On the occasion of the production of Cora Bissett’s Roadkill, the British Council with St. Ann’s Warehouse in New York and Chicago Shakespeare Theater present public programs and an online journal to contextualize the piece and engage a wider audience around the issue of sex trafficking. This program is intended to move hearts and minds, and to help build a critical mass to end slavery and human trafficking in our lifetime.

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, inclining discussion on issues of sexual and political importance through the work of internationally acclaimed theater artists.

In January, Belaés Free Theatre brought their provocative production Missik, 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.

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 form 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

AWARDS FOR ROADKILL

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

CAST

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

Creative Team

JESSICA BRETTLE, Set and Costume Designer RAY BEVERIDGE, Lighting Designer PAMELA MACKONAL, Animation Artist

Production Staff

BOB MASON, Casting Director MARIN SCHWARTZ, Producing Associate KENDALL KARG, Project Manager bible SIMPSON, Company Manager ASHLEY WOLFE, Assistant Company Manager CHICKY MYERS, Director of Production JIMMY LIS, Stage Manager RYAN MAGNUSON, Costume Shop Manager EMILY ROSS GOSS, Assistant Costume Shop Manager VISKI MILLER, Wardrobe KRISTOF LEOPOLD, Assistant Properties Master

For more information on ways you can make a difference and for additional resources on the fight to end sex trafficking, you can visit http://usa.britishcouncil.org/art/roadkill or scan the QR code inside the passport.
Profiles

MERCY OJELADE
(Mary) Theater credits include: Arabian Night (Tricycle Theatre, London); Crash of the Elephants (Fringes/Richard Branson/Barbican Centre). How to think the unthinkable, with the Man, the Disturbingly Slow Foot (Usual Theatre, London); Roadside Theatre (Roadside Theatre, Edinburgh—Scotland); The Diary of La Villa, Paris & Traverse/Trion, Scotland); The Container (Yong Yu, London; Edinburgh Festi- val, 2011; First & Awards Award and the Holden Street Award, as well as The CATS Award for Best Production and Best Actress 2011. Most recently she has also 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 season under the title of The Anvil (The Arches, Citizens Theatre of Scotland; Arcola Theatre, London & Tricycle Theatre); You Instead, and in David Mackenzie’s latest feature film, and currently appears in Scottish cult TV show, Rab C Nesbitt, Young Adam and currently on Broadway, his co-production of Chris- tian Alexander’s You Instead, and in David Mackenzie’s latest feature film, and currently appears in Scottish cult TV show, Rab C Nesbitt, Young Adam and currently on Broadway, his co-production of Christian Alexander’s You Instead, and in David Mackenzie’s latest feature film, and currently appears in Scottish cult TV show, Rab C Nesbitt, Young Adam and currently on Broadway, his co-production of Christian Alexander’s You Instead, and in David Mackenzie’s latest feature film, and currently appears in Scottish cult TV show, Rab C Nesbitt, Young Adam and currently on Broadway, his co-production of Christian Alexander’s You Instead, and in David Mackenzie’s latest feature film, and currently appears in Scottish cult TV show, Rab C Nesbitt, Young Adam and currently on Broadway, his co-production of Christian Alexander’s You Instead, and in David Mackenzie’s latest feature film, and currently appears in Scottish cult TV show, Rab C Nesbitt, Young Adam and currently on Broadway, his co-production of Christian Alexander’s You Instead, and in David Mackenzie’s latest feature film, and currently appears in Scottish cult TV show, Rab C Nesbitt, Young Adam and currently on Broadway, his co-production of Christian Alexander’s You Instead, and in David Mackenzie’s latest feature film, and currently appears in Scottish cult TV show, Rab C Nesbitt, Young Adam and currently on Broadway, his co-production of Christian Alexander’s You Instead, and in David Mackenzie’s latest feature film, and currently appears in Scottish cult TV show, Rab C Nesbitt, Young Adam and currently on Broadway, his co-production of Christian Alexander’s You Instead, and in David Mackenzie’s latest feature film, and currently appears in Scottish cult TV show, Rab C Nesbitt, Young Adam and currently on Broadway, his co-production of Christian Alexander’s You Instead, and in David Mackenzie’s latest feature film, and currently appears in Scottish cult TV show, Rab C Nesbitt, Young Adam and currently on Broadway, his co-production of Christian Alexander’s You Instead.
CORI BISSETT (Concept and Director) Ms. Bissett is a multi-award winning director/actor and director of the Scottish55 Theatre Company. She has worked extensively in television, film and theatre in the UK and beyond. Her credits include: The Beauty Queen of Leenane (Sydney), The Cherry Orchard, Dial M for Murder (Dundee Rep), Macbeth (Theatre Babel in Hong Kong), Tenderma- n, (A Solemn Max for the Moon in Summer (Traverse/Barbican) and Roads (Grid Iron/NTS). Television and film credits in- clude: Casualty, Ragged Life, The Severed Head of Comrade Achilles, Can We Live Without You? (Tron Theatre, Glasgow), The Lion & the Jewel (Wee Stories) and Roadkill (Bristol Old Vic); and for many interna- tional and Scottish companies at Tramway. Ms. Bissett has worked extensively as assistant director for David Lidgey/Fire Exit.

JESSICA BRETTLE (Set and Costume Design) Ms. Brettle completed a post-graduate diploma in theatre design at Brit- ish Old Vic School in 2005. Design work includes: A Man Came to a Woman (Rigters Music Theatre/ArtsKamikaze/Leicester). Stab (Theatre Royal, Brighton); The Threepenny Opera (Tron Theatre, Glasgow); It's Not What You Thought You'd Get (Tron and Traverse Theatre, 2010); (Glasis Performance Generator; 2011) and National Theatre Youth's Ghastly Office (The Lighthouse, 2011. She has also composed and performed music for David Old- man's production of Salve (RADA, 2007) and For the Love of You Instead (Tron, 2008/2009). Glasis Performance Generator (Tramway, 2011) and National Theatre Youth's Ghastly Office (The Lighthouse, 2011). Ms. Brettle's work with dance companies includes: Pictures of Hear- ing (Arches LIVE, 2009); Helium (An Arch's New Generation; Falkirk); and for many other dance companies such as Barrowland Ballet, a glasgow-based touring company. Ms. Brettle’s work has been recognised with a variety of awards: Scottish55’s Young Creative Entrepreneur Awards. In 2010, Ms. Brettle was chosen for lifetime inclusion in A & C Black’s annual publication, The Stage Magazine’s Top 100 British Theatre Professionals.
MERCY OIELADE
(Mary) Theater credits include: Arabian Night (Ticryps Theatre, London); Crash of the Eyjafjallajökull (National Institute of Performing Arts/NIN/Arts Council/How to Think the Unthinkable, The Man with the Disturbingly Smelly Nose (Ushirama Theatre, London); Royal Stratford East; EastBarnet, London; The Waverny de la Ville, Paris & Travers/Tron, Scotland); The Container (Young Vic, London, Edinburgh Festival Fringe); First & Awards/Arts Council, The Walworth Force (Dredge Theatre/National Royal Stratford East, New York), U.S. tour, Australia; Traverse Theatre Edinburgh; The London Company for their UK tour; and Eclipse (Sydney Opera House Studio). Television credits include: Eastenders, Doctor Who, Holby City (BBC) and Dinner (Benedict Cumberbatch). Film credits include Ezra and Inundation.

JOHN KAIZEK
(vanous male roles) Mr. Kaizek traveled at RISD (massachusetts College of Art and Design) and has worked extensively in television, film and theater in the United Kingdom and beyond. His credits include: The Beauty Queen of Leenane (Sydney), The Cherry Orchard, Dial M for Murder (Dundee Rep); Macbeth (Theatre Babel in Hong Kong); Tamburlaine (Theatre Royal Drury Lane, Theatre Royal Haymarket); A Solomen Mass for the Full Moon in Summer (Traverse/Bardic) and Raion (Grid Iron/NTS). Television and film credits include: Casualty, The Rats, The Video Tapes, The Pts, Punchdrunk, Rabs N Beidit, Young Adam and Batman Begins.

ADURA ONASHILE
(Aunie Martha) Theater credits include: Hulla (Sello performance, Summerhall, Edinburgh); Arabicas (Nightingale Theatre, Singapore); Skewered Snails (Putt call Rooms, Southbank and tour); 12 proposals for a director (Traverse/Tonic Theatre); The Virgin and the King (Edinburgh Festival Fringe; Traverse/Bardic/Theatre Royal Stratford East); Is This London? (LIFT festival); Untitled Love Story (Fringe Festival, Edinburgh); Jinn (Royal Lyceum, Edinburgh, Traverse Theatre, Girnd Iniru Theatre Company. Chicago Theater Institute, Texas Summer Theatre, Royal Lyceum, Traverse Theatre, Gate and Theatre Royal Stratford East. She has appeared in numerous television series including the BBC’s “Drunk Elephant: A Slow Air,” “The Crater’s Edge,” “The Interior,” “The Undeniable Truth,” and “Spot the Button.” Adura is a member of “A Slow Air,” 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 Lucifin Lord Award, The John FS Bridworks Award, the Women’s World Theatre Awards, and seven Scottoman First Fringe Awards, Two Harald Ang Award, three Helen Hayes Awards, the Melbourne International Performing Arts Award. In 2000 he was the first recipient of the TIF/Society of London Theatre Producing Award. Mr. Jordan was named a Labour Party Lifetime Achievement Award in 2013, in the UK’s Time’s Magazine’s Top 100 British Theatre Professionals. He was also named a Time Magazine’s 100 Young Creative Entrepreneurs Award. In 2010, for recognition of his work and contribution to the arts, Mr. Jordan was awarded in the Queen’s New Year’s Honours List with the honor of Officer in the Order of the British Empire (OBE). He is also a fellow of the Royal Society of Arts, has received a number of awards and nominations and has been named a “Top 100 Brit for America” by 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 as well as productions for the Traverse Theatre and the Oran Mor in Glasgow. Mr. Jordan has been an active producer and manager of the Boulder International Film Festival in Boulder, Colorado since 1984.

TRAVERSE THEATRE
From its conception in 1963, the Traverse has remained a pivotal arts venue in Scotland. As a result of its focus on the development of new writing and productions, the Traverse has been home to a number of award-winning playwrights. In its fifth year, the company is proud to continue the tradition of innovation and risk-taking that has made the Traverse such an important space for best-known writers, including John Byrne, Daid Greig, Liz Lochhead, David Harrower and many others. The Traverse produces a large variety of work, including new plays, adaptations, dance and physical theater, from the Traverse Theatre, Traverse Company and from theater companies worldwide.
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CAST

ADURA ONASHILE and MERCY OJELADE, Mary
ADURA ONASHILE, Auntie Martha
YAS MAPLE, Cleo
JIMMY LIS, Chief Inspector
KRISTOF LEOPOLD, Officer in Charge
EMIL Y ROSE GOSS, Girl
JAMES SAVAGE, Angry
NATASHA GILMORE, Movement
PAUL SORLEY, Lighting Designer
PLUM ROSE, Bride
STEVEN GIBBS, Policeman
STEVEN JAMES, Policeman
NADIA GILMORE, Movement
JAY MCANDREW, Policeman
JESSICA BRETTLE, Set and Costume Designer
JESSICA BRETTLE, Costume Shop Manager
STEVE BODEN, Electrician
KURTIS LEOPOLD, Light Supervisor
PAUL SORLEY, Projection Artist
CHAD JERRITZ, Stage Manager
JIMMY LIS, Stage Manager
MARISA SCHWIMM, Producing Associate
DAN HEISS, Company Manager
ASHLEY WOLFE, Assistant Company Manager
JIMMY LIS, Director of Production

CREATIVE TEAM

ADURAD ONASHILE, Auntie Martha
HARRY WILSON, Assistant Director and Sound Designer
JESSICA BRETTLE, Set and Costume Designer
PAUL SORLEY, Lighting Designer
JAY MCANDREW, Electrician
STEVEN JAMES, Policeman
STEVEN GIBBS, Policeman
PLUM ROSE, Bride
STEVEN JAMES, Policeman
JESSICA BRETTLE, Costume Shop Manager
STEVE BODEN, Electrician
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CAST ROADKiLL

CHICAGO SHAKESPEARE THEATER in association with TRAVERSE THEATRE presents the American premiere of

Roadkill

created and directed by CORA BISSETT
text by STEF SMITH