



CHICAGO SHAKESPEARE THEATER presents


Romeo and Juliet



The hatred of two families ignites Verona's streets. Their *Prince* decrees: if *Montague* or *Capulet* again disrupts the peace, lives will answer to the law. That night *Lord Capulet* hosts a great banquet—among his guests is *Count Paris*, who seeks the hand of Capulet's daughter *Juliet*. The young Montagues decide to attend—uninvited and in disguise—accompanied by *Lord Montague's* son, *Romeo*. Romeo encounters Juliet there, and the two fall in love. The next morning, *Friar Laurence* consents to secretly wed the young couple.



Moments after taking his marriage vows, Romeo is confronted in the street by Capulet's nephew *Tybalt*, enraged by the Montague's bold intrusion the night before. But instead it is *Mercutio* who takes up Tybalt's challenge. As Romeo attempts to break the two apart, Mercutio is slain. In blind fury, Romeo turns upon his bride's cousin, murdering him.



The Capulets demand the Montague's death; the Prince instead sentences Romeo to banishment. Early the next morning, Romeo parts from Juliet. Lady Capulet seeks out her daughter with news: Juliet's marriage to Paris is all arranged. The *Nurse* advises Juliet to forget about Romeo and marry Paris. Juliet turns to the Friar, whose desperate plan he prays will end in Juliet reunited with her Romeo and the two families reconciled. But ancient feuds have deep roots. And as Montague and Capulet vow at last to end the killing, it is a peace purchased with their treasures.

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chicago
shakespeare theater
on navy pier

presents

ROMEO AND JULIET

written by WILLIAM SHAKESPEARE

Scenic Design
SCOTT DAVIS

Costume Design
THERESA HAM

Lighting Design
GREG HOFMANN

Sound Design
JAMES SAVAGE

Original Music
ETHAN DEPPE

Wig and Make-up Design
MELISSA VEAL

Fight Choreographer
MATT HAWKINS

Verse Coach
MATT SCHWADER

Casting
BOB MASON

Production Stage Manager
CLAIRE E. ZAWA*

Director and Adapter **RACHEL ROCKWELL[†]**

CAST

The House of Capulet

Juliet
Lord Capulet
Lady Capulet
Nurse
Tybalt
Sampson (*through March 9*)
Sampson (*beginning March 11*)
Peter

LAURA ROOK*
KURT EHRMANN*
MELISSA CARLSON*
MAUREEN GALLAGHER*
SAMUEL ASHDOWN
ALEJANDRO CORDOBA
EDGAR MIGUEL SANCHEZ
TIM GITTINGS

The House of Montague

Romeo
Lord Montague
Benvolio
Balthazar

CHRISTOPHER ALLEN
LYNN ROBERT BERG*
NICHOLAS HARAZIN
CHRISTOPHER SHEARD

The Court

Prince Escalus (*through March 23*)
Prince Escalus (*beginning March 25*)
Paris (*through March 23*)
Paris (*beginning March 25*)
Mercutio

KAMAL ANGELO BOLDEN*
LEVENIX RIDDLE*
KAMAL ANGELO BOLDEN*
LEVENIX RIDDLE*
JEB BURRIS

The Church

Friar Laurence
Friar John

LYNN ROBERT BERG*
TIM GITTINGS

Mantua

Apothecary

CHRISTOPHER SHEARD

Understudies never substitute for listed players unless a specific announcement is made at the time of the performance: Samuel Ashdown for *Mercutio*; Tim Gittings for *Lord Capulet* and *Friar Laurence*; Melissa Graves for *Lady Capulet* and *Nurse*; Erika Haaland for *Juliet*; Sam Hubbard for *Tybalt*, *Sampson*, *Balthazar* and *Apothecary*; Will Mobley for *Benvolio*, *Peter* and *Friar John*; Christopher Sheard for *Romeo*, *Prince Escalus* and *Paris*.

STAFF

JASON HARRINGTON
Education Outreach Manager

MOLLY TOPPER
Education Outreach Manager

LYDIA DRYER
Education Intern

RESHMI HAZRA
Assistant Director

CHRIS PLEVIN
Director of Production

ERICA L. SANDVIG
Production Manager

MERYN DALY
Production Office Manager

EMMALINE KEDDY-HECTOR
Production Management
Apprentice

AMANDA WEENER*
Assistant Stage Manager

EDWARD LEAHY
Technical Director

EMILY TARLETON
Assistant Scenic Designer

ROBERT L. WILSON
Assistant Technical Director

MICHELLE LILLY
Technical Assistant

DAN MATTHEWS
Tour Technical Director

JIMMY LIS
Tour Stage Crew

JACK BIRDWELL
CALEB McANDREW
BILL PATON
ADAM TODD
House Carpenters

CHRISTINE R.X. BOLLES
Scenic Artist

RYAN MAGNUSON
Costume Shop Manager

YONIT OLSHAN
Romeo and Juliet
Assistant Costume Designer

CATHY TANTILLO
CST Costume Design Assistant

EMILY ROSE GOSS
Costume Shop Assistant

LISE STEC
Head Draper

BETH UBER
Draper

ALICE BROUGHTON
SHANA HALL
YAS MAPLE
AMY PRINDLE
RUTHANNE SWANSON
Stitchers

MELISSA BOCHAT
Crafts Supervisor

MEREDITH MILLER
Lead Crafts Artisan

AUSTIN PETTINGER
Crafts Artisan

LIZ WILSON
Tour Wardrobe Supervisor

JESSICA DOAN
Costume Apprentice

KRISTOF LEOPOLD
Lighting Supervisor

NICK BELLEY
Assistant Lighting Designer

ERIC BRANSON
Tour Electrician

DANIEL CARLYON
Tour Sound Engineer

WHITNEY MUELLER
Wig and Make-up Apprentice

SAMANTHA UMSTEAD
Wig Knotter

CHELSEA MEYERS
CST Properties Master

CASSANDRA WESTOVER
Romeo and Juliet Properties Master

NATHAN SERVISS
Properties Artisan

MARISSA SCHWARTZ
Producing Associate

KEIRA FROMM
Casting Associate

DAN HESS
Company Manager

WILL CAVEDO
Tour Manager

ALLISON M. LEAKE
Program Designer

One city, two families, and a hatred so old that no one remembers its cause.

A **Montague** and a **Capulet** fall in love. Shakespeare sets his tale of **young love** in a city of **old hatreds**. This is a story about the power of our passions and of language: to bridge and to bind, to sever and destroy. Words express and ignite our passions. When words can no longer be found, **silence and swords take their place**. In Romeo and Juliet's story, we see ourselves, our world, and a longing for love strong enough to conquer hatred. What is it that they want, that **we want, in the face of a violent world?** And will it be words—or swords—we choose to steer our lives?

"It is the lark that sings so out of tune..."
Act 3, Scene 5

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/chicagoshakespeare

WHO'S Responsible?

If only the Apothecary hadn't sold Romeo the poison. If only the Friar hadn't helped Juliet to fake her death. For that matter, if only Romeo's first crush, Rosaline, had liked him back... Throughout, characters make choices that, despite their good intentions, ultimately lead to the story's bloody end.

What do you think?

Five characters whose actions lead to Romeo and Juliet's fatal end:

After the show, compare your list with others.
DEFEND YOUR CLAIM!
(Did your opinion shift at all after seeing the play?)

Who's MOST to blame? If you had to put just one character on trial for Romeo and Juliet's deaths, whom would you choose?

Thoughts from
**DIRECTOR
RACHEL
ROCKWELL**



I don't know if violence ever changes. And **no one will ever win**. I think that both these families because of their enormous power have been enmeshed in violence in order to maintain their standing in the world. Romeo, too, would have been in the center of his family's violence. **But once he starts to look at the world in an emotional way, he has to look at violence in a different way.** He starts to find love in the world, in himself, and it's very hard to look at violence in the same way again. The real tragedy is that, in the end, **the violence that has surrounded both** him and Juliet their entire lives leads them to take their own lives. Violence begets violence. Once it touches you, it opens you to violence as a course of action.

Do YOU believe in LOVE AT FIRST SIGHT?

A Conversation with FIGHT CHOREOGRAPHER MATT HAWKINS



Q Why do we stage violence?

A Hopefully, it gets us to ask questions. What we put on stage should be a representation of our world, and our world can be violent. One argument could be: Look, we're glorifying violence as entertainment. But what I'm saying is that if you're going to put violence on stage, it has to be a learning experience. Students should see the show and then go back and talk about it. Why did that happen? Why would they do that? What would you have done if you'd been in that same situation?

Q Matt, what do you think causes violence?

A Violence happens when a person does not know how to speak anymore—when they don't have the words to deal with their situation. Every play I work on, that's what I try to get the director and actors to realize: if the playwright writes that there's a fight at this point in the story, it must mean the characters think they don't have any other options. We've all had those feelings. But then it's that next beat. It's what we do now with that feeling.

Q How did you start in theater?

A I grew up playing football in Texas, and I ended up hurting my back. A football buddy of mine was in a show and I saw it and thought, 'Oh, I can do that better than he can.' So this competitive side is actually how I got into it in the first place. Then when I was an undergrad at SMU, I did *Henry IV Part 1*, and got to use a broadsword and shield. And I thought, 'Oh, theater can be athletic!' I had never seen that before. I was really blessed because there was an individual on the faculty there, a mime and a boxer, and he taught me everything he knew.

All in the TIMING

Shakespeare based his *Romeo and Juliet* on a poem written a century before. But events that stretch over months in the poem, Shakespeare reduces to just six days. In that time span, decisions are made hastily, driven by passions.

- A** Friar suggests a plan to Juliet
- B** Romeo visits Apothecary
- C** Prince banishes Romeo
- D** Romeo and Juliet first meet
- E** Tybalt kills Mercutio
- F** Prince breaks up street fight
- G** Nurse discovers Juliet's "death"
- H** Montagues and Capulets mourn
- I** Romeo and Juliet secretly marry

Place these events—and others you want to include—on the timeline as they happen in *Romeo and Juliet*. Does time itself contribute to their story?

DAY 1

DAY 2

DAY 3

DAY 4

DAY 5

DAY 6



Samuel Ashdown
TYBALT

I think when your heart tells you something it is important to trust it—especially when it doesn't seem to make sense.

Laura Rook
JULIET

I do! I can't help myself. I'm a hopeless romantic and wear my heart so far onto my sleeve that it's practically hanging off my pinky! Eskimos have almost 100 words for snow. I think we need way more words for 'love.'

Christopher Allen
ROMEO

Yes, I do believe in love at first sight. Why not? I think it's a good way to live your life if you believe that at any instant there's a chance you could stumble upon someone special.

Melissa Carlson
LADY CAPULET

At heart, I'm a romantic. But love is a word that is bandied about too easily. Certainly you can be attracted at first sight and drawn to someone's energy. It's the inexplicable draw that can happen between two souls in an instant. And to that I say: Yes!

Feb Burris
MERCUTIO

Yes. To me, love is a feeling—a feeling of safety, desire, and comfort. I believe you can feel all those things by seeing someone.



CHRISTOPHER ALLEN (Romeo) makes his Chicago Shakespeare Theater debut. Other Chicago credits include the national tour of *Letters Home* (Griffin Theatre Company) and *Enron* (TimeLine Theatre Company). Regional credits include: *The House that Jack Built* (Indiana Repertory Theatre); *Tartuffe*, *Henry IV Part 1* and *The Two Gentlemen of Verona* (Theater at Monmouth). Film credits include *Scrooge and Marley*. Christopher received his BFA in acting at The Theatre School at DePaul University. What does he most enjoy about acting? "With every new play, you get to become another person, in another place, going through another's journey. The discoveries you find in those stories are infinite."



SAMUEL ASHDOWN (Tybalt) makes his Chicago Shakespeare Theater debut. Other Chicago credits include *The Illusion* (Athenaeum Theater). Regional credits include: *Twelfth Night*, *Richard III*, *Troilus and Cressida* (American Players Theatre); *Much Ado About Nothing*, *The Merchant of Venice*, *Julius Caesar* and *A Midsummer Night's Dream* (Montana Shakespeare in the Parks). Samuel holds his BFA in acting from Southern Oregon University and an MFA from the University of Illinois at Urbana-Champaign. Growing up in Oregon, Samuel's hobbies include surfing, rock climbing, hiking, sand volleyball—and reading. "I love telling stories and seeing the world through someone else's eyes."



LYNN ROBERT BERG (Lord Montague/Friar Laurence) returns to Chicago Shakespeare Theater, where he previously appeared as Duncan in *Short Shakespeare! Macbeth*. Regional credits include: *King Lear*, *She Stoops to Conquer*, *Romeo and Juliet*, *Major Barbara*, *The Imaginary Invalid*, *A Midsummer Night's Dream*, *Henry V* (Idaho Shakespeare Festival); *The Tempest*, *Hay Fever*, *All's Well That Ends Well*, *Bat Boy the Musical*, *The Winter's Tale*, *The Taming of the Shrew*, *Macbeth* (Great Lakes Theater); *Twelfth Night* and *The Complete Works of William Shakespeare (Abridged)* (Lake Tahoe Shakespeare Festival). Lynn grew up in Boise, Idaho. What he loves most about acting Shakespeare is "the challenge every time to play into the power and beauty of the language, while making the performance real and immediate and raw."



KAMAL ANGELO BOLDEN (Prince Escalus/Paris, through March 23) makes his Chicago Shakespeare Theater debut. Other Chicago credits include: *Jackie and Me*, *Bud*, *Not Buddy* (Chicago Children's Theatre); *The Opponent* (A Red Orchid Theatre); *Jitney*, *Home* (Court Theatre); *Immediate Family* (Goodman Theatre/About Face/Martian Entertainment); *We Are Proud...*, *The Elaborate Entrance of Chad Deity* (Victory Gardens Theater); and *The Island* (Remy Bumppo Theatre Company). Regional credits include work with Actors Theatre of Louisville, Nashville Shakespeare Festival, Tennessee Repertory Theatre and the Nashville Children's Theatre. Television credits include: *BOSS* (Starz); *Chicago Fire* (NBC); *Lights Out* (FX); and *The Row* (CBS pilot). Kamal earned a BS in business administration-entrepreneurship from Bradley University. A graduate of Peoria High School, he only later decided upon theater as a career when he was 25. When he's not acting, Kamal enjoys boxing, weightlifting, basketball and fishing.



JEB BURRIS (Mercutio) makes his Chicago Shakespeare Theater debut. Recent regional credits include: *The Three Sisters* (Heartland Theatre Company); *The Glass Menagerie*, *Richard III*, *Titus Andronicus*, *The Merry Wives of Windsor* (Utah Shakespeare Festival); and the touring production of *Macbeth* (Illinois Shakespeare Festival). Jeb received his BA at Ball State University and an MFA from Illinois State University. He trained at Shakespeare's Globe Theatre in London and the Royal Shakespeare Company in Stratford-upon-Avon. Jeb first studied Shakespeare, reading *Macbeth* in ninth-grade English. "My teacher asked me to read the Witches' lines in the beginning, and while I didn't understand all that I was saying, I was amazed at how words were able to affect me like that."



MELISSA CARLSON (Lady Capulet) returns to Chicago Shakespeare Theater, where she appeared as Titania/Hippolyta in *Short Shakespeare! A Midsummer Night's Dream*. Other credits include: *Tea at Five*, *Antigone*, *Much Ado About Nothing* (First Folio Theatre); *Berlin '45*, *Pyretown*, *The Action Against Sol Schumann* (Victory Gardens Theater); *The Real Thing*, *How I Learned to Drive*, *All My Sons* (Illinois Theatre Center); *Dylan* (Seanachai Theatre Company); *Edward II* (Red Hen Theatre); *Richard III*, *Macbeth*, *Romeo and Juliet* (Shakespeare on the Green); *Titus Andronicus* (Shakespeare's Motley Crew); *Six Degrees of Separation* (Raven Theatre); *Tattoo* (Trap Door Theatre); and *A Yard of Sun* (Famous Door Theatre). Television credits include *Early Edition* (CBS) and *Underemployed* (MTV). Melissa was a senior at Highland Park High School when she acted in her first Shakespeare play. "I was Kate in *The Taming of the Shrew*. Hearing the language as opposed to reading it was crucial for me. I fell in love with it."



ALEJANDRO CORDOBA (Sampson, through March 9) returns to Chicago Shakespeare Theater, where he appeared in *Edward II* and *Othello*. Other Chicago credits include: *When She Danced* (TimeLine Theatre Company); *The Master and Margarita* (Strawdog Theatre Company); and *Living Newspaper Festival* (Jackalope Theater). He performed in the touring company of *Peter Pan* (360 Entertainments). Alejandro received his BFA in acting from Roosevelt University. He was first introduced to Shakespeare as a high school senior reading *Hamlet*. "My English teacher, Mr. Holmes, assigned roles to different students and had us read it aloud. I remember wondering what Shakespeare's environment must have been like, then realizing that I could use my imagination to travel in time and find out."



KURT EH RMANN (Lord Capulet) returns to Chicago Shakespeare Theater, where he appeared in *A Midsummer Night's Dream*, *Edward II* and *Othello*. Most recently, work has kept him traveling: as Captain Ahab in *Moby Dick* (Syracuse Stage); and Caesar in *Julius Caesar* (Nebraska Shakespeare Festival). Other Chicago credits include: *The Comedy of Errors* (Court Theatre); *The Hundred Dresses* (Chicago Children's Theatre); and many productions with The Hypocrites, where he is a company member. Kurt studied acting with Stella Adler at NYU's Tisch School of the Arts. "The first Shakespeare we paid any serious attention to was *Othello* in ninth grade. It was interesting as a work of literature, but it wasn't something I got right away. Making theater out of it is when I first really understood what the plays were for."



MAUREEN GALLAGHER (Nurse) returns to Chicago Shakespeare Theater, where she appeared in the *Short Shakespeare!* productions of *Julius Caesar* and *Romeo and Juliet*. Other Chicago credits include: *David Copperfield*, *The Infield* (Steppenwolf Theatre Company); *The Winter's Tale* (Goodman Theatre); *The Cripple of Inishmaan* (Northlight Theatre); *Hannah Free* (Victory Gardens Theater); *Macbeth*, *Measure for Measure* and *Love's Labor's Lost* (Court Theatre). Regional credits include: *All My Sons* (Cardinal Stage Company); *The Comedy of Errors*, *Cymbeline* and *Romeo and Juliet* (Notre Dame Shakespeare Festival). Film credits include *Mercury Rising* and *Road to Perdition*. Maureen studied at Syracuse University and the Goodman School of Drama. An adjunct professor of theater at Prairie State College, Maureen also volunteers as a writing tutor at 826 Chicago—and she writes plays. What she loves most about Shakespeare is "how the audience gets caught up in the story."



TIM GITTINGS (Peter/Friar John) returns to Chicago Shakespeare Theater, where he appeared in *A Midsummer Night's Dream*, *The Taming of the Shrew* and *Short Shakespeare! The Taming of the Shrew*. Other Chicago credits include: *Awake and Sing!* (Northlight Theatre); *A Christmas Carol* (Goodman Theatre); *As You Like It*, *Heartbreak House* (Writers' Theatre); *When You Comin' Back*, *Red Ryder* (Circle Theatre); and *Mrs. Mackenzie's Beginner's Guide to the Blues* (Stage Left Theatre). Regional credits include: three seasons at American Players Theatre, two seasons at Alabama Shakespeare Festival and seven seasons with Door Shakespeare. "My first Shakespeare was actually being in two shows in eighth grade, *Romeo and Juliet* and *A Midsummer Night's Dream*. I thought the language was tricky but some of it was really beautiful. Plus, I liked getting to sword-fight and kiss pretty girls."



NICHOLAS HARAZIN (Benvolio) returns to Chicago Shakespeare Theater, where he appeared as Lucentio in *Short Shakespeare! The Taming of the Shrew* and Malcolm in *Short Shakespeare! Macbeth*. Other Chicago credits include: *I Am Going to Change the World* (Chicago Dramatists); and nine plays with the Back Room Shakespeare Project. Regional credits include two seasons with American Players Theatre, and work with: Milwaukee Repertory Theater, Illinois Shakespeare Festival, Forward Theater Company, Renaissance Theaterworks, among others. He was seen this winter in *Chicago Fire*. Nick is a graduate of the School at Steppenwolf and the University of Minnesota. "I saw *The Tempest* in my sophomore year, and I remember thinking the language was hard to follow but the images from that show still stick in my mind. Oddly enough, it's the language that I now enjoy most of all, making it as accessible as possible."



LEVENIX RIDDLE (Prince Escalus/Paris, beginning March 25) returns to Chicago Shakespeare Theater, where he appeared in *A Midsummer Night's Dream*. Other Chicago credits include *A Girl with Sun in Her Eyes*, *The Jammer* (Pine Box Theater Company), *A Behanding in Spokane* (Profiles Theatre), and *Wrong Mountain* (Rare Terra Theater Company). He was also recently featured on an episode of *Chicago Fire* on NBC. Levenix received his BFA in acting from The Theatre School at DePaul University, after first studying engineering at University of Illinois at Urbana-Champaign. As a sophomore at Bartlett High School, he and his class read *Julius Caesar*. "The poetry, the heart, the violence—it all just pulled me in. I started to realize that all the themes and characters translated to the present, and it blew my mind. I've been hooked ever since."



LAURA ROOK (Juliet) makes her Chicago Shakespeare Theater debut. Recent Chicago credits include: *Skylight* (Court Theater); *Hesperia* (Writers' Theatre); *Playing with Fire* (Bohemian Theatre); *Henry V* (Museum of Fire Theater Company); and productions with Silk Road Rising, Infamous Commonwealth Theatre and XIII Pocket. Favorite regional credits include: *Troilus and Cressida* (American Players Theatre); *Romeo and Juliet* (Illinois Shakespeare Festival); and three seasons with Montana Shakespeare in the Parks and Schools. Laura holds her BFA from the Chicago College of Performing Arts at Roosevelt University. As a freshman at Richards High School in Oak Lawn, Laura read *Romeo and Juliet*—and admits to a high school crush on Leonardo DiCaprio. Coming with her class to see the play on Chicago Shakespeare's stage "made me fall in love with the story even more. I knew then that I wanted to do what those actors were doing one day."



EDGAR MIGUEL SANCHEZ (Sampson, beginning March 11) returns to Chicago Shakespeare Theater, where he appeared in *Twelfth Night*. Other Chicago credits include: *The Ghost Is Here* (Vitalist Theatre); *This Is Our Youth* (Sankofa Theatre Company); *Fever Chart* (Eclipse Theatre Company); *1001* (Collaboration); *Brothers of the Dust* (Congo Square Theatre Company); *Sinbad: The Untold Story* (Adventure Stage); *Red Noses* (Strawdog Theatre Company); *Welcome to Arroyo's* (American Theater Company); and *Wilson Wants It All* (House Theatre of Chicago). Regional credits include: the title role in *Hamlet* (Gable Stage); *Twelfth Night*, *Richard III*, *Troilus and Cressida*, *The Admirable Crichton* (American Players Theatre); *A Midsummer Night's Dream*, *Othello* and *The Comedy of Errors* (Oregon Shakespeare Festival). Edgar attended DePaul University, studying theater with a minor in sociology. He loves playing basketball, football and baseball, and is also a Hip Hop artist and poet. "Something about Shakespeare's language really allows me to open up and be vulnerable onstage."



CHRISTOPHER SHEARD (Balthazar/Apothecary) makes his Chicago Shakespeare Theater debut. Other Chicago credits include: *A Christmas Carol* (Metropolis Performing Arts Centre) and *The Illusion* (Athenaeum Theatre). Regional credits include: Edward in *Skylight*, Aeneas in *Troilus and Cressida* (American Players Theatre); Prince Hal in *Henry IV Part 1* and Flute/Thisbe in *A Midsummer Night's Dream* (Great River Shakespeare Festival). Christopher received his BA from Florida State University and his MFA from University of Illinois at Urbana-Champaign. Growing up in Orlando at Disney World's doorstep, Chris started acting when he was four. The first Shakespeare he saw performed was the 1968 film of *Romeo and Juliet*. "I didn't quite understand what was being said but was inspired by the story and loved the sword-fighting—so much that I made a video of the street scene for extra credit."

RACHEL ROCKWELL (Director and Adapter) returns to Chicago Shakespeare Theater, where she directed *Beauty and the Beast*, *Short Shakespeare! The Taming of the Shrew*, *The Adventures of Pinocchio* and *The Emperor's New Clothes*. Other Chicago directing/choreography credits include: *Sweeney Todd* (Jeff nomination for Best Musical and Best Director), *The Sound of Music* (Jeff nomination for Best Musical and Best Director), *Bagtime* (Jeff Award for Best Musical and Best Director), *Miss Saigon* (Jeff nomination for Best Musical and Best Director, Drury Lane Theatre); *Shout!* (Jeff nomination for Best Revue), *42nd Street* (Jeff nomination for Best Director and Best Musical), *The 25th Annual Putnam County Spelling Bee* (Jeff nomination for Best Musical), *Les Misérables* (associate director, Jeff Award for Best Musical, Marriott Theatre); *Annie*, *Hair* (Paramount Theatre); *Enron* (TimeLine Theatre Company); *John and Jen* (Apple Tree Theatre); *You're a Good Man, Charlie Brown* (Drury Lane Water Tower Place); *Leaving Iowa* (Fox Valley Repertory); *Married Alive* and *It's a Wonderful Life: A Live Radio Play* (Noble Fool Theatricals). In 2012 Rachel was named Chicagoan of the Year in Theater by the *Chicago Tribune*.

SCOTT DAVIS (Scenic Designer) CST: *Othello: The Remix*, *Cadre*, *Beauty and the Beast*, *Murder for Two*, *Short Shakespeare! Macbeth*. Chicago: Court Theatre, Drury Lane Theater, Victory Gardens Theater, Steppenwolf Garage, Northwestern University, Goodman Theatre. Regional: Milwaukee Repertory Theater, Rep Stage, Dallas Theatre Center. Education: University of Maryland College Park and Northwestern University.

THERESA HAM (Costume Designer) CST: *Beauty and the Beast*. Chicago: Bohemian Theatre Ensemble, Paramount Theatre, Drury Lane Theatre, Northlight Theatre, Ryan Opera Center, DePaul Opera Theatre. Regional: The Little Theatre on the Square, Ensemble Theatre Company, TheatreWorks, Quality Hill Playhouse. Awards: Non-Equity Jeff Award. Education: Eastern Illinois University (BA), Illinois State University (MFA). Theresa teaches at Wilbur Wright College.

GREG HOFMANN (Lighting Designer) CST (assistant designer): *The Adventures of Pinocchio*, *Elizabeth Rex*, *The School for Lies*, *Short Shakespeare! The Taming of the Shrew*. Chicago: *Annie* (Paramount Theatre); *Tick Tick Boom!* (Porchlight Music Theatre); *Passing Strange* (Bailiwick Chicago). Greg has designed over twenty-five productions for Cedar Fair Parks. Education: University of Wisconsin (MFA).

JAMES SAVAGE (Sound Designer) CST: *Othello: The Remix*, *Murder for Two* (Jeff nomination), *Twelfth Night*, *Funk It Up About Nothin'*, *Passion*, *Hamlet*, *A Little Night Music*, *Much Ado About Nothing*, multiple *Short Shakespeare!* productions. Chicago: *Murder in the Cathedral*. Regional: Alabama Shakespeare Festival, Utah Shakespeare Festival. Education: University of Cincinnati College—Conservatory of Music.

ETHAN DEPPE (Composer) CST composition: *Short Shakespeare! productions of The Taming of the Shrew* and *Macbeth* (2006 and 2011). CST percussion: *Follies*, *Sunday in the Park with George*, *Short Shakespeare! Romeo and Juliet*. Other credits: Notre Dame Shakespeare Festival, Theo Ubique Cabaret Theatre, Cortland Repertory Theatre, Drury Lane Theatre, Theatre at the Center. Education: University of Illinois (BM).

MELISSA VEAL (Wig and Make-up Designer) CST: *Julius Caesar*, *The School for Lies*, *The Madness of George III* (Jeff Award), *As You Like It*, *Twelfth Night*, *The Comedy of Errors*, *Much Ado About Nothing*, multiple *Short Shakespeare!* productions. Canada: Stratford Festival, Tarragon Theatre, Mirvish Productions, The Grand Theatre. Awards: four Tyrone Guthrie Awards, 2007 Hurckes Award. Education: Sheridan College and Fanshawe College.

MATT HAWKINS (Fight Choreographer) CST: *Julius Caesar*, *The Taming of the Shrew*, *Twelfth Night*, *CPS Shakespeare! Hamlet*, *Short Shakespeare! A Midsummer Night's Dream*, *Edward II*, *Short Shakespeare! Romeo and Juliet* (2008). Chicago: Steppenwolf, Lookingglass, Court Theatre, Redmoon, American Theater Company. Regional: The Kennedy Center. International: Royal Shakespeare Company, Stratford Festival. Awards: five Jeff Awards. Education: Southern Methodist University (BFA), University of Iowa (MFA).

MATT SCHWADER (Verse Coach) CST: verse coach debut. CST acting: *A Midsummer Night's Dream*, *As You Like It*, *Othello*, *Measure for Measure*, *Henry IV, Parts 1 and 2*, *Short Shakespeare! A Midsummer Night's Dream*. Regional: company member of American Players Theatre. Education: University of Delaware's Professional Theatre Training Program (MFA).

CLAIRE E. ZAWA (Production Stage Manager) CST: *The School for Lies*, *Short Shakespeare! The Taming of the Shrew*, *Murder for Two*, *Short Shakespeare! Macbeth*. Chicago: *The Iceman Cometh* (Goodman Theatre); *It's a Wonderful Life: A Live Radio Play* (Fox Valley Repertory). Touring: *Cathay: Three Tales of China* (Seattle Repertory Theatre, Kennedy Center, New Victory Theater, Vienna Festival, People's Theatre in Xi'an, China). Regional: Shakespeare Theatre Company, American Conservatory Theatre, Seattle Repertory Theatre, Seattle Children's Theatre, Intiman Theatre, Shakespeare Santa Cruz. Education: Highland Park High School, Macalester College (BA).

AMANDA WEENER (Assistant Stage Manager) CST: debut. Regional: *The Diary of Anne Frank*, *Death of a Salesman*, *Cabaret*, several seasons of *A Christmas Carol* (Milwaukee Repertory Theatre); Great River Shakespeare Festival, Utah Shakespeare Festival, Hope Summer Repertory Theater. Education: Hope College (BA).