

#SIXCHICAGO



Aragon ♥

ARAGON
BOLEYN
SEYMOUR
CLEVES
HOWARD
PARR

Parr

Boleyn *

Howard ♥

SIX



DIVORCED * BEHEADED
LIVE IN CONCERT!

Seymour ♥

Cleves #

chicago
shakespeare
theater
on navy pier

Contents



Chicago Shakespeare Theater
800 E. Grand on Navy Pier
Chicago, Illinois 60611

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www.chicagoshakes.com

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CARL AND MARILYNN THOMA CHAIR:
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EXECUTIVE DIRECTOR:
Criss Henderson

PICTURED ABOVE:
The company of *SIX*
PHOTO BY: Jeff Sciortino

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events, plays, and players*

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CARASCO PHOTOGRAPHY

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making it happen.*



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Welcome



DEAR FRIENDS,

This year marks the twentieth anniversary of our move to Navy Pier. During our inaugural season in what is now our artistic home, we presented seven productions across our two theaters. We have since grown exponentially, adding The Yard at Chicago Shakespeare, building a nationally recognized education program, curating a vibrant WorldStage Series, launching new plays and musicals, and expanding our annual schedule to feature as many as twenty productions.

Highlighting our commitment to new work, new voices, and artists who redesign traditional storytelling paradigms is *SIX*, an electrifying new pop musical by Toby Marlow and Lucy Moss. Our newest venue, The Yard at Chicago Shakespeare, is the perfect home for this genre-defying work, directed by Moss and Jamie Armitage. What began as a small project for the Edinburgh Festival Fringe between writers and friends Marlow and Moss while in their final year at Cambridge has since taken the West End by storm, garnering five Olivier Award nominations. Through powerhouse pop, *SIX* gives voice to six often overlooked queens—the wives of King Henry VIII. Aragon, Boleyn, Seymour, Cleves, Howard, and Parr unite to reclaim their places in history through an exuberant celebration of female empowerment.

While *SIX* plays in The Yard, Shakespeare's timeless 400-year-old masterpiece *Hamlet*, staged by Artistic Director Barbara Gaines, plays in the Courtyard Theater. For our younger audiences this summer, we will produce a beloved family musical, *The Wizard of Oz*, on Navy Pier. At the same time, our abridged production of *The Comedy of Errors* will tour to neighborhood parks across the city, free for all, in our eighth year of Chicago Shakespeare in the Parks.

We're thrilled to have you here today to celebrate the North American Premiere of *SIX*. Whether you're a regular visitor or it is your first time with us, we hope we'll see you again soon! ■

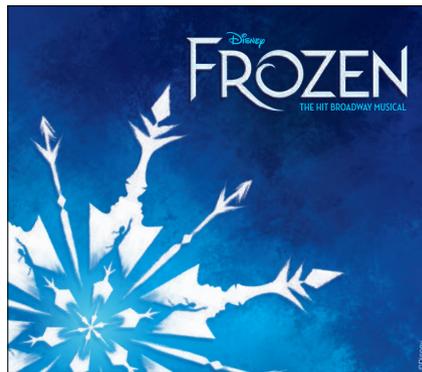
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About CST

Under the leadership of Artistic Director Barbara Gaines and Executive Director Criss Henderson, Chicago Shakespeare has redefined what a great American Shakespeare theater can be—a company that defies theatrical category. This Regional Tony Award-winning theater's year-round season features as many as twenty productions and 650 performances—including plays, musicals, world premieres, family programming, and presentations from around the globe. The work is enjoyed by 225,000 audience members annually, with one in four under the age of eighteen. Chicago Shakespeare is the city's leading presenter of international work, and in touring its own productions across five continents has garnered multiple accolades, including the prestigious Laurence Olivier Award. Emblematic of its role as a global theater, the company spearheaded Shakespeare 400 Chicago, celebrating Shakespeare's legacy in a citywide, yearlong international arts and culture festival, which engaged more than one million people. The Theater's nationally acclaimed arts in literacy programs support the work of English and drama teachers, and bring Shakespeare to life on stage for tens of thousands of their students each school year. Over the summer, the company tours a professional production of Shakespeare's work, free for all, to neighborhood parks across the city. In 2017 the Theater unveiled The Yard at Chicago Shakespeare—with its innovative design that has changed the shape of theater architecture. Together with the Jentes Family Courtyard Theater and the Thoma Theater Upstairs, The Yard positions Chicago Shakespeare as the city's most versatile performing arts center. ■

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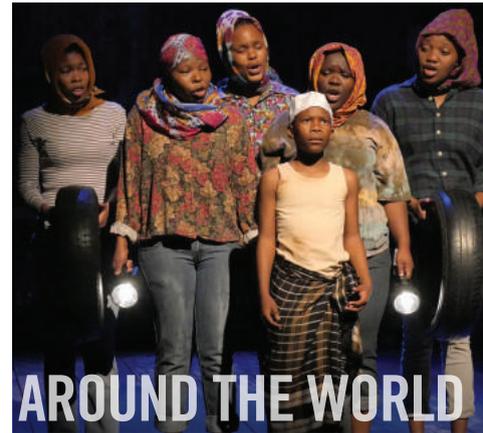
ON STAGE

The expansive 2019/20 Season offers a series of inspired productions. This fall, enjoy the North American Premiere of *The King's Speech*, based on the remarkable true story that inspired the Academy Award-winning film. Shakespeare's enduring genius ignites *Romeo and Juliet*, one of the most famous love stories of all time. Hit songs from The Beatles mix with Shakespeare's poetry in the joyous romantic comedy *As You Like It*. Tony Award-nominated composer Paul Gordon transforms Jane Austen's *Emma* into a charming musical, and a host of artists from around the world fill the Theater's stages. A variety of Subscription packages—designed for every taste, schedule, and budget—are now on sale. More than just a few dates on your calendar, this total artistic experience celebrates the theatrical innovation and powerful performances that you can expect with every visit to Chicago Shakespeare. Learn more at www.chicagoshakes.com/subscribe.



IN THE COMMUNITY

The annual free Chicago Shakespeare in the Parks tour provides the perfect opportunity to explore a new neighborhood this summer. From Calumet to Loyola, Ping Tom to Columbus, Chicago Shakespeare is bringing Shakespeare's boisterous farce, *The Comedy of Errors*, directed by David H. Bell, to parks across the city of Chicago. This beloved summertime tradition will feature twenty-five performances, from July 18 to August 18, in eighteen of Chicago's neighborhoods. *The Comedy of Errors* tells the tale of a young man and his lifelong servant and companion searching the world over for their twins, lost in infancy. Everywhere they go, strangers insist that they're old friends. Mistaken identities abound, until chaos at last gives way to clarity in this comedy filled with equal measure of mayhem, madness, and heart. For tour locations and dates, visit www.chicagoshakes.com/parks.



AROUND THE WORLD

In 2000 Chicago Shakespeare launched its WorldStage Series, a program dedicated to fostering global artistic dialogue and bringing boundary-pushing international work to Chicago. The Theater has since welcomed more than 1,000 artists from twenty-three countries. Next fall, South Africa's Isango Ensemble brings *A Man of Good Hope*. Vividly told through music and dance steeped in African traditions, the play illuminates a young Somalian refugee's unflinching hope throughout his odyssey across a continent. Makuyeika Theatre Collective presents *Andares*, which chronicles the lives of indigenous youth in México—and the realities of merging modern life with tradition—devised from personal anecdotes, ancestral myths, and traditional art forms. And in spring, the world renowned Royal Shakespeare Company returns to Chicago for the first time in 25 years with a signature Shakespeare production.



BEHIND THE SCENES

From rain to blood to mud to rapid quick-changes, Dresser Jess Kenyon deals with it all backstage, ensuring that actors are cleaned up and in all the right costume pieces for their next entrance. To honor Jess's work on CST's wardrobe team, she was presented with the seventeenth annual Hurckes Award. Created by Dick Hurckes, a founding member of the Theater's Board, and his late wife Lou, the Hurckes Award supports the work and ongoing professional development of the artisans and technicians who create the worlds onstage, yet rarely receive this type of public recognition. Director of Production Chris Plevin explains: "Jess brings an almost incomprehensible wizardry to her work. Her technical skillset in her craft allows our productions to unfold seamlessly, with actors moving from scene to scene with seemingly limitless flexibility—and the audience oblivious to the miracles she is working behind the scenes."

From left: Courtyard Theater; Chicago Shakespeare in the Parks at Polk Bros Park; The Company of Isango Ensemble's *A Man of Good Hope*; Jess Kenyon, Kate Hurckes Arias, and Gill Arias. photos by Liz Lauren, J Lauryn Photography, and James Steinkamp, Steinkamp Photography.

BROADWAY IN CHICAGO

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TIGHT-KNIT FAMILY
SHORT INSOMNIACS
KORDELIA
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BOOK BY William Finn & James Lapine
DIRECTION BY James Lapine
CHOREOGRAPHY BY Spencer Liff

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A Conversation with the Creators

Visit chicagoshakes.com to explore more ideas and stories behind the art on CST's stages.

SIX

- WRITTEN BY TOBY MARLOW AND LUCY MOSS
- DIRECTED BY LUCY MOSS AND JAMIE ARMITAGE
- THE YARD AT CHICAGO SHAKESPEARE
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Creators of *SIX* Toby Marlow and Lucy Moss

Tell us about the story of *SIX*. What should we expect?

Lucy Moss: *SIX* is told by the wives of Henry VIII—but as a girl group performing a pop concert for an audience. They're sick and tired of everyone arguing over who's the most important wife, and the Queens decide to hold a competition between them: whoever had the worst time in her marriage to Henry VIII will be crowned the leading lady of the girl group! The pop concert consists of each Queen singing a solo in order to stake a claim for the spotlight—but, without wanting to give too much away, not everything goes according to plan. . . .

Were there any challenges in adapting these historic women's stories into contemporary pop music?

Toby Marlow: When we started writing the songs, it was tricky to find a balance between trying to make them sound like actual pop songs while also achieving the same level of storytelling and humor as our favorite musical theater songs. Given that chart pop songs are usually fairly similar in their structures, we wanted to be sure to avoid the score sounding too repetitive. However, we soon found that the repetitive nature of pop music often proved really useful in our storytelling, such as in Katherine Howard's song, 'All You Wanna Do,' in which we gradually subvert the meaning of the chorus throughout the song. At the start, it's flirtatious and cheeky but, by the end, the chorus becomes a lament about her repeated abuse at the hands of the men in her life. With pop music there are so many tropes and expectations, and so it was really fun during the writing process to play around with those.

How did you make them into six unique characters?

Lucy: We looked into their biographies, watched documentaries, and picked out the bits of their lives that would resonate for audiences today. One of our major resources was Antonia Fraser's *The Wives of Henry VIII*.



Fraser focuses on the full life of each woman, not just their stories leading up to—and, for three of them, subsequent to—their marriage to the king. Her book was instrumental in helping us separate each Queen's identity from Henry—especially for his last wife, Catherine Parr, who had an interesting life, of which her marriage to Henry was only a very small part. Fraser also shares loads of small details that found their way into *SIX*. For example, we loved one of Anne Boleyn's mottos: 'Let them grumble; that is how it's going to be.' It felt like the Renaissance version of saying 'Sorry, not sorry,' so we snuck that version of the original motto into the hook of her song. We also enjoyed the descriptions of Anna of Cleves as a divorcée developing a penchant for drinking, hunting, and partying. Those details had a huge influence on how we wrote her song.

What inspired you to write a musical that tells women's stories?

Lucy: Toby and I have loads of female friends who are incredible performers. But they don't often have opportunities to show how funny or brilliant they are because many musicals don't have complex, comedic parts for women. In our first writing session, we wrote a 'manifesto'—our *SIX* Six-Point Plan—of what we were setting out to do. One component was about writing great parts for women. Another was to highlight the parallels we saw between the Queens' experiences with those of women today.

It felt like the Renaissance version of saying 'Sorry, not sorry'

How does *SIX* bridge these sixteenth-century queens and contemporary pop music?

Toby: Each Queen as we imagined her has a few parallels in the modern-day pop world, and each song is influenced by a number of contemporary singers. Aragon is the Beyoncé of the group. And then there's Anne Boleyn: traditionally she's taken very seriously, so we wanted to flip that on its head and make her fun and carefree—like Lily Allen or Avril Lavigne. Jane Seymour is inspired by Adele and Sia. Anna of Cleves' song is this Rihanna/Nicki Minaj parody. Katherine Howard is inspired by Ariana Grande and Britney Spears—kind of 'bubblegum pop.' And we'll subvert that by . . . well, you'll see. And then Catherine Parr is like Alicia Keys, the soulful one who brings everyone together at the end. ▶▶



Some audience members might respond to the Beyoncé references while others will relate to Catherine of Aragon or Anne Boleyn as historical figures. There's a little something for everybody.

Lucy: You can see these parallels in *SIX*'s design, as well. Our costume designer, Gabriella Slade, was inspired by the pop stars we used as the basis for each Queen. So there's a Renaissance corset paired with the signature Ariana Grande miniskirt, and you'll see the classic Tudor sleeves along with an ornate Beyoncé-style headpiece—it's a mash-up between a contemporary pop and Tudor silhouette. That design carries over to the all-female band, the Ladies in Waiting, too.

It's a mash-up between a contemporary pop and Tudor silhouette

Tell us about your collaboration and how this play came to be.

Toby: Lucy and I were at Cambridge together. We ended up working on a lot of the same shows—she directed and I acted. We talked about writing a musical together some day. In 2017 the Cambridge University Musical Theatre

Society asked for applications to take an original musical to the Edinburgh Festival Fringe, so I applied. When I got the gig I asked Lucy to write it with me. I said, 'I have an idea for a pop concert musical with the six wives of Henry VIII. Do you want to write it with me?'

Lucy: And I agreed, even though I had never written anything before!

After the Edinburgh Fringe, you've since toured the UK and premiered in London's West End earlier this year. And now *SIX* is having its North American Premiere here at Chicago Shakespeare. How will the production continue to develop here in Chicago—and with an American cast, this time?

Lucy: So much of the show is shaped by the individual six Queens performing onstage—and what each brings to her role and to the group dynamic. Even though each Queen had a palette of pop stars who inspired their character, the actual interpretation of them is super malleable. And the cast has already started to own their versions—even taking inspiration from artists who weren't around when we were first writing *SIX*. We are really excited to see just how unique these incredible performers' versions of the Queens end up, and we fully expect that by Opening Night this production will feel a world apart from the one you'd see in London. ■

Previous page and above: the company of *SIX* in rehearsal; photos by joe mazza

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Chicago Shakespeare Theater
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presents the North American premiere

SIX

by **TOBY MARLOW & LUCY MOSS**

Scenic Design
EMMA BAILEY

Costume Design
GABRIELLA SLADE

Lighting Design
TIM DEILING

Sound Design
PAUL GATEHOUSE

Music Direction
ROBERTA DUCHAK

Orchestrations
TOM CURRAN

Casting
BOB MASON

New York Casting
TARA RUBIN CASTING
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CARRIE-ANNE INGROUILLE

directed by **LUCY MOSS & JAMIE ARMITAGE**

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This performance will run 80 minutes with no intermission.

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Cast

THE QUEENS

Catherine of Aragon
Anne Boleyn
Jane Seymour
Anna of Cleves
Katherine Howard
Catherine Parr

ADRIANNA HICKS*
ANDREA MACASAET*
ABBY MUELLER*
BRITTNEY MACK*
SAMANTHA PAULY*
ANNA UZELE*

Alternate Aragon/Cleves/Parr

Alternate Boleyn/Seymour/Howard/
Dance Captain

NICOLE KYOUNG-MI LAMBERT*
MALLORY MAEDKE*

Alternates never substitute for the listed Queens unless a specific announcement is made at the time of performance.

Production Stage Manager

Assistant Stage Manager

JINNI PIKE*

SAMMY BROWN*

**denotes member of Actors' Equity Association.*

LADIES IN WAITING

Assistant Music Director/
Conductor/Keyboard

JULIA SCHADE

Guitars

KIMI HAYES

Electric Bass

STACY McMICHAEL

Drums

SARAH ALLEN

Musicians Contractor

SEAN McNEELY

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

Musical Numbers

EX-WIVES

The Queens

NO WAY

Catherine of Aragon

DON'T LOSE UR HEAD

Anne Boleyn

HEART OF STONE

Jane Seymour

HAUS OF HOLBEIN

The Queens

GET DOWN

Anna of Cleves

ALL YOU WANNA DO

Katherine Howard

I DON'T NEED YOUR LOVE

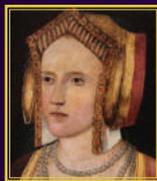
Catherine Parr

SIX

The Queens

A Little Bit of Her-story...

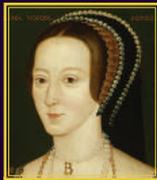
CATHERINE OF ARAGON



Birth and death 15 December 1485 – 7 January 1536
Marriage 1st to Arthur (Henry's older brother), 14 November 1501 (aged 15)
2nd to Henry VIII, June 1509 (aged 23)
Children Mary, born 18 February 1516 (Queen Mary I); 3 stillborn children; 2 died as babies; further miscarriages
Interests Religion, sewing, dancing, a bit more religion
Cause of death Probably a type of cancer in her heart
Remembered for Her refusal to accept that her marriage was invalid; her faith; her dramatic speech to Henry at the court to judge the annulment of their marriage
Did you know? She was Regent (while Henry fought in France in 1513) during the Battle of Flodden. When James IV of Scotland was killed in the battle she wanted to send his body to Henry as a present.

Queenspiration Beyoncé and Shakira

ANNE BOLEYN



Birth and death Probably 1501 – 19 May 1536
Marriage 25 January 1533 (aged 31)
Children Elizabeth, born 7 September 1533 (Queen Elizabeth I); At least two miscarriages
Interests Fashion, dancing, flirtation, collecting evangelical works
Queen links Lady-in-waiting to Catherine of Aragon
Cause of death Executed on Tower Green, London
Remembered for Headlessness; bringing about the break with the Pope; having a sixth finger
Did you know? Fluent in French, she would have acted as a translator during the visit of Emperor Charles V to the English court in 1522.

Queenspiration Lily Allen and Avril Lavigne

JANE SEYMOUR



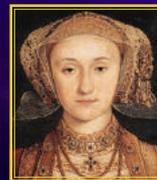
Birth and death 1507 or 1508 – 24 October 1537
Marriage 30 May 1536 (aged 28/9)
Children Edward, born 12 October 1537 (King Edward VI)
Interests Religious faith, being obedient
Queen links Lady-in-waiting to Anne Boleyn
Cause of death Hemorrhage after the birth of Prince Edward
Remembered for Being the "only one he ever loved"; having two troublesome brothers who fought over the regency of the young prince after King Henry's death

Did you know? While Anne was still alive, Henry sent Jane a gift of money, which she refused, apparently saying there "was no treasure in this world that she valued so much as her honor..."

Queenspiration Adele and Sia



ANNA OF CLEVES



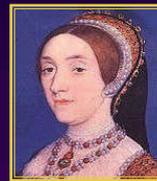
Birth and death 1515 – 16 July 1557
Marriage 6 January 1540 (aged 24)
Children None
Interests Staying alive
Queen links Visited Katherine Howard once she became queen and bowed down to her
Cause of death Probably cancer
Remembered for Staying alive

Did you know? When Henry first met her he disguised himself, possibly imagining some sort of romantic reaction. When he kissed her, she is said to have turned away coldly at this hideous stranger molesting her; according to a witness he "never saw his highness so marvelously astonished..."

Queenspiration Nicki Minaj and Rihanna



KATHERINE HOWARD



Birth and death Probably 1523 – 13 February 1542
Marriage 18 July 1540 (aged 17)
Children None
Interests Dancing, music, animals
Queen links Lady-in-waiting to Anna of Cleves; cousin to Anne Boleyn
Cause of death Executed on Tower Green, London
Remembered for Being completely used (and abused) by those with more power
Did you know? From her arrest on 8 November 1541 to her execution three months later, Katherine stayed under house arrest; in late January 1542, an Act was passed in Parliament that made it treason for a woman to become the king's wife without "plain declaration before of her unchaste life," meaning Henry could have her killed.

Queenspiration Ariana Grande and Britney Spears



CATHERINE PARR



Birth and death Probably 1512 – 5 September 1548
Marriage 1st to Sir Edward Burgh, a courtier, 1529–1533
2nd to John Neville, Lord Latimer, 1534–1543
3rd to Henry VIII, 12 July 1543
4th to Thomas Seymour, May 1547, in secret
Children A daughter (with Thomas Seymour) who died as a baby

Interests Writing books, encouraging education, Reformation
Queen links Her mother was a lady-in-waiting to Catherine of Aragon; friendly with her daughter Princess Mary.
Cause of death Childbirth
Remembered for Surviving

Did you know? Catherine was the first woman in England to publish books under her own name and in English.
Queenspiration Alicia Keys and Emeli Sandé



Profiles


ADRIANNA HICKS

(*Catherine of Aragon*)
BROADWAY: revival of *The Color Purple*, *Aladdin*.
REGIONAL: Paper Mill Playhouse, Encores! City Center, Ridgefield Playhouse, Lyric Theatre

of Oklahoma, Casa Mañana. **TOURING:** revival of *The Color Purple*. **INTERNATIONAL:** *Sister Act*, *Dirty Dancing* (Germany), *Legally Blonde* (Austria). **CONCERT:** Michael Bubl  Call Me Irresistible tour. **EDUCATION:** BFA in musical theatre, The University of Oklahoma. **AWARDS:** 2017 Emmy Award, 2018 Elliot Newton Award, 2019 Oklahoma City Broadway World Award.


ANDREA MACASAET

(*Anne Boleyn*) **CANADA:** *Heathers the Musical*, *Avenue Q*, *The 25th Annual Putnam County Spelling Bee* (Winnipeg Studio Theatre); *Prairie Nurse* (Station Arts

Centre); *Miss Saigon* (Victoria Operatic Society). **TOURING:** *Bubble Guppies Live! Ready to Rock* (Koba Entertainment).


ABBY MUELLER

(*Jane Seymour*)
CHICAGO SHAKESPEARE: Constance in *The Three Musketeers*. **CHICAGO:** Milly in *Seven Brides for Seven Brothers* (Drury Lane Theatre); Fiona in

Brigadoon, Cinderella in *Into the Woods*, Georgie in *The Full Monty* (Marriott Theatre). **BROADWAY:** Carole King in *Beautiful: The Carole King Musical*; *Kinky Boots*. **REGIONAL:** *A Minister's Wife* (Lincoln Center Theatre); *School of Rock* (off-Broadway workshop, Gramercy Theatre); Abigail Adams in *1776* (American Conservatory Theater/Asolo Repertory Theatre); Fantine in *Les Mis rables*, Ellen in *Miss Saigon*, Narrator in *Joseph and the Amazing Technicolor Dreamcoat* (Fulton Theatre); Mary Zimmerman's *Candide* (Huntington Theatre Company); Catherine in *Pippin* (Utah Shakespeare Festival). **TELEVISION:** *America's Got Talent* (NBC), *The Today Show* (ABC). www.abbymueller.com


BRITNEY MACK

(*Anna of Cleves*)
OFF BROADWAY: *Black Nativity*.
REGIONAL: Merry-Go-Round Playhouse, Phoenix Theatre, The Palace

Theatre, Arizona Broadway Theatre, Maine State Music Theater, Pacific Conservatory of the Performing Arts, Roxy Regional Theatre, Seacoast Repertory Theatre. **TOURING:** production singer for Royal Caribbean Cruise Lines. **TELEVISION:** *Empire* (FOX). **EDUCATION:** certificate from integrated program, American Musical and Dramatic Academy. **AWARDS:** 2011, 2014 ariZoni Theatre Awards.


SAMANTHA PAULY

(*Katherine Howard*)
CHICAGO: *Honeymoon in Vegas*, *Evita*, *Madagascar*, *Cinderella After the Ball*, *Elf the Musical*, *Seussical*, *The Princess and the Pea*, *Godspell*

(Marriott Theatre); *Elf the Musical*, *Hairspray* (Paramount Theatre); *Beaches* (Drury Lane Theatre). **TOURING:** *Bat Out of Hell*. **REGIONAL:** *Evita* (Wesport Country Playhouse); *Legally Blonde* (Circa '21 Dinner Playhouse). **TELEVISION:** *Chicago PD* (NBC). **COMMERCIAL:** Mike's Hard Lemonade, T-Mobile, Purina, Spravato. **UPCOMING:** Eva Peron in *Evita* (Regent's Park Open Air Theatre). **EDUCATION:** BFA in music theatre, Viterbo University.


ANNA UZELE

(*Catherine Parr*)
BROADWAY: *Once On This Island*.
REGIONAL: *Dreamgirls*, *The Drowsy Chaperone*, *When You Wish, The Wizard of Oz* (Lyric

Theatre of Oklahoma). **EDUCATION:** BFA in musical theatre, Texas State University.


NICOLE KYOUNG-MI LAMBERT

(*Alternate Aragon/Cleves/Parr*)
CHICAGO: *Crystal in Little Shop of Horrors* (Mercury Theater Chicago); *Sour Kangaroo* in *Seussical* (Marriott Theatre);

Memphis, In the Heights (Porchlight Music Theatre); Jennifer in *Creatives* (Chicago Theatre Workshop); *Godspell* (Saint Sebastian Players); Mimi in *Rent* (BrightSide Theatre). **EDUCATION:** BA in music education, Roosevelt University.


MALLORY MAEDKE

(*Alternate Boleyn/Seymour/Howard/Dance Captain*) **CHICAGO:** *Legally Blonde*, *The Little Mermaid*, *Mamma Mia!*, *Hairspray* (Paramount

Theater); *Seussical* (Marriott Theatre); *Memphis* (Porchlight Music Theater); *Hair* (Mercury Theater Chicago); *Cabaret* (Theatre at the Centre); Janis Joplin in *Beehive the Musical* (Little Theater on the Square); *42nd Street*, *All Shook Up*, *The Addams Family* (Rocky Mountain Repertory Theatre); *One Hit Wonders* (Black Ensemble Theater). **CONCERT:** backup vocalist for Kristin Chenoweth at The Chicago Theatre. **EDUCATION:** Columbia College Chicago. Ms. Maedke is also a voiceover artist.

TOBY MARLOW (*Writer*) **WEST END:**

SIX (Arts Theatre/UK Tour); *Hot Gay Time Machine* (Trafalgar Studios); *Red/Wolf* (Vault Festival). **TELEVISION:** *Courtney Act's Christmas Extravaganza* (Channel 4). **EDUCATION:** BA in English, University of Cambridge. **AWARDS:** WhatsOnStage Award for Best Off-West End Production (*SIX*); Brighton Fringe Award for Excellence, Brighton Fringe LGBTQ+ Award (*Hot Gay Time Machine*).

LUCY MOSS (*Writer/Director*)

INTERNATIONAL: *SIX* (Arts Theatre/UK Tour); *Hot Gay Time Machine* (Trafalgar Studios); *Pelican: The Cat Man Curse*, *Pelican: Fisk* (Soho Theatre). **ASSOCIATE/ASSISTANT DIRECTING:** *Monster* (Pleasance Islington); *Boris: World King* (Trafalgar Studios); *Red/Wolf* (Vaults). **TELEVISION:** *Courtney Act's Christmas Extravaganza*

(Channel 4). **EDUCATION:** BA in history, University of Cambridge; musical theatre and dance, Laine Theatre Arts. **AWARDS:** 2019 WhatsOnStage Award; 2018 Brighton Fringe Award for Excellence; 2018 Brighton Fringe LGBTQ+ Award.

JAMIE ARMITAGE (*Director*) **DIRECTING:** *SIX* (Arts Theatre/UK Tour); *Southern Belles*, *And Tell Sad Stories of the Death of Queens* (King's Head Theatre); *Love Me Now* (Tristan Bates Theatre); *Spoonface Steinberg* (Edinburgh Festival Fringe); *Richard II* (Emmanuel Chapel); *Footlights Pantomime: Robin Hood, Henry IV Part 1* (ADC Theatre). **ASSOCIATE DIRECTING:** *The Boys in the Band* (Vaudeville Theatre). **ASSISTANT DIRECTING:** *The Hunt* (Almeida Theatre); *The Madness of George III* (Nottingham Playhouse/National Theatre Live); *Out of Order* (UK Tour); *Platinum* (Hampstead Theatre); *The Boys in the Band* (Park Theatre/UK Tour). Mr. Armitage is a resident director at the Almeida Theatre and a junior associate at the King's Head Theatre.

CARRIE-ANNE INGROUILLE (*Choreographer*) **WEST END:** *SIX* (Arts Theatre/UK tour, 2019 Olivier Award nomination - Outstanding Achievement in Choreography, OFFIE Award nomination - Best Choreographer, WhatsOnStage Award nomination - Best Choreography); *Jeeves and Wooster* (Duke of York's Theatre); resident choreographer for *Hamilton* (Victoria Palace Theatre); associate choreographer for *I Can't Sing: The X-Factor Musical* (London Palladium). **LONDON:** choreographer for *Sounds and Sorcery* (The Vaults); movement director for *The Suicide* (National Theatre); director/choreographer for *ZooNation: The Next Generation* (Royal Festival Hall); associate director/choreographer for *Sylvia* (The Old Vic); assistant director/choreographer for *ZooNation's Groove On Down the Road* (Queen Elizabeth Hall); associate director/choreographer/performer for *ZooNation's The Mad Hatter's Tea Party* (The Roundhouse/Linbury Theatre ROH); *Into the Hoods* (Peacock Theatre); movement director for *Polatrix* (Hackney Down Studio Theatre); movement director for *R&D* (Hampstead Theatre). **REGIONAL:** movement director for *This Is My Family* (Chichester Festival Theatre). **TOURING:** choreographer for *The Catherine Tate Show* (UK tour); resident director for *Blaze:*

The Street Dance Sensation (original cast, Peacock Theatre/European tour). **FILM:** assistant choreographer/performer for *Street Dance 3D*.

JOE BEIGHTON (*Music Supervisor*)

UK CREDITS: *SIX* (Arts Theatre/UK Tour, Olivier Award nomination – Outstanding Achievement in Music); *Bare: A Pop Opera* (The Sainsbury Theatre/London Academy of Music & Dramatic Art); *Cinderella* (Civic Theatre Chelmsford); *Luke Bayer in Concert, Janie Dee: Off the Record* (Live at Zedel); *And Tell Sad Stories of the Deaths of Queens* (Kings Head Theatre); *Spring Awakening* (Greenside Venues at Edinburgh Fringe); *Damn Yankees* (Unicorn Theatre London); *There's No Business Like Show Quizness* (Pizza Express Live: Holborn); *Dirty Rotten Scoundrels* (Bernie Grant Arts Centre). **EDUCATION:** BA in music, University of Cambridge; post-graduate diploma in musical direction, Mountview Academy of Theatre Arts.

EMMA BAILEY (*Set Designer*) **WEST END:** *SIX* (Arts Theatre). **LONDON:** *Stay Another Song* (Young Vic); *Double Double Act* (The Unicorn); *Mapping Brent* (Kiln Theatre); *Tonight I'm Going to Be the New Me, Heartbeats and Algorithms* (Soho Theatre); *As You Like It, Playboy of the Western World* (Southwark Playhouse); *Forgotten* (Arcola Theatre); *Super Duper Close Up* (The Yard). **OPERA/DANCE:** *The Magic Flute* (Opera Up Close); *Sevastopol, Kreutzer Sonata, Home* (Royal Opera House); *McNicol Collective* (Sadlers Wells); *Company Chameleon* (Lowry/HOME Manchester); *Laura Mvula* (Somerset House/Glastonbury Pyramid Stage). **UK REGIONAL:** Royal Shakespeare Company, Sheffield Crucible, Live Theatre, Northern Stage, The Lowry Manchester, Everyman Theatre Cheltenham, Derby Theatre, Bristol Tobacco Factory, The Drum at Theatre Royal Plymouth. **EDUCATION:** MA, Motley Theatre Design Course; BSc Architecture, The Bartlett School of Architecture at University College London. **AWARDS:** 2011 Linbury Prize for Stage Design.

GABRIELLA SLADE (*Costume Designer*)

LONDON: *Showstopper!* (The Other Palace/West End); *The Importance of Being Earnest* (Vaudeville Theatre); *The Last Days of Anne Boleyn* (Tower of London); *Working* (Southwark Playhouse); *In The Heights* (Kings Cross Theatre); *The Last Five Years* (St. James Theatre). **UK CREDITS:** *Peter and the Starcatcher* (Royal & Derngate Northampton). **DANCE:** *Revellers' Mass, Folk, The Green House* (National Dance Company Wales). **SET & COSTUME DESIGN:** *Billionaire Boy* (Nuffield Theatre); *Murder for Two* (Watermill Theatre/The Other Palace); *Moll Flanders* (Mercury Theatre); *A Spoonful of Sherman, Stig of the Dump* (UK Tour); *Spring Awakening* (Hope Mill Theatre); *Bodies* (Royal Court Theatre); *Kommilitonen!* (Welsh National Opera). **EDUCATION:** theatre design, Royal Welsh College of Music and Drama. **AWARDS:** 2019 Off West End Award, Best Costume Design for *SIX*; 2019 Olivier Award and WhatsOnStage Award nominations, Best Costume Design for *SIX*; 2012 Philip and Christine Carne Award for Theatre Design.

TIM DEILING (*Lighting Designer*) **LONDON:** *SIX, Knights of the Rose, American Idiot* (Arts Theatre); *Dick Whittington, Cinderella, Aladdin* (Lyric Hammersmith); *The Sweet Science of Bruising* (Southwark Playhouse); *The Dreamers* (Abbey Road Studios); *Miss Atomic Bomb* (St. James Theatre); *Vanities* (Trafalgar Studio); *Incognito, F**k the Polar Bears* (Bush Theatre); *Bare: The Rock Opera, Pacific Overtures, Honk, Billy, Whistle Down the Wind* (Union Theatre). Associate Lighting Design includes *Chicago* (Phoenix Theatre); *Scottsboro Boys* (Garrick Theatre); *White Christmas* (Dominion Theatre); *The Lorax* (The Old Vic). **UK TOURING:** *Club Tropicana, American Idiot, Summer Holiday, Salad Days, Iolanthe, Our House, Mikado, Miracle on 34th Street*. **UK REGIONAL:** *Dedication* (Nuffield Theatre); *Once Upon a Time in Wigan, 65 Miles* (Hull Truck Theatre); associate lighting design credits include *One Love* (Birmingham Repertory Theatre), *Pink Sari Revolution* (Curve Theatre). **INTERNATIONAL:** *Amelie Das Musical* (WERK7 Theater, Munich). Associate lighting design credits include *The Lorax* (Alexander Theatre, Toronto); *Chicago* (Various International); *Cirque du Soleil: Paramour* (Neue Flora, Hamburg). **OPERA:** associate lighting design credits include

Lucia di Lammermoor (Greek National Opera); *Orestia* (Staatstheatre, Stuttgart); *The Exterminating Angel* (Royal Danish Opera House).

PAUL GATEHOUSE (*Sound Designer*)

SOUND DESIGN: *Amelie* (Werk7 Theatre, Munich); *Billionaire Boy* (Nuffield Theatres, Southampton); *SIX* (Arts Theatre/National Tour); *Mary Poppins* (Zurich/Dubai, Asian premiere in Japan). **ASSOCIATE SOUND DESIGN:** *Hamilton* (Victoria Palace Theatre); *Half A Sixpence* (Noel Coward Theatre); *Les Misérables* (London 25th Anniversary/International Tour/Madrid/Manilla/US Tour); *The Phantom of the Opera* (London/Broadway/Las Vegas/25th Anniversary/Hamburg/Paris); *Evita* (US National Tour); *Miss Saigon* (Tokyo/Netherlands); *Betty Blue Eyes* (Novello Theatre); *The Wizard of Oz, Sister Act, The Sound of Music* (The London Palladium); *Love Never Dies, Joseph and the Amazing Technicolor Dreamcoat* (Adelphi Theatre); *Phantom: The Las Vegas Spectacular* (Las Vegas); *The Woman in White* (Broadway); *Starlight Express* (Tour). **RECORDINGS:** *Mel Brooks' Young Frankenstein - Original London Cast Recording* (Producer/Mixer); *Disney's Newsies* Theatrical and DVD Release (Mixer); *Miss Saigon: The Definitive Live Recording* Theatrical, DVD, and CD Release (Recording Engineer/Mixer).

ROBERTA DUCHAK (*Music Director*)

CHICAGO SHAKESPEARE: *Hamlet, The Little Mermaid, Romeo and Juliet the Musical - The People vs. Friar Lawrence, Murder for Two, SIX*. **CHICAGO:** *Little Shop of Horrors, South Pacific, 42nd Street, Rock of Ages, Chicago, Saturday Night Fever, Smokey Joe's Cafe, Crazy for You, Hazel, Billy Elliot, Les Misérables, West Side Story, White Christmas, Young Frankenstein, Hello, Dolly!, Oliver, The Sound of Music, Sweeney Todd, Ragtime, Spamalot, Gypsy, Seven Brides for Seven Brothers, Miss Saigon* (Drury Lane Theatre); *Brigadoon* (Goodman Theatre); *The Story of My Life* directed by Richard Maltby Jr. (Biograph Theater); *The Original Grease* (American Theatre Company); *The Rocky Horror Picture Show* (Mercury Theater Chicago); musical supervisor for *A Little Night Music* (Writers Theatre). **FILM:** vocal coach for Russell Crowe and Hugh Jackman in *Les Misérables*. **AWARDS:** one Jeff Award, five nominations. **ACTING:** Mother

in *Ragtime* (Broadway); *Ghost of Christmas Past* in *Scrooge*, Magnolia and Ellie in *Showboat* (national tour); Rona Lisa Peretti in *The 25th Annual Putnam County Spelling Bee* (Chicago/national tour). Ms. Duchak has two vocal studios in the Chicago area.

TOM CURRAN (*Orchestrator*) **LONDON:** *Hot Gay Time Machine* (Trafalgar Studios); *SIX* (Arts Theatre/UK tour); *Barnum* (associate orchestrator, Menier Chocolate Factory); *West End Bares* (Novello/Shafesbury Theatre); *Funny Girl* (associate orchestrator, Menier Chocolate Factory/Savoy Theatre/UK tour); *High Society* (additional orchestrations, The Old Vic); *Fully Committed* (Menier Chocolate Factory); *My Land's Shore* (workshop, RADA); *Peter Pan* (workshop, Lyric Theatre); *Jekyll & Hyde* (Union Theatre); *After the Turn* (Courtyard Theatre). **TOURING:** *The War of the Worlds* (Jeff Wayne, arena tour); *Shadows & Reflections* (Marc Almond, UK tour); *The Sound of Music* (orchestral reduction, UK tour); *Alice the Musical, Robin Hood, The Wind in the Willows, The Sword in the Stone, Treasure Island* (Cambridge Touring Theatre UK tours). **TRAINING:** Guildhall School of Music & Drama. **AWARDS:** Olivier Award nomination for Outstanding Achievement in Music (*SIX*).

MELODY SINCLAIR (*Associate*)

Choreographer) **UK CREDITS:** associate choreographer for *SIX* (Arts Theatre); *ZooNation 10 Year Anniversary, ZooNation: Unplugged* (Sadler's Wells Theatre); *Groove on Down the Road* (Royal Festival Hall); *Everybody's Talking About Jamie* (West End Live); the International Olympic Committee Head of State performance (Royal Opera House); Ellesse AW19 Partner Conference Catwalk; Coco and Eve "Here for All Hair Types" Campaign; BBC Dance Proms (Royal Albert Hall). **INTERNATIONAL:** Pioneer DJ: International Music Summit (Ibiza, Spain). **EDUCATION:** Chaplins Stage School (Northampton); Boy Blue Entertainment (London); ZooNation Dance Company (London); BA in dance urban practice, University of East London.

BOB MASON (*Artistic Associate/Casting Director*) is in his nineteenth season as CST's casting director, where his credits include over one hundred productions and thirty-two plays in Shakespeare's canon. In addition to numerous productions with Barbara Gaines, other productions of note include: a host of Sondheim musicals directed by Gary Griffin; *Ride the Cyclone* (CST, MCC, Fifth Avenue/ACT), directed by Rachel Rockwell; *Rose Rage: Henry VI, Parts 1, 2, and 3*, directed by Edward Hall; and *The Molière Comedies*, directed by Brian Bedford. He directed and co-created *Shakespeare Tonight!* with Beckie Menzie, as part of Shakespeare 400 Chicago. Prior to casting, Mr. Mason enjoyed a 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.

TARA RUBIN CASTING/PETER VAN DAM, CSA (*New York Casting*) **SELECT BROADWAY/NATIONAL TOURS:** *Ain't Too Proud, King Kong, Summer: The Donna Summer Musical, The Band's Visit, Prince of Broadway, Indecent, Bandstand, Sunset Boulevard, Miss Saigon, Dear Evan Hansen, A Bronx Tale, Cats, Falsettos, Disaster!, School of Rock, Bullets Over Broadway, Les Misérables, Big Fish, The Phantom of the Opera, Billy Elliot, Shrek, Spamalot, ...Spelling Bee, The Producers, Mamma Mia!, Jersey Boys.* **OFF BROADWAY:** *Gloria: A Life, Smokey Joe's Café, Here Lies Love, Love, Loss, and What I Wore.* **SELECT REGIONAL:** Yale Repertory Theatre, La Jolla Playhouse, The Old Globe, Westport Country Playhouse, Asolo Rep. www.tararubincasting.com

JINNI PIKE (*Production Stage Manager*) **CHICAGO SHAKESPEARE:** *Schiller's Mary Stuart, Ride the Cyclone.* **CHICAGO:** *The Producers, The Wizard of Oz, Once, Elf the Musical, Sweeney Todd, Disney's The Little Mermaid, Hairspray, The Who's Tommy* (Paramount Theatre); *Bakersfield Mist, Danny Casolaro Died for You, The How and the Why, A Raisin in the Sun, Wasteland* (TimeLine Theatre Company); *Hillary and Clinton* (Victory Gardens Theater). **REGIONAL:** eight seasons as production stage manager with Heart of America Shakespeare Festival (Kansas City, MO); three seasons as production stage manager

and twenty-five productions at Unicorn Theatre (Kansas City, MO); *A Christmas Carol* (Kansas City Repertory Theatre).

SAMMY BROWN (*Assistant Stage Manager*) **CHICAGO SHAKESPEARE:** Short Shakespeare! productions of *Macbeth, A Midsummer Night's Dream*; Chicago Shakespeare in the Parks production of *Romeo and Juliet* (stage manager); *Nell Gwynn, Red Velvet, The Book of Joseph*, Chicago Shakespeare in the Parks production of *Twelfth Night* (assistant stage manager). **OFF BROADWAY:** *Summer Valley Fair* (Theatre 3, New York Musical Theatre Festival); *The Old Man and the Old Moon* (The New Victory Theater). **REGIONAL:** productions with South Coast Repertory, Laguna Playhouse, Williamstown Theatre Festival, Norwegian Cruise Line, Mill Mountain Theatre, Lake Dillon Theatre Company. **EDUCATION:** MFA in drama, University of California Irvine; BS in stage management, University of Evansville.

KENNY WAX (*Producer*) Kenny is the producer of the five times Olivier nominated *SIX* currently playing in London at the Arts Theatre, *The Play That Goes Wrong* (Laurence Olivier Award - Best New Comedy), now in its fifth year at the Duchess Theatre, on a US tour and playing off-Broadway at New World Stages; *Peter Pan Goes Wrong* which played two West End seasons, *The Comedy About A Bank Robbery* which has just celebrated its third birthday at the Criterion Theatre. He produced the West End musicals *Top Hat* and *Once on this Island* which both won Laurence Olivier Awards for Best New Musical. He has toured Stiles and Drewe's *Honk, Aspects of Love, La Strada, and The Witches of Eastwick*. From September he will be taking over the Vaudeville Theatre in London where he will be producing three new comedies. In June 2017, Kenny was appointed President of the Society of London Theatre.

ANDY BARNES & WENDY BARNES (*Producers*) Global Musicals was founded in 2017 by Andy and Wendy Barnes. Previous joint producing credits include: *The Great British Musical* (Criterion); *Lift* (Soho Theatre); *The Little Beasts* (The Other Palace); *From Up Here* (South Hill Park); *The House of Mirrors and Hearts* (Arcola); *Danny Hero*

(The Core); As development producers: *The Go-Between* (West Yorkshire Playhouse, Royal and Derngate, Derby Live); *Pieces of String* (Mercury Theatre, Colchester); As associate producers: *The Go-Between* (Apollo Theatre, London). Andy's additional credits include: *The Wiz* (Hackney Empire); *Departure Lounge* (Edinburgh, New York, London); *Dr. Foster* (Menier Chocolate Factory); *Someone Who'll Watch Over Me* (Gene Frankel Theatre, New York). As associate producer: *When Harry Met Sally* (UK Tour); *Tell Me On A Sunday* (UK Tour). Global Musicals are currently producing *Club Mex*, a new immersive nightclub musical and *Pieces of String*. Find out more: [@globalmusicals.com](http://globalmusicals.com)

GEORGE STILES (*Producer*) George is delighted to be back at Chicago Shakespeare, this time as a producer. His writing credits here include *The Three Musketeers, Peter Pan - A Musical Adventure*, and the score for Barbara Gaines' production of *Troilus & Cressida*. A native of the UK, George is best known as an award-winning composer of stage musicals such as *Mary Poppins, Honk!, Betty Blue Eyes, Peter Pan - A Musical Adventure* and *Soho Cinders* - all written with lyricist Anthony Drewe. However, he's delighted to be making his debut as a producer with *SIX*, having seen the 2017 student production in Cambridge, England and got more excited than his doctor recommends. He's also very happy to be working with his old friends Rick Boynton, Criss Henderson, and Barbara Gaines once more, as well as three champions of new British musicals, Kenny Wax and Wendy & Andy Barnes. George has long had a deep passion for nurturing new writing through MercuryMusicals.com and the annual Stiles + Drewe Prize. If you're a young writer inspired by what you see tonight, then get creative - it happened for Marlow and Moss! www.stilesanddrewe.com

KEVIN MCCOLLUM (*Producer*) has received the Tony Award for Best Musical for *In the Heights* (2008), *Avenue Q* (2004), and *Rent* (1996), which also won the Pulitzer Prize. He is currently represented off-Broadway and on tour with the Olivier Award-winning *The Play That Goes Wrong*. He produced Mike Birbiglia's *The New One* (Broadway), *Something Rotten!* (Broadway, National Tour), *Hand to God* (Broadway, West End),

Motown: The Musical (Broadway, West End, National Tour, and UK Tour), *The Drowsy Chaperone* in 2006, which won five Tony Awards, Baz Luhrmann's production of Puccini's *La Bohème* in 2002, [title of show] in 2008, the touring and Broadway productions of *Irving Berlin's White Christmas*, the off Broadway hit *De La Guarda*, the recent hit revival of *West Side Story*. Upcoming projects include the *West Side Story* film (directed by Steven Spielberg); *The Notebook* (music and lyrics by Ingrid Michaelson, book by Bekah Brunstetter); and, through his joint venture with Fox Stage, adaptations of *Mrs. Doubtfire* and *The Devil Wears Prada*. In 1995 Mr. McCollum co-founded the Producing Office, and has since created Alchemation, a theatrical and media producing company committed to new work. Mr. McCollum was trained at the University of Cincinnati College-Conservatory of Music, and earned his Master's degree in film producing from the Peter Stark Program at the University of Southern California. In 1995, he received the Robert Whitehead Award for Outstanding Commercial Theatre Producing.

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. Projects include: *The Book of Joseph, Ride the Cyclone* (CST, MCC, 5th Avenue/ACT, Alliance Theatre), *Sense and Sensibility* (CST, Old Globe), *Cadre* (co-director) (CST, Johannesburg, Grahamstown, Edinburgh, Vancouver), *Othello: The Remix* (CST, London, Germany, Edinburgh, South Korea, New York), *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 the former president of the board of the National Alliance for Musical Theatre.



BARBARA GAINES
(Artistic Director/Carl and Marilyn Thoma Chair) has directed nearly sixty productions at Chicago Shakespeare since founding the Theater in 1986, including thirty of Shakespeare's plays. Honors include the 2008 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, as well as multiple Joseph Jefferson Awards for Best Production and for Best Director. Ms. Gaines has directed at the Royal Shakespeare Company in Stratford-on-Avon, Lyric Opera of Chicago, and The Old Globe in San Diego.

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CRISS HENDERSON
(Executive Director) has produced the Theater's past twenty-nine seasons. Under his leadership, CST has become one of Chicago's most celebrated cultural organizations and a leading American regional theater, honored with the 2008 Tony Award for Outstanding Regional Theatre, as well as multiple Laurence Olivier and Joseph Jefferson Awards. He oversaw the Theater's move to its home on Navy Pier in 1999 and led the recent development of The Yard at Chicago Shakespeare. In 2016 he spearheaded the citywide, yearlong celebration of Shakespeare's legacy, *Shakespeare 400 Chicago*. Mr. Henderson has garnered multiple honors, including: the 2013 Cultural Innovation Award from the Chicago Innovation Awards; Arts Administrator of the Year by *Arts Management Magazine* at the Kennedy Center; recognition in *Crain's Chicago Business* "40 under 40"; and the Chevalier de L'Ordre des Arts et des Lettres by the Minister of Culture of France. Mr. Henderson has served on the boards of directors of the League of Chicago Theatres and Arts Alliance Illinois, and for many years as president of the Producers' Association of Chicago-area Theaters. Mr. Henderson is director of DePaul University's 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.

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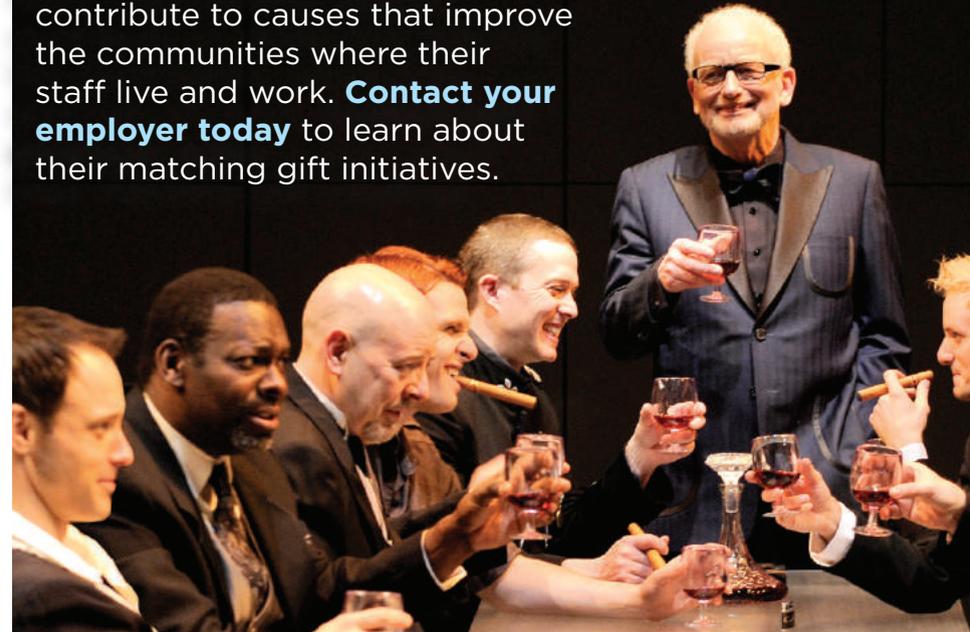
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