to explore compelling universal stories rooted in innovative collaborations across art forms, with a particular focus upon untold stories of human rights abuses and empowering women's stories from around the world.

## RICHARD JORDAN PRODUCTIONS LTD

Since 1998, London-based production company Richard Jordan Productions Ltd, led by award-winning British Producer Richard Jordan, has presented over 170 productions in 18 countries including 46 world premieres and 38 European, Australian or US premieres, and enjoys associations with many of the world's leading theaters and producing organizations. He has enjoyed a long association with Scotland's leading new writing theater, the Traverse and in the US with Chicago Shakespeare Theater. Described by *The Stage* newspaper as "one of the UK's most prolific theatre producers," Mr. Jordan has been at the forefront of developing and presenting works by a diverse range of established and emerging writers and artists such as: Alan Ayckbourn, Conor McPherson, Omphile Molusi, Alan Bennett, Cora Bissett, Athol Fugard, David Greig, Martin McDonagh,

Ben Brown, Tim Crouch, Fin Kennedy, Ryan Craig, Danaï Gurira, Nikkole Salter, the Q Brothers, Heather Raffo, Stefan Golaszewski and Belgian collective Ontroerend Goed. Richard Jordan and Cora Bissett with her company, Pachamama, regularly collaborate together. Their co-production of *Roadkill* was the recipient of the UK's 2012 Laurence Olivier Award for Outstanding Achievement at an Affiliate Theatre and has played seasons in London, Paris, Edinburgh and Glasgow. Most recently, they produced in Glasgow and London with The National Theatre of Scotland and Theatre Royal Stratford East in association with Merrigong Theatre Company *Glasgow Girls*, a new musical conceived and directed by Cora Bissett, with book written by David Greig. In August they will collaborate with the Arches Theatre of Glasgow and Regular Music to present *Whatever Gets You Through the Night*, a live music and theater show, conceived and directed by Cora Bissett at the Edinburgh Festival Fringe. Mr. Jordan's past productions have also won a variety of awards including: The Lucille Lortel Award, The John Gassner Award for Best New American Play, seven Scotsman Fringe First Awards, two Herald Angel Awards, three Helen Hayes Awards, three Obie Awards and the US Black Alliance Award. In 2000 he was the first recipient of the TIF/Society of London Theatre Producers Award. He has been named seven times, including 2013, in the UK's *The Stage* newspaper's Top 100 British Theatre Professionals. In 2008 Mr. Jordan was nominated for the Theatrical Managers Association/Stage Award for Achievement in UK Regional Theatre. In 2009 he was a finalist in the first-ever British Council Young Creative Entrepreneur Awards. In 2010, for recognition of his work and contribution to the UK and international theater industries, Mr. Jordan was chosen for lifetime inclusion in A & C Black's annual publication, *Who's Who*. Currently on Broadway, his co-production of Christopher Durang's new play *Vanya and Sonia and Masha and Spike*, starring Sigourney Weaver and David Hyde Pierce, has been nominated for the forthcoming 2013 Tony Awards in six categories including Best Play and also for Drama Desk and Outer Critic Circle Awards.

## TRAVERSE THEATRE

From its conception in 1963, the Traverse has remained a pivotal arts venue in Scotland. Founded to keep the spirit of the Edinburgh festivals alive, year-round, the Traverse has an unrivalled national and international reputation as a producer and presenter of new work. In this, its fiftieth year, the company is proud to continue the tradition of innovation and risk-taking that launched the careers of many of Scotland's best-known writers, including John Byrne, David Greig, Liz Lochhead, David Harrower and Zinnie Harris. The Traverse stages a huge variety of work, including new plays, adaptations, dance and physical theater, from the Traverse Theatre Company and from theater companies worldwide.

# Director's Note from Cora Bissett

*Roadkill* is based on true events. It was inspired by meeting a young girl who was trafficked to Scotland from Africa just a few years ago. I had personal contact with her over a period of weeks, and she confided her story in me. Although the play is inspired by her story, details and events are based on an amalgamation of case studies from a range of girls who have been trafficked to Scotland, the UK or many countries across Europe. Sadly the stories are disturbingly similar. All character names and exact details are therefore fictional. The original girl managed to escape her trafficker but is still involved in a complex process to ascertain her asylum status. This is difficult because they have no evidence of who they are, no papers to prove their age or country of origin, and no way of telling the police who their traffickers are nor how to find them since they would have moved on by that time. —Cora Bissett

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## AWARDS FOR ROADKILL

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Olivier Award for Outstanding Achievement at an Affiliate Theatre 2012 • Amnesty Freedom of Expression Award 2010 • Edinburgh International Festival Award 2010 • Scotsman Fringe First Award 2010 • Herald Angel Award 2010 • Total Theatre Award for Innovation 2010 • Holden Street Theatres Award 2010 • CATS Award for Best Production • CATS Best Actress 2011

## *Roadkill* makes a timely American Premiere

Chicago Shakespeare's collaboration with Cora Bissett, one of Scotland's most innovative cross-disciplinary artists, is emblematic of the wide scope of work presented through the Theater's World's Stage Series. *Roadkill* joins the 2013 lineup of bold theatrical events from across the globe, inciting discussion on issues of searing social and political importance through the work of internationally acclaimed theater artists.



Adura Onashile and Mercy Ojelade,  
photo by Tim Morozzo

In January, Belarus Free Theatre brought their provocative production *Minsk, 2011: A Reply to Kathy Acker* to Chicago Shakespeare, exploring the nature of sex in one of Europe's last surviving dictatorships. In February, CST partnered with The Market Theatre of Johannesburg to premiere *Cadre*, a new work by Omphile Molusi exploring the journey of a young South African man struggling to navigate his way through the tumultuous political landscape of apartheid. And this June, CST will host Piccolo Teatro di Milano's *Inner Voices*, written in 1948 as a reaction to the post-war period in Italy, as part of the Year of Italian Culture in America in collaboration with the Italian Ministry of Cultural Affairs and the Italian Institute of Culture in Chicago. This urgent, provocative production of *Roadkill* serves as a theatrical imperative to end sex trafficking—and a potent example of the power theater wields to constructively address social issues.

## CST *Roadkill* Production Staff

BOB MASON  
Casting Director  
MARISSA SCHWARTZ  
Producing Associate  
KENDALL KARG  
Project Manager  
DAN HESS  
Company Manager  
ASHLEY WOLFE  
Assistant Company Manager  
CHRIS PLEVIN  
Director of Production

JIMMY LIS  
Stage Manager  
RYAN MAGNUSON  
Costume Shop Manager  
EMILY ROSE GOSS  
Assistant Costume Shop Manager  
YAS MAPLE  
Wardrobe  
KRISTOF LEOPOLD  
Lighting Supervisor  
ERIC BRANSON  
Electrician

KAE NOSBISCH  
ELIZABETH G. SMITH  
Electricians  
JAMES SAVAGE  
Sound Master  
PALMER JANKENS  
Sound Crew  
CHELSEA MEYERS  
Properties Master  
CASSANDRA WESTOVER  
Assistant Properties Master  
DAN MATTHEWS  
CALEB MCANDREW  
House Carpenters

DENNIS GRIMES  
AMANDA HERRMANN  
ROBERT MEYERS  
SARAH ROSS  
Properties Artisans  
JEFFREY CASS  
Manager of Ticketing and Guest Services  
LAURA MIKULSKI  
Front of House Supervisor  
CHARLES O'MALLEY  
Lead Guest Services Associate