

CHICAGO **SHAKESPEARE** THEATER



starring
**JASON
ALEXANDER**

JUDGMENT DAY

written by
Rob Ulin

directed by
**Moritz
von Stuelpnagel**





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Welcome to Chicago Shakespeare Theater for the world premiere
of *Judgment Day*!

As the sun pushes the winter blues away, it's a joy to bring you Rob Ulin's sparkling new comedy directed by Moritz von Stuelpnagel and this brilliant cast led by Jason Alexander. We've been here at Chicago Shakespeare Theater since October and have loved seeing all of the productions in the 23/24 season while meeting so many of you in the foyers and lobbies of these beautiful theater spaces. *Judgment Day* will be a treat for everyone as Chicago looks forward to the joys of summer.

We've just announced the 24/25 season and we're thrilled by the response as we bring internationally acclaimed artists and companies to Chicago, launch North American, US and regional premieres, bringing ten productions to our stages here on this glorious setting over the lake. We hope to see you often and that you enjoy the range of work on our stages.

Chicago Shakespeare Theater will continue to bring original work to the stage, like *Judgment Day*, nurturing new voices through commissions alongside Shakespeare's great works of theater. The intersection between artists of today and Shakespeare, a writer whose voice continues to have so much to say and debate about the world we live in now, is a place that we invite you to enjoy. Never has there been a better moment for you to transport yourselves into the magical world of theater in all its different iterations. Reflect upon the past, learn about the present, and make Chicago Shakespeare Theater your theatrical home.

Have a wonderful evening in the company of these talented artists and thank you for choosing to spend your time with us and the magic of live theater.

Edward Hall
Artistic Director
Carl and Marilynn Thoma Chair

Kimberly Motes
Executive Director



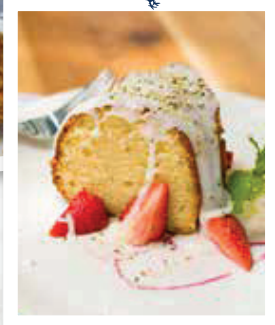
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About CST

A Regional Tony Award recipient, Chicago Shakespeare Theater produces a bold and innovative year-round season—plays, musicals, world premieres, family productions, and theatrical presentations from around the globe—alongside education programming for students, teachers, and lifelong learners, and engagement with communities across the region.

Founded in 1986, the Theater has evolved to present as many as twenty productions and 650 performances annually and has been honored with numerous awards. Chicago Shakespeare is the city's leading presenter of international work and has toured its own productions to five continents. The Theater is also dedicated to welcoming the next generation of theatergoers.

A national leader in the field, the Theater's arts-in-literacy programs support the work in classrooms across the region for tens of thousands of students each year by bringing complex texts to life onstage and through professional learning opportunities for teachers.

As a nonprofit organization, Chicago Shakespeare is, at its core, about people: connecting audiences and artists, partnering with teachers and students, and sharing with friends and neighbors. It is in this spirit that the Theater upholds its commitment to be an increasingly diverse, equitable, inclusive, and accessible organization. The Theater strives to engage today's artists and audiences in active and critical conversations with the work of its namesake, William Shakespeare.

Located on Chicago's iconic Navy Pier, Chicago Shakespeare's campus features the Jentes Family Courtyard Theater, The Yard at Chicago Shakespeare, and the Thoma Theater Upstairs. Onstage, in classrooms and neighborhoods across the city, and in venues around the world, Chicago Shakespeare is a multifaceted cultural hub—inviting audiences, artists, and community members to share powerful stories that connect and inspire.

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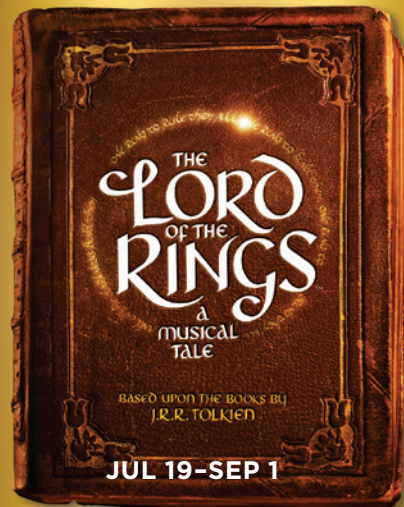
In Memoriam
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presents

JUDGMENT DAY

written by **ROB ULIN**

Scenic Design
**BEOWULF
BORITT**

Costume Design
TILLY GRIMES

Lighting Design
**AMITH
CHANDRASHAKER**

Sound Design
**MIKAAL
SULAIMAN**

Hair and Make-up Design
**TOMMY
KURZMAN**

Chicago
Casting Director
BOB MASON

New York Casting Director
LAURA STANCZYK, C.S.A.

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Company

CAST

Sammy Campo
Tracy/Mother/Chandra
Father Michael
Angel
Della/Principal
Jackson/Neighbor
Monsignor
Casper/Bethany
Edna

JASON ALEXANDER*
MAGGIE BOFILL*
DANIEL BREAKER*
CANDY BUCKLEY*
OLIVIA D. DAWSON*
JOE DEMPSEY*
MICHAEL KOSTROFF*
ELLIS MYERS
MEG THALKEN*

Understudies never substitute for listed players unless a specific announcement is made at the time of the performance: **Jodi Gage** for *Tracy/Mother/Chandra, Della/Principal*; **Tasha Anne James** for *Angel, Della/Principal, Edna*; **Michael Kostroff*** for *Sammy Campo*; **Steve McDonagh** for *Jackson/Neighbor, Monsignor*; **Reginald Robinson Jr.*** for *Father Michael*; **Gabriel Solis** for *Casper/Bethany*.

ADDITIONAL CREDITS

Production Stage Manager
Assistant Stage Manager
Production Assistant

JINNI PIKE*
MARY ZANGER*
JOJO WALLENBERG

Assistant Director
Fight and Intimacy Director
Fight and Intimacy Assistant
Fight Captain
Dialect Coach
Wing Design and Fabrication
Assistant Scenic Designer
Assistant Costume Designer
Assistant Lighting Designer
Young Performer Supervisor

MALLORY METOXEN
MAX FABIAN
WESLEY DANIEL
JOE DEMPSEY*
EVA BRENEMAN
MIO DESIGN STUDIO
ALEXIS DISTLER
CAITY MULKEARNS
MAX GRANO DE ORO
GABRIEL ANDERLE

*denotes member of Actors' Equity Association.

The Play

Meet Sammy Campo: an amoral, cutthroat, utterly selfish lawyer who has never given a thought to the people he stepped on to make it to the top. But when he suffers a sudden heart attack, he is visited by his former Catholic school teacher—a terrifying angel—who is eager to welcome him to the gates of Hell. Using his lawyer skills, Sammy manages to negotiate one more chance at life. He now must use whatever time he has left on Earth to make up for the evil he has done or burn forever in the fires of Hell.

Looking for good deeds to do, Sammy goes to church and meets Father Michael, a thoroughly good-hearted man of God. The kindly priest sets up Sammy with his parishioner, Edna—a sweet old lady who is in desperate need of a lawyer to save her home. Sammy sees this elderly woman as a perfect way to earn “Heaven points,” and so he sets out to help her no matter what it takes. Along the way, Sammy and Father Michael butt heads about Sammy’s morally dubious methods. In the course of their arguments, Sammy and Father Michael hash out their very different theories of God and the moral universe, and Father Michael reveals his own secret crisis of faith.

At the same time, Sammy sets out to make amends with his estranged wife, Tracy, whom he hasn’t seen in ten years. When he finds her, Sammy is shocked to learn she has a son, Casper, whom she gave birth to roughly nine months after Sammy left. The boy is a chip off the old block—a self-absorbed monster of a child—who badly needs guidance and attention.

Slowly, doing good deeds begins to have an effect on Sammy’s heart, and he finds himself—against his will—growing as a person. As he gets closer to Father Michael, Tracy, and Casper, his new relationships force him to decide what he cares about most.

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Profiles



JASON ALEXANDER

(Sammy Campo)
CHICAGO SHAKESPEARE: Debut. **BROADWAY:** *Fish in the Dark*, *Accomplice*, *Jerome Robbins' Broadway*, *Broadway Bound*,

The Rink, *Merrily We Roll Along*.

OFF BROADWAY: *The Portuguese Kid*, *Light Up the Sky*, *Personals*, *Forbidden Broadway*. **REGIONAL:** *The Producers*, *They're Playing Our Song*, *Promises Promises*, *I Love My Wife*, *Defiled*, *Give 'Em Hell, Harry*. **FILM:** *Pretty Woman*, *Shallow Hal*, *Dunston Checks In*, *Love! Valor! Compassion!*, *Hachi*. **TELEVISION:** *Seinfeld*, *The Marvelous Mrs. Maisel*, *Orville*, *Young Sheldon*, *Duckman*, *Criminal Minds*, *Monk*, *Curb Your Enthusiasm*, *Bye Bye Birdie*, *Cinderella*. **THEATER DIRECTING:** *The Cottage* (Broadway); *God of Hell*, *Broadway Bound*, *The Last Five Years*, *Sunday in the Park with George*, *Damn Yankees*, *Native Gardens*, *The Fantasticks*, *If I Forget*, *Windfall*. **FILM DIRECTING:** *For Better or Worse*, *Just Looking*. **TELEVISION DIRECTING:** *Seinfeld*, *Everybody Hates Chris*, *Criminal Minds*, *Mike and Molly*, *Young Sheldon*. **AWARDS:** 1989 Tony Award, Drama Desk Award, Critics Circle Award, 4 Screen Actors Guild Awards, Country Music Video Award, Emmy Award, Julie Harris Award, 2 American Comedy Awards.



MAGGIE BOFILL

(Tracy/Mother/Chandra)
CHICAGO SHAKESPEARE: Debut. **OFF BROADWAY:** Jennifer in *War Words*, St. Monica in *Last Days of Judas Iscariot* directed by Phillip Seymour

Hoffman (LAByrnith at The Public Theater); *Between Riverside and Crazy* directed by Austin Pendleton (Second Stage Theater); Marisol in *NYLON* directed by Knudd Adams (Theaterlab). **REGIONAL:** Soyla in *American Mariachi* directed by KJ Sanchez (Alley Theater); Estella in *Laughs in Spanish* directed by Lisa Portes (Denver Center for the Performing Arts); Elena in *All of Me* (Barrington Stage Company); Nora in *A Doll's House Part Two* directed

by Will Davis (Long Wharf Theater). **FILM:** co-writer, co-producer, and lead of *Cuban American Gothic* (Pata de Perro Productions) on PBS. **TELEVISION:** *Smash*, *High Town*, *The Path*, *Law and Order SVU*. **EDUCATION:** MFA in acting, Temple University; BA in theater, Indiana University. Bofill is a founding member of LAByrnith Theater Company and a member of Ensemble Studio Theater, NYC.



DANIEL BREAKER

(Father Michael) **CHICAGO SHAKESPEARE:** Debut. **BROADWAY:** *Hamilton*, *Book of Mormon*, *The Performers*, *Shrek the Musical* (Drama Desk Award Nomination);

Passing Strange (Tony Award Nomination, Drama Desk Award Nomination, Theatre World Award, Audelco Award); *Cymbeline*, *Well*. **OFF BROADWAY:** *Love's Labour's Lost* (Shakespeare in the Park); *By The Way*, *Meet Vera Stark* (Second Stage Theater); *Passing Strange* (The Public Theater); *Fabulation* (Playwrights Horizons); *Pericles* (Red Bull Theater, The Culture Project). **LONDON:** *How to Act Around Cops* (SoHo Theatre). **REGIONAL:** *A Doctor in Spite of Himself* (Intiman Theatre); *Life is a Dream* (South Coast Repertory); *The Comedy of Errors* (Helen Hayes Award Nomination), *The Caucasian Chalk Circle*, *The Tempest* (Helen Hayes Award Nomination), *A Midsummer Night's Dream*, *The Rivals*, *The Silent Woman* (Shakespeare Theatre Company); *H.M.S. Pinafore* (Berkshire Theater Festival); *Black Sheep* (Barrington Stage Company); Sundance Theater Lab, 2005. **FILM:** *Sisters* with Tina Fey and Amy Poehler, *Limitless* with Bradley Cooper and Robert De Niro, *He's Way More Famous Than You*, *Redhook Summer*, *Passing Strange* directed by Spike Lee. **TELEVISION:** *Billions*, *Girls 5Eva*, *The Good Fight*, *Unbreakable Kimmy Schmidt*, *Mozart in the Jungle*, *Unforgettable*, *Law & Order: Criminal Intent*. **EDUCATION:** The Juilliard School.



CANDY BUCKLEY (Angel)
CHICAGO SHAKESPEARE: Debut. **BROADWAY:** *Scandalous*, *After the Fall*, *Thoroughly Modern Millie*, *Fraulein Kost in Cabaret*, *Ring Round the Moon*. **OFF BROADWAY:**

Becky Nurse of Salem, *Shockheaded Peter*, *Valhalla*, *The Patron Saint of Sea Monsters*, *The Petrified Prince*, *Hal & Bee*, *Defying Gravity*, all-female *The Taming of the Shrew*, *Wise Guys* among others. **REGIONAL:** *Fraulein Schneider in Cabaret*, *Romeo and Juliet*, *A Delicate Balance*, *The Cherry Orchard*, *Company*, *Misalliance*, *Barefoot in the Park*, *Hedda Gabler*, *Vanya and Sonia and Masha and Spike*, *King Lear*, *Kill Local*, *Autumn Sonata*, *Landscape of the Body*, *Sweeney Todd*, *The Little Dog Laughed*, *All the King's Men* among others. **FILM:** *The Kill Room*, *Rare Objects*, *Bachelorette*, *Home*. **TELEVISION:** *We Crashed*, *The Americans*, *Blue Bloods*, *Gossip Girl*, *Treme*. **AWARDS:** Recipient of the Princess Grace Statuette for Outstanding Achievement in Theater.



OLIVIA D. DAWSON (Della/Principal)
CHICAGO SHAKESPEARE: Debut. **CHICAGO:** *Goodbye Stranger*. **REGIONAL:** Louisville Orchestra, Indiana Repertory Theatre, Portland Center

Stage, Milwaukee Repertory Theatre, Milwaukee Chamber Theatre, Madison Repertory Theatre, Illinois Shakespeare Festival, Atlanta Shakespeare Company, New Stages Theatre, Theatre Lila, Forward Theatre, Horizon Theatre, Robey Theatre, Barter Theatre. **FILM:** *Honk for Jesus*. **TELEVISION:** *Wolfpack*, *Dopesick*, *Chicago Med*, *The Resident*, *Cobra Kai*, *Back to the Goode Life*. **AWARDS:** Inaugural cohort of the 2020 Arts and Social Justice Fellowship at Emory University; Spring 2021 Fellow with the Hambidge Center.



JOE DEMPSEY

(Jackson/Neighbor/Fight Captain) **CHICAGO SHAKESPEARE:** *A Midsummer Night's Dream*, *Short Shakespeare! The Taming of the Shrew*. **CHICAGO:** American Blues

Theater, Lookingglass Theatre Company, Paramount Theatre, Court Theatre, Northlight Theatre, Steppenwolf Theatre Company, Goodman Theatre, Theater Wit, Remy Bumppo Theatre Company, Drury Lane Theatre, The Neo-Futurists, The Second City. **REGIONAL:** Milwaukee Repertory Theater, City Theatre Company, Cincinnati Playhouse in the Park, Repertory Theatre of St Louis, Kansas City Repertory Theatre, Baltimore Center Stage. **TELEVISION:** *Somebody Somewhere*, *Chicago PD*, *Chicago Fire*, *Early Edition*, *ER*. **EDUCATION:** BFA in acting, University of Illinois Urbana-Champaign.



MICHAEL KOSTROFF

(Monsignor)
CHICAGO SHAKESPEARE: Debut. **CHICAGO:** *The Whistleblower* (Theater Wit). **BROADWAY:** *The Nance*. **OFF BROADWAY:** *Enter Laughing* (The

York Theatre Company); *Babes in Toyland* (Carnegie Hall). **NATIONAL TOURS:** *The Producers*, *Les Misérables*. **REGIONAL:** *Clue*, *The Producers*, *Lend Me a Tenor*, *A Comedy of Tenors* (Paper Mill Playhouse); *Inherit the Wind* (Pasadena Playhouse); *Native Gardens* (Pioneer Theatre Company); *Carnival* (Goodspeed Opera House); *Hairspray* (Maltz Jupiter Theatre); *Little Shop of Horrors* (Sacramento Music Circus). **FILM:** *Molly's Game*, *The Man Who Saved Pinball*, *Maybe I Do*, *Chupa*. **TELEVISION:** *The Wire*, *The Deuce*, *Wizard of Lies*, *The Plot Against America*, *Law & Order: SVU*, *The Blacklist*, *NCIS*, *The Rookie*, *Billions*, *Banshee*, *Platonic*, *9-1-1: Lone Star*. Kostroff is an adjunct professor at UCLA and the author of *Letters from Backstage*, *Audition Psych 101*, and *The Stage Actor's Handbook: Traditions, Protocols and Etiquette for the Working and Aspiring Professional*.

**ELLIS MYERS***(Casper/Bethany)***CHICAGO SHAKESPEARE:**Debut. **THEATER:** Jack in *Into The Woods, Jr.*, Bruce in *Matilda, Jr.* **FILM:** *Perpetrator*. **TELEVISION:** Commercials for Big

Lots, Wegmans, Pure Michigan.

**MEG THALKEN** *(Edna)***CHICAGO SHAKESPEARE:**Debut. **CHICAGO:** *Wipeout* (Rivendell Theatre); *Four Places* (Den Theatre, Joseph Jefferson Award Nomination - Actor in a Leading Role);*Mosquitoes* (Steep Theatre); *Curious Incident of the Dog in the Nighttime*, *Domesticated* (Steppenwolf Theatre Company); *Soups, Stews & Casseroles*, *Rapture, Blister, Burn* (Goodman Theatre); *A Guide for the Perplexed, Symmetry*, *A View of the Dome, Voice of Good Hope* (Victory Gardens Theater); *The Metal Children* (Next Theatre); *Don Juan in Hell* (Northlight Theatre); *I Am Going to Save the World* (Chicago Dramatists). **REGIONAL:** *Becky Nurse of Salem* (Trinity Repertory Company); *Steel Magnolias* (Milwaukee Repertory Theater); *Tribes* (Actors Theatre of Louisville); *Ripcord* (Peninsula Players Theatre). **FILM:** *Christmas Again*, *Henry Gamble's Birthday Party*, *This Day Forward*, *Hannah Free*, *Poltergeist III*, *Bad Johnson*, *The Company*, *US Marshals*, *A Family Thing*, *The Babe*. **TELEVISION:** *Paper Girls*, *Chicago Med*, *Chicago PD*, *Chicago Fire*, *Chicago Justice*, *Shameless*, *Empire*, *Early Edition*, *Detroit 187*, *Chicago Hope*, *EZ Streets*, *ER*, *Untouchables*, *Chicago Story*, *Joan Cusack Show*.**JODI GAGE** *(Understudy)***CHICAGO SHAKESPEARE:***Richard III*, *As You Like It*. **CHICAGO:** *Night Watch* (Raven Theatre); *The Writer* (Steep Theatre); *Merrily We Roll Along* (Blank Theatre);*Inanimate*, *Teenage Dick* (Theater Wit); *Next to Normal* (Dunes Summer Theater).**REGIONAL:** Milwaukee Repertory Theater, Pittsburgh CLO, PICT Classic Theatre, The REP, Pittsburgh Playhouse, The Company of Pittsburgh, Theatre Factory. **INTERNATIONAL:** Theatre Lumina. **OPERA:** Lyric Opera of Chicago. **TELEVISION:** *Chicago Med*. **EDUCATION:** MFA in theater, Point Park University; BM in opera performance, Oberlin Conservatory of Music Jodigage.com**TASHA ANNE JAMES***(Understudy)* **CHICAGO****SHAKESPEARE:** Debut.**CHICAGO:** Anna Murrant in *Street Scene*, Trisha in *Five Women Wearing the Same Dress* (The Artistic Home); Susan Potter in*Holiday*, Pope Joan in *Top Girls* (Remy Bumpo Theatre Company); Barb in *Broken Fences* (16th Street Theatre); Rivendell Theatre Ensemble, Steppenwolf Theatre Company, Northlight Theatre. **TELEVISION:** Nurse Patty in *Chicago Med*. James is represented by Big Mouth Talent.**STEVE McDONAGH***(Understudy)***CHICAGO SHAKESPEARE:***The Comedy of Errors*.**CHICAGO:** *The Music Man* (Goodman Theatre); *Arsenic and Old Lace* (Court Theatre); *Anything**Goes*, *Call Me Madam*, *Bells are Ringing* (Porchlight Music Theatre); *The Producers* (Music Theatre Works); *The Elephant Man*, *Native Gardens*, *All Shook Up* (Williams Street Repertory); *Driving Miss Daisy*, *The Sunshine Boys*, *Little Shop of Horrors* (Theatre at the Center); *As You Like It* (Oak Park Festival Theatre); *A Christmas Carol* (Drury Lane Theatre). **REGIONAL:** The Kennedy Center, Farmers Alley. **TOURING:** *The Gifts of the Magi*. **FILM:** *Almost Deserted*, *Twisted Little Lies*, *Glass Houses*, *Separate Checks*. **TELEVISION:** *Chicago Fire*, *Chicago Med*, *Host of Party Line*. **PODCAST:** *Host of But I Digest*.**REGINALD ROBINSON JR.***(Understudy)* **CHICAGO****SHAKESPEARE:** *Romeo and Juliet*. **CHICAGO:***Forty-Two Stories* (City Lit Theater Company); *Pericles*, *Henry V* (Muse of Fire Theatre Company);*dirty butterfly* (The Blind Owl); *HellCab* (The Agency Theater Collective); *Cat on a Hot Tin Roof* (Drury Lane Theatre); *The Library* (Level 11 Theatre). **REGIONAL:** *Fences* (American Stage); *Tommy J and Sally* (Studio@620). **TELEVISION:** *Chicago Med*. **EDUCATION:** MFA in theatre, Florida State University Asolo Conservatory.**GABRIEL SOLIS***(Understudy)* **CHICAGO****SHAKESPEARE:** Debut.**CHICAGO:** *Anything Goes*(Porchlight Music Theatre); *School of Rock*

(Paramount Theatre);

Elf the Musical (DruryLane Theatre); *Priscilla Queen of the Desert* (Mercury Theater) **FILM:** *RELATIVE* (Michael Glover Smith); *Wayfaring Stranger* (Forester Film). Upcoming projects include DreamCatcher Productions' *The Pool Keeper*. **TELEVISION:** *Chicago Med*. Upcoming projects include *Deli Boys* and *Chicago Stories*. Solis is a member of SAG-AFTRA.**MORITZ VON STUELPNAGEL** *(Director)***CHICAGO SHAKESPEARE:** Debut.**BROADWAY:** *I Need That* starring Danny DeVito, *Bernhardt/Hamlet* starring Janet McTeer, *Present Laughter* starring Kevin Kline (Tony Award Nomination for Best Revival), *Hand to God* (Tony Award Nominations for Best Play and Best Director). **LONDON WEST END:** *Mad House* starring David Harbour and Bill Pullman, *Hand to God* (Olivier Award Nomination for Best New Comedy). **OFF BROADWAY:** *Seared* (MCC Theater); *The Thanksgiving Play* (Playwrights Horizons); *Teenage Dick* (Ma-Yi Theater Company/Public Theater); *Important Hats of the Twentieth Century* (Manhattan Theatre Club); *Verité* (LCT3);*Bike America* (Ma-Yi Theater Company); *Trevor* (Lesser America); *Love Song of the Albanian Sous Chef* (Ensemble Studio Theatre); *Mel & El* (Ars Nova); *Spacebar*, *My Base and Scurvy Heart* (Studio 42).**REGIONAL:** Williamstown Theatre Festival, Huntington Theatre Company, Geffen Playhouse, Alliance Theatre, Pasadena Playhouse, Olney Theatre Center, Woolly Mammoth Theatre Company, South Coast Repertory, Barrington Stage Company, Chautauque Theater Company, Hudson Valley Shakespeare Festival, and more. Stuelpnagel is the former artistic director of Studio 42, NYC's producer of "unproducible" plays. moritzvs.com**ROB ULIN** *(Playwright)* was born in Boston. He got his start as a comedy writer from TV legend Norman Lear. As a writer/producer/showrunner of TV comedies for over 30 years, Rob has won a Peabody Award, a Golden Globe, and the Humanitas Prize. He has also been nominated for multiple Writers Guild Awards. Credits include: *Roseanne*, *Malcolm in the Middle*, *Ramy*, *The Carmichael Show*, and *Young Sheldon*. His theatrical work has been produced by the Berkshire Playwrights Lab and the Barrington Stage. He sends love to his family: Ann, Max, and Alexandra.**BEOWULF BORITT** *(Scenic Designer)***CHICAGO SHAKESPEARE:** Debut.**BROADWAY:** 31 productions including Tony Award winning *New York, New York*, and *Act One*, Tony Award nominated *The Scottsboro Boys*, *Therese Raquin*, *POTUS: Or, Behind Every Great Dumbass Are Seven Women Trying to Keep Him Alive*, and *Flying Over Sunset*. Other productions include *Bernhardt/Hamlet*, *Hand To God*, *Harmony*, *The Piano Lesson*, *Ohio State Murders*, *Come From Away*, *Freestyle Love Supreme*, *Be More Chill*, *The New One*, *Meteor Shower*, *A Bronx Tale*, *Sondheim On Sondheim*, *The 25th Annual Putnam County Spelling Bee*, *LoveMusik*, *Rock of Ages*. **OFF BROADWAY:** over 100 productions including *The Last Five Years*, *Miss Julie*, Shakespeare in the Park productions of *Hamlet*, *Much Ado About Nothing*, *The Merry Wives of Windsor*,

Coriolanus. **TOUR:** The Ringling Bros. and Barnum & Bailey Circus. **INTERNATIONAL:** England, Russia, China, Australia, and Japan. **AWARDS:** 2007 Obie Award for Sustained Excellence. Boritt is the author of *Transforming Space Over Time*, about Broadway set design, and the founder of The 1/52 Project which provides grants to early career designers from historically excluded groups.

TILLY GRIMES (*Costume Designer*)

CHICAGO SHAKESPEARE: Debut.

BROADWAY: *Shucked!*, *I Need That*.

WEST END: *MadHouse*. **NEW YORK:** Roundabout Theatre Company, Brooklyn Academy of Music, Manhattan Theatre Club, MCC Theater, Playwrights Horizons, Atlantic Theater Company, Ars Nova, Red Bull Theater, Cherry Lane Theatre, The Pearl Theatre Company, Clubbed Thumb, New Georges, La MaMa Experimental Theatre Club. **AWARDS:** Balsamo Grant for Emerging Immigrant Artists, Irish Arts Design Award, Irish Times Theater Award Nomination, Onstage Critics Award, multiple Lucille Lortel Awards, multiple Drama League Award nominations, multiple Drama Desk Award nominations. Grimes is an Irish, Greek, and English designer based in New York, a third-generation theater artist, and new mom to Oskar. tillygrimes.com @missTgrimes

AMITH CHANDRASHAKER (*Lighting Designer*)

CHICAGO SHAKESPEARE: Debut. **CHICAGO:** *Purpose*, *The Most Spectacularly Lamentable Trial of Miz Martha Washington* (Steppenwolf Theater Company).

BROADWAY: *Merrily We Roll Along*, *Prayer for the French Republic*. **NEW YORK:**

New York City Center Encores!, The Public Theater, Atlantic Theater Company, Playwrights Horizons, Signature Theatre, New York Theatre Workshop. **REGIONAL:** Geffen Playhouse, Huntington Theatre Company. **OPERA:** The Glimmerglass Festival, Houston Grand Opera, Royal New Zealand Ballet, Washington National Opera. **DANCE:** Staatstheater Nuremberg, Lyon Opera Ballet, The Royal Ballet of

New Zealand, The National Dance Company of Wales. **AWARDS:** Drama Desk Award, Henry Hewes Award. **EDUCATION:** MFA, NYU Tisch School of the Arts. Chandrashaker is the Union Trustee for United Scenic Artists, Local USA 829, IATSE and a faculty member at The University of Maryland's School for Theatre Dance and Performance Studies.

MIKAAL SULAIMAN (*Sound Designer*)

CHICAGO SHAKESPEARE: Debut.

BROADWAY: *Enemy of the People*, *Doubt*, *Thanksgiving Play*, *Fat Ham*, *Death of a Salesman*, *Cost of Living*, *Macbeth*, *Thoughts of a Colored Man*.

OFF-BROADWAY: *Watch Night* (Perelman Performing Arts Center); *Sabbath's Theatre* (The New Group); *The Half-God of Rainfall*, *Sanctuary City* (New York Theatre Workshop); *Primary Trust* (Roundabout Theatre Company); *Des Moines* (Theatre for a New Audience); *Fairview* (Soho Rep); *Rags Parkland*, *Underground Railroad Game* (Ars Nova). **AWARDS:** Tony Award Nomination, Drama Desk Award Nomination, Obie Award, Creative Capital Award, Henry Hewes Award, CTG Sherwood Award. www.mikaal.com

TOMMY KURZMAN (*Hair and Makeup Designer*)

CHICAGO SHAKESPEARE: Debut.

BROADWAY: *Uncle Vanya*, *I Need That*, *Gutenberg: The Musical!*, *The Cottage*, *Peter Pan Goes Wrong*, *Pictures From Home*, *The Collaboration*, *Macbeth*, *Mrs. Doubtfire*, *All My Sons*, *True West*, *Saint Joan*, *Little Foxes*, *My Fair Lady*, *The King and I*, *Bright Star*. **OFF BROADWAY:** *Little Shop of Horrors* (Westside Theatre); *Titanique*. **NEW YORK:** MCC Theater, Atlantic Theater Company, The New Group, The Public Theater, Manhattan Theatre Club, New World Stages. **REGIONAL:** Goodspeed Musicals, Huntington Theatre Company, The Muny, Geva Theatre Center, Resident Ensemble Players, The Cape Playhouse, Signature Theatre, Maine State Music Theatre. @tommykurzmanwigs

BOB MASON (*Artistic Associate/Casting Director*)

recently celebrated his twenty-third anniversary as CST's casting director, where his credits include over 150 productions and programs and 35 plays in Shakespeare's canon. In addition to numerous productions with Chicago Shakespeare founder Barbara Gaines, other productions of note include: a host of Sondheim musicals (*Follies*, *Sunday in the Park with George*, *A Little Night Music*, *Passion*, *Road Show*, *Gypsy*, directed by Gary Griffin); *SIX* (CST, Broadway, American Repertory Theater, Ordway Center, the Citadel); *Ride the Cyclone* directed by Rachel Rockwell (CST, off Broadway at MCC Theater, Fifth Avenue Theatre/American Conservatory Theater, Alliance Theatre); *Rose Rage: Henry VI, Parts 1, 2 and 3*, directed by Edward Hall (CST, The Duke on 42nd Street); and *The Molière Comedies*, directed by and starring Brian Bedford. He also directed and co-created *Shakespeare Tonight* with Beckie Menzie, as part of CST's Shakespeare 400 Chicago Festival. Prior to casting, Mason enjoyed a career as a Joseph Jefferson Award-winning actor and singer and has been a visiting educator for Northwestern University, the School at Steppenwolf, the Guthrie Theater BFA program, Acting Studio Chicago, DePaul, Columbia, and Roosevelt University, among others.

LAURA STANCZYK (*New York Casting*)

BROADWAY/OFF BROADWAY/TOUR:

The Cottage, *The Kite Runner*, *Jitney*, *Sideshow*, *After Midnight*, *A Night with Janis Joplin*, *Follies*, *Lombardi*, *Ragtime*, *Impressionism*, *Seafarer*, *Radio Golf*, *Coram Boy*, *Translations*, *Damn Yankees*, *Dirty Dancing*, *The Glorious Ones*, *Cripple on Inishmaan*, *Tryst*, *Flight*, *Urinetown*. **OTHER THEATER:** The Broadway Center Stage series at The Kennedy Center for the Performing Arts, premieres of *Cotton Club Parade*, *Harps and Angels*, *Me Myself & I*, *Fetch Clay Make Man*, *Gruesome Playground Injuries*, *Golden Age*, as well as productions of *Master Class*, *Lisbon Traviata*, *Broadway Three Generations*, *Don't Dress for Dinner*, *Shawshank Redemption*, *Long Day's Journey Into Night*. **AWARDS:** nominated for six Artios Awards for Excellence in Casting, won for Eric Schaeffer's production of *Follies*.

MALLORY METOXEN (*Assistant Director*)

CHICAGO SHAKESPEARE: *All's Well That Ends Well*. **CHICAGO:** *Fefu and Her Friends*, *The Thanksgiving Play*, *Ring Round the Moon*, *Neighborhood 3: Requisition of Doom*, *The How and the Why* (The Theatre School at DePaul University). **OFF BROADWAY:** *All of the Everything*, *Lucky Numbers* (Samuel French Off-Off Broadway Short Play Festival). **REGIONAL:** Constellation Stage & Screen, Forward Theater, Milwaukee Chamber Theater, Milwaukee Metropolitan Voices, Renaissance Theaterworks, Seven Devils New Play Foundry, Splinter Group, Third Avenue PlayWorks, and Umbrella Group. **EDUCATION:** MFA in directing, The Theatre School at DePaul University. Metoxen is an Artistic Director at Seven Devils New Play Foundry. MalloryMetoxen.com

MAX FABIAN (*Fight Choreographer and Intimacy Director*)

CHICAGO SHAKESPEARE: *Comedy of Errors*. **CHICAGO:** *Into the Woods*, *Little Shop of Horrors* (Paramount Theatre). **STUNT COORDINATION:** *Soldier Survivor*, *Sinner Saint*, *Best In The World*, *The Big Audition*. **EDUCATION:** BFA, Chicago College of Performing Arts at Roosevelt University. Fabian holds the Advanced Actor Combatant certification with Fight Directors of Canada from Rapier Wit in Toronto, Ontario.

EVA BRENNEMAN (*Dialect Coach*)

CHICAGO SHAKESPEARE: *Nell Gwynn*, *Mary Stuart*, *Red Velvet*, *Shakespeare in Love*, *King Charles III*, *Tug of War: Foreign Fire and Civil Strife*, *Henry V*, *The Merry Wives of Windsor*, *Elizabeth Rex*, *The Madness of George III*. **CHICAGO:** *Layalina*, *Toni Stone* (Goodman Theatre); *The Doppelganger* (Steppenwolf Theatre Company); *The Last Match* (Writers Theatre); *Fen* (Court Theatre); *Murder on the Orient Express* (Drury Lane Theatre); *The Chinese Lady* (TimeLine Theatre Company); *Songs for Nobodies* (Northlight Theatre). **REGIONAL:** *The Chinese Lady* (Denver Center for the Performing Arts); ten seasons at American Repertory Theater; *Dial M for Murder*, *Much Ado About Nothing* (Milwaukee Repertory Theater); *Love's Labour's Lost* (Actors Theatre of Louisville); *Around The World In 80 Days* (Center Stage/Kansas City Repertory

Theatre). **TOUR:** *The Woman in Black*, *Mamma Mia!* (National Tour/Las Vegas). **EDUCATION:** MA, Royal Central School of Speech and Drama; BFA, New York University. Breneman is an associate artist at TimeLine Theatre Company.

JINNI PIKE (*Production Stage Manager*) **CHICAGO SHAKESPEARE:** *Measure for Measure*, *It Came From Outer Space*, *The King's Speech*, *SIX*, *Schiller's Mary Stuart*, *Ride the Cyclone*. **CHICAGO:** *Billy Elliot*, *Little Shop of Horrors*, *Into the Woods*, *Sweat*, *Kinky Boots*, *Beauty and the Beast*, *The Producers*, *The Wizard of Oz*, *Once*, *Elf the Musical*, *Sweeney Todd*, *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 25 productions at Unicorn Theatre (Kansas City, MO); *A Christmas Carol* (Kansas City Repertory Theatre).

MARY ZANGER (*Assistant Stage Manager*) **CHICAGO SHAKESPEARE:** *Beauty and the Beast*. **CHICAGO:** *Rock of Ages*, *Fun Home*, *School of Rock* (Paramount Theatre); *The Lehman Trilogy*, *OSLO*, *A Shayna Maidel* (TimeLine Theatre Company); *A Chorus Line*, *A Gentleman's Guide to Love and Murder*, *Memphis* (Porchlight Music Theatre); *Into the Woods*, *Candide* (Music Theater Works). **REGIONAL:** *Tarzan*, *Children of Eden*, *Hairspray* (Rising Star Theatre Company). **EDUCATION:** Clarke University. Zanger served as the Production Front of House and Business Manager for *The Polar Express Train Ride* for Rail Events Productions, and is a proud member of Actors' Equity Association.

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 Chicago Shakespeare Theater (CST). Projects include: *Illinoise* (CST, Fisher Center at Bard, Park Avenue Armory, Broadway), *The Notebook* (CST, Broadway), *SIX* (CST, American Repertory Theater, Citadel Theatre, Ordway Center for the Performing Arts, Broadway), *The Book of Joseph*, *Ride the Cyclone* (CST, MCC Theater, 5th Avenue Theatre /American Conservatory Theater, 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 Theater). Former artistic director of The Marriott Theatre and multiple Joseph Jefferson Award-winning actor, he has starred in productions nationally, including CST's production of *A Flea in Her Ear* as Camille (Joseph Jefferson 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. Boynton is a member of the Tony Awards Voting Committee. He has lectured at his alma mater Northwestern University and is the former president of the board of the National Alliance for Musical Theatre.



EDWARD HALL (*Artistic Director, Carl and Marilyn Thoma Chair*). This season's *Richard III* marked Edward Hall's debut production as artistic director since joining Chicago

Shakespeare Theater in Fall 2023. He previously directed the Jeff Award-winning *Rose Rage* trilogy at CST in 2003. Edward has built his love of Shakespeare around original interpretations of the Bard's plays, staging acclaimed productions in London's West End and on tour around the globe. He led the UK's Hampstead Theatre for nearly a decade, transforming it into one of the nation's most successful theaters for new work development, with over 100 world premieres. He was the founder and Artistic Director of Propeller Shakespeare for twenty years touring across the US, Europe, Asia, and beyond. He has served as an Associate Director at the National Theatre and Old Vic in London. His extensive film and television credits include *The Heist Before Christmas* starring Timothy Spall, *Blithe Spirit* starring Dame Judi Dench, multiple HBO and BBC series, and the season 4 finale for *Downton Abbey*.



KIMBERLY MOTES (*Executive Director*) Kimberly Motes joins CST this season after serving for over seven years as Managing Director for the Tony Award winning Children's Theatre

Company (CTC), the nation's largest and most acclaimed theater dedicated to multi-generational audiences. During her tenure, CTC produced 46 plays/musicals including 15 commissioned new works and six co-productions/transfers, increased contributed income, completed a \$25 million capital campaign, and achieved the highest ticket sales in its history. Motes has held leadership roles in the arts and higher education in Minnesota including Senior Vice President of Institutional Advancement at the University of St. Thomas, Vice President of Institutional Advancement for the College of Saint Benedict, Managing Director at Theater Latté Da, and Executive Director at the Cowles Center for Dance and the Performing Arts. She spent 13 years in Washington, D.C., where she was the Director of Development at Arena Stage and led adult arts education programming and a ballet training program with legendary ballerina Suzanne Farrell at the John F. Kennedy Center for the Performing Arts. Her career began at The Washington Ballet. She has also served on grant panels for the National Endowment for the Arts and the Minnesota State Arts Board.

Additional Special Thanks to: Michele Willens, Tim Doyle, and Dr. Elizabeth Brown.

Chicago Shakespeare productions are made possible in part by the Illinois Arts Council Agency and a CityArts Grant from the City of Chicago Department of Cultural Affairs and Special Events.

Chicago Shakespeare is a constituent of the Theatre Communications Group, Inc., the national service organization of non-profit theaters; Shakespeare Theatre Association; Arts Alliance Illinois; the League of Chicago Theatres; and Ingenuity, Inc.



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



UNITED SCENIC ARTISTS

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

A Conversation with the Artists

Writer Rob Ulin and Director Moritz von Stuelpnagel discuss their visions about this world premiere play.

How did this world premiere play come to be?

Rob: I've had the character of Sammy Campo in my head for a long time—this comic version of a sociopath who fundamentally doesn't get morality. For a while, I thought about putting him in a TV pilot. I got as far as the first confessional scene when Sammy asks Father Michael, "What's the rock-bottom least amount of good I need to do to get into Heaven?" While I had initially imagined it as Sammy's scene, I started wondering about what the priest was going through. It seemed like these two had a lot to say to each other. I realized I didn't want to try to fit this story into the constraints of TV. I wanted to tell a fuller story, and I wanted to see it performed live. It turned into a play.

Moritz: I guess it was some time after that when Rob and I were introduced by a mutual friend... probably because I do a lot of new plays, especially comedies. Rob's play is, of course, funny—but there's also a real ambitiousness to it that grabbed me as a director. I used to run a theater company called Studio 42, the mission of which was to produce what we called "unproducible" plays. That same spirit of irreverence and theatricality in the plays we did there seemed woven into what Rob was doing. So, I had to jump aboard.

What are the parallels you see between this play and your own experiences?

Rob: Well, I'm not a sociopath (that's exactly what a sociopath would say), but I can relate to Sammy's story because I know how hard it is sometimes to admit you've changed. Father Michael's story is based on a bunch of ideas that used to consume me in my 20s... questions I debated with my



roommates at four in the morning: "Is there any way to believe in God and be rational at the same time?" "What allows some people to make the leap into Faith that some of us just can't make?" "If you're incapable of believing in God or embracing any absolute system of morality, how can you know you're living a good life?" All the stuff you have time to worry about before life interferes.

Moritz: For me growing up Catholic, some of the play's questions about morality hit a nerve. Specifically, whether presenting as good was the same as doing good. We had a priest friend-of-the-family who talked about compassion and empathy, and extending your hand, in a way that was very different from the shame-based propriety I had heard elsewhere. And that spirit of leaving the world better than you found it has become for me a core value and where Rob's play has something profound to say.

Why is Sammy Campo the protagonist of this play? What drew you to explore his journey?

Moritz: With *Judgment Day*, we have this story about a completely privileged, entitled man who is faced with a kind of comeuppance. But Rob has discovered a way to tell that story that can also be fun. And we can enjoy hating him while weirdly rooting for his redemption.

Rob: Well, that's one of the great gifts that Jason Alexander has that very few actors do. He can make you root for him even when he's unabashedly loathsome, even when he is doing terrible things. You can't help but love this guy.

Moritz: It seems to be an endemic part of society—people have a narcissistic agenda to manipulate the world toward self-satisfaction. It's championed in every reality show. And ultimately, we enjoy watching how self-involved and materialistic and self-serving people are. So whether we like it or not, it's a glorified part of our culture that needs examination. I think that's why he is such a compelling character. ►

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

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What does it mean for you to debut this production at Chicago Shakespeare Theater?

Rob: This is certainly one of the high points of my professional life. No matter what happens with this play, I want to hold onto this experience. It's the most fun I've ever had on a job.

Moritz: I'll also add that an audience is the final collaborator in shaping a premiere play. And Chicago audiences are renowned for their astute and engaged sensibilities. This is a shrewd theater town! So to round out the shape of the play with what we learn from them is a giant asset.

What do you hope the audience takes with them as they leave the theater?

Moritz: I don't want to influence anyone—what they take away is personal to them. But in working on the play, we want to make the case for how electrifying theater can be. Fun and surprising, made even more so by sharing the experience with a few hundred people around you. And with questions sharp enough to leave a person ruminating after it's all over. We need that delight, especially when times can feel as tenuous as they do now.

Rob: While the play is going on, I hope people are enjoying the ride. I hope the jokes work, I hope people care about the characters and are amused by the turns in the story. But, when I go to a play, I like to have a few questions to ponder when it's over. For me, that's the great difference between theater versus TV. In television (especially comedy where the episodes are 22 minutes long), it's very hard to take on big ideas. I'll be happy if the play can start some philosophical conversations on the ride home... and maybe even some fights. ■

Jason Alexander, Olivia D. Dawson, and Daniel Breaker in rehearsal, photo by Liz Lauren

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