

CHICAGO SHAKESPEARE THEATER

based on
the music of
The KINKS **SUNNY
AFTERNOON**



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Welcome

We're delighted to welcome you to Chicago Shakespeare Theater for the rock 'n' roll journey of *Sunny Afternoon*, featuring the irresistible music of The Kinks. Whether it's your first time with us or you've returned again and again, we're grateful to count you as part of our community.

It has been a thrill to create this North American premiere production for you here in Chicago with this prodigiously talented cast of actors, musicians, dancers, and singers. The Kinks have had an enormous influence on rock 'n' roll music, inspiring generations of artists from The Who to Fleetwood Mac to Oasis and beyond. This journey explores how a band formed in the tiny bedroom of a working-class house in North London became an unstoppable musical force, creating the legendary hard rock sound that identifies "You Really Got Me" while getting over some truly Shakespearean hurdles along the way.

Shakespeare wrote, "if music be the food of love, play on." His work is filled with music and the musicality of poetic language. He knows the drama of family dynamics and the essential elements for an extraordinary story. For these reasons and many others, this show feels very much at home here at CST. Shakespeare tells powerful stories of vibrant, real-life characters—and that's exactly the story of *Sunny Afternoon*.

This breadth of work that brings contemporary voices into conversation with Shakespeare is core to our mission of creating vivid theatrical experiences that illuminate the complexity, ambiguity, and wonder of our world. Stories from the past have an impact on us in the present, reminding us of the similarities from then to now as we look to our shared future. This is the undeniable power of storytelling.

So welcome to the world of '60s London and the USA—and enjoy the wild ride that is the life and times of The Kinks. Thoughtful, exhilarating, and definitely entertaining! Thank you for choosing live theater.

Gratefully,

Edward Hall
Artistic Director
Carl and Marilynn Thoma Chair

Kimberly Motes
Executive Director

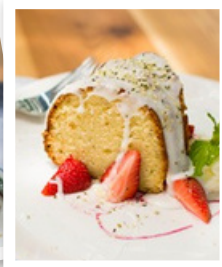
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CHICAGO SHAKESPEARE THEATER

MISSION

To create vivid, entertaining theatrical experiences that invigorate and engage people of all ages and identities by illuminating the complexity, ambiguity, and wonder of our world. Shared humanity and unforgettable stories—now THIS is Chicago Shakespeare.

VISION

We deliver excellent, powerful, life-changing theater that challenges our preconceptions of everything. We are an open and inspiring destination to meet, talk, and share experience through community and live performance that is available to everyone. We build a better future with those who watch, work, create, and participate.

ABOUT CHICAGO SHAKESPEARE THEATER

A Regional Tony Award recipient, CST produces a bold and innovative year-round season that includes Shakespeare, original plays, musicals, family programming, and international theatrical events. CST is committed to serving as a cultural center across its three stages—the 700+ seat Yard, 500 seat Jentes Family Courtyard Theater, and the 200 seat Carl and Marilyn Thoma Upstairs Studio as well as in classrooms, neighborhoods, and venues around the world. CST has a deep commitment to education and lifelong learning with robust programming for students, teachers, and lifelong learners, and engagement with communities across the city. Onstage, in classrooms and neighborhoods across the city, and in venues around the world, Chicago Shakespeare is a multifaceted theater—inviting audiences, artists, and community members to share powerful stories that illuminate the complexities, ambiguities, and wonders of our world.

BOARD OF DIRECTORS

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In Memoriam

Richard J. Franke

* Denotes Executive
Committee Members

■ Denotes former Board Chairs

Chicago Shakespeare Theater is proud to recognize the sustaining partnership of our Season Sponsors, whose visionary support ensures that we live out our artistic mission for audiences today and for generations to come.

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ONLY^{AT} CHICAGO SHAKESPEARE

CST is home to work that is original, vivid, innovative, and entertaining—theatrical experiences that embody the ethos of Shakespeare. Our stages this season have been filled with epic stories that bring fresh voices alongside the greatest living playwright for powerful storytelling that reminds us of our shared humanity. Many of our productions have gone on to a future life, on Broadway and the global stage.



Last summer's North American premiere of *The Lord of the Rings* is on an epic journey around the world—with a sold-out tour of New Zealand and Australia plus runs in the UK and Singapore later this year.





Coming soon, CST is debuting the North American premiere musical *42 Balloons* in a renewed creative partnership with the award-winning producers of *SIX*.



Bringing the world to Chicago, CST is the place to see exclusive engagements from the world-renowned Royal Shakespeare Company (RSC) and acclaimed ensembles from Brazil, Chile, and Peru.

Pictured left to right: The RSC's *Pericles*, Teatro La Plaza's *Hamlet*, and Astillero Teatro's *La Memoria de los Sésiles*.

THE 2024/25 SEASON YOU SEE IT HERE **FIRST**

THE LORD OF THE RINGS
—A MUSICAL TALE

North American Premiere

Launching an international tour

Sarau Cultura Brasileira's
AZIRA'I

North American Premiere
from Brazil

Astillero Teatro's
LA MEMORIA DE LOS SÉSILES

North American Premiere
from Chile

Royal Shakespeare Company's
PERICLES

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A MIDSUMMER NIGHT'S DREAM

Original 75-minute Adaptation

Teatro La Plaza's
HAMLET

North American Premiere
from Peru

HYMN

Debut Adaptation
Set in Chicago

42 BALLOONS

North American Premiere

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CHICAGO SHAKESPEARE THEATER

EDWARD HALL
Artistic Director
Carl and Marilyn Thoma Chair

KIMBERLY MOTES
Executive Director

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WESTBETH ENTERTAINMENT, SEATTLE THEATRE GROUP,
and **SONIA FRIEDMAN PRODUCTIONS**

presents

SUNNY AFTERNOON

Music & lyrics by **RAY DAVIES**

Book by **JOE PENHALL**

Original story by **RAY DAVIES**

Music Supervision
ELLIOTT WARE

Choreography
ADAM COOPER

Scenic & Costume Design
MIRIAM BUETHER

Lighting Design
RICK FISHER

Sound Design
MATT MCKENZIE

Music Direction
MASON MOSS

Casting
BOB MASON

New York Casting
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Production Stage Manager
CHRISTINE D. FREEBURG

directed by **EDWARD HALL**

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The performance runs 2 hours, 40 minutes including an intermission.

If we can help accommodate you during your visit, please speak with our House Manager. For your safety, we ask that you keep aisles and doorways clear. We request that you refrain from taking photography or capturing any other video or audio recordings of the production.

Music and vocal adaptations for this stage production of *Sunny Afternoon*
by **RAY DAVIES** and **ELLIOTT WARE** based on original Kinks recordings.
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MUSIC PUBLISHERS

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First performed at the Harold Pinter Theatre, London on October 4, 2014.
Sunny Afternoon was first presented at the Hampstead Theatre, London on April 14, 2014.

Sunny Afternoon was commissioned by Sonia Friedman Productions in 2011.

CAST

Peggy/Ensemble
Joyce/Ensemble
Fred Davies/Allen Klein/Ensemble
Larry Page/Ensemble
Annie Davies/Marsha/Ensemble
Gregory Piven/Ensemble
Dave Davies
Ray Davies
Grenville Collins/Ensemble
Peter Quaife
Rasa/Dolly/Ensemble
Robert Wace/Ensemble
Mick Avory
Eddie Kassner/Ensemble
Gwen/Waitress/Ensemble

EMMA GRACE BAILEY
JOY CAMPBELL
JOHN CARLIN*
SEAN FORTUNATO*
MARYA GRANDY*
JARED D.M. GRANT*
OLIVER HOARE*
DANNY HORN*
WILL LEONARD
MICHAEL LEPORE*
ANA MARGARET MARCU*
BEN MAYNE*
KIERAN McCABE*
JOSEPH PAPKE
KAYLA SHIPMAN

Understudies never substitute for listed players unless a specific announcement is made at the time of the performance: **Alek Boggio*** for *Eddie Kassner/Ensemble*; **Grant Alexander Brown*** for *Peter Quaife, Fred Davies/Allen Klein/Ensemble*; **Joey Chelius*** for *Ray Davies, Dave Davies*; **Matthew Benenson Cruz** for *Grenville Collins/Ensemble, Robert Wace/Ensemble*; **Ben Izlar Jr.** for *Gregory Piven/Ensemble, Larry Page/Ensemble*; **Laura Nelson** for *Annie Davies/Marsha/Ensemble, Rasa/Sister/Ensemble*; **Ashton Norris** for *Peggy/Ensemble, Joyce/Ensemble, Gwen/Waitress/Ensemble*; **Kelan Smith** for *Mick Avory*.

BAND

Keyboard/Conductor
Guitar
Musicians Contractor

MASON MOSS ^
DANIEL PETERS ^
HEATHER BOEHM ^

STAGE MANAGEMENT

Production Stage Manager
Assistant Stage Manager
Production Assistant

CHRISTINE D. FREEBURG*
DANNY FENDER*
ANNA VU

ADDITIONAL PRODUCTION CREDITS

Associate Director
Assistant Choreographer
Fight and Intimacy Choreographer
Dialect and Vocal Coach
Associate Scenic Designer
Associate Sound Designer
Assistant Lighting Designer
Directing Apprentice
Instrument Technician
Voiceover Artists

CHRISTOPHER CHASE CARTER
EMILY GOODENOUGH
MAX FABIAN
MARIE RAMIREZ DOWNING
MILO BLUE
KEN HAMPTON
ERIC WATKINS
JO HOAGLAND
NAT TRELOAR
PHILIP BIRD
DOMINIC TIGHE
EMMA GRACE BAILEY
WILL LEONARD

Dance Captain
Fight Captain

Sound Equipment furnished by Sound Associates Inc.

**denotes member of Actors' Equity Association.
^denotes members of the Chicago Federation of Musicians, Local 10-208.*

SONG LIST

ACT I

You Still Want Me
I Gotta Move/You Really Got Me
Just Can't Go To Sleep
Denmark Street
A Well Respected Man
Dead End Street
Dedicated Follower of Fashion
You Really Got Me
This Time Tomorrow/
Set Me Free
Till the End of the Day
This Strange Effect
Stop Your Sobbing
This is Where I Belong
Where Have All the Good Times Gone/
All Day and All of the Night

ACT II

This Time Tomorrow
Maximum Consumption
Sitting in My Hotel
I Go to Sleep
I'm Not Like Everybody Else
Too Much On My Mind/
Tired of Waiting
The Moneygoround
Sunny Afternoon
A Rock 'N' Roll Fantasy
Days
A Long Way From Home
Waterloo Sunset
Lola
All Day and All of the Night/
You Really Got Me/Lola

PROFILES



EMMA GRACE BAILEY

(Peggy/Ensemble, Dance Captain)

CHICAGO SHAKESPEARE: Debut. **CHICAGO:**

Beehive: The 60's Musical, The Music Man (Marriott Theatre); *A Christmas Carol* (Metropolis Performing Arts Centre). **REGIONAL:** *An American in Paris*, Margot in *Legally Blonde*, *Chess* (Surflight Theatre); Roald Dahl's *Matilda* (Red Mountain Theatre). **EDUCATION:** BFA in musical theatre dance concentration, The Chicago College of Performing Arts at Roosevelt University.



JOY CAMPBELL (Joyce/Ensemble) **CHICAGO SHAKESPEARE:** Debut.

CHICAGO: *Pippin*, *Wonderful Town*, *Our Town*, *Bright Star* (Chicago College of Performing Arts).



JOHN CARLIN (Fred Davies/Allen Klein/Ensemble) **CHICAGO SHAKESPEARE:** Debut.

OFF BROADWAY: *Turn*

Me Loose (Westside Theatre); *America Is Hard To See* (HERE Arts). **REGIONAL:**

Run Bambi Run! (Milwaukee Repertory Theater); *America Is Hard To See* (Edinburgh Fringe Festival, Awarded Pick of the Fringe); *Turn Me Loose* (Arena Stage, Wallis Annenberg Center for the Performing Arts); Angelique Kidjo's *Yemandja* (Kennedy Center, Broad Theatre, Holland Festival); Daniel Fish's *Oklahoma!* (Bard SummerScape).

FILM: *Apostasy Blues*, *Disaster Chasers*. **TELEVISION:** *FBI: Most Wanted* (CBS). **AWARDS:** 2023 Joe Allard Arts Commission in the UK for songwriting. A former RCA recording artist, Carlin is a long-time member of Reverend Billy and The Stop Shopping Choir, a NYC-based activist choir that has performed in Europe, Australia, and recently toured with Neil Young on his 2024 Love Earth tour. johncarlinactor.com @wassadamo



SEAN FORTUNATO

(Larry Page/Ensemble)

CHICAGO SHAKESPEARE: Over two dozen productions, including

Henry V, *Richard III*, *Joseph in the Book of Joseph*, *King Charles III*, *School for Lies*, *Pericles*, *Sunday in the Park with George*, *Timon of Athens*,

Rose Rage. **CHICAGO:** Dr. Frankenstein in *Young Frankenstein* (Mercury Theater); Applegate in *Damn Yankees* (Marriott Theatre); Mr. Marks in *Intimate Apparel* (Northlight Theatre); Malvolio in *Twelfth Night* (Writers Theatre); Miss Trunchbull in *Matilda*, Detective Cioffi in *Curtains* (Drury Lane Theatre); 2666 (Goodman Theatre); Court Theatre, Porchlight Music Theatre, Theatre at the Center, TimeLine Theatre Company, Remy Bumppo Theatre Company, About Face Theatre, First Folio Theatre, Next Theatre. **OFF BROADWAY:** *Rose Rage* (The Duke on 42nd Street). **REGIONAL:** Intiman Theatre, Old Globe Theatre, eighteen seasons with Peninsula Players Theatre. **FILM:** *The Merry Gentleman* directed by Michael Keaton. **TELEVISION:** Antoon Dumini in *Fargo* (FX); *Chicago PD*, *Chicago Med*, *Chicago Fire* (NBC). **AWARDS:** Eleven Joseph Jefferson Award nominations, After Dark Award.



MARYA GRANDY

(Annie Davies/Marsha/Ensemble) **CHICAGO SHAKESPEARE:** *Follies*, *The Wizard of Oz*,

Emma. **CHICAGO:** *The Devil Wears Prada* (Nederlandse Theatre, World Premiere); *Holiday Inn*, *On the Town*, *How to Succeed in Business Without Really Trying*, *9 to 5*, *Honeymoon in Vegas* (Marriott Theatre); *Elf*, *Mamma Mia!*, *Saturday Night Fever* (Drury Lane Theatre); *Les Misérables* (Paramount Theatre); many others. **BROADWAY:** *Les Misérables*. **OFF BROADWAY:** *Closer Than Ever*, *The Great American Trailer Park Musical*. **TOUR:** *Into the Woods* (2023 Revival). **TELEVISION:** *Chicago Fire*, *Chicago P.D.*, *Law & Order*, *Conviction* (NBC); *Rescue Me* (FX). **EDUCATION:** BA, Yale University.

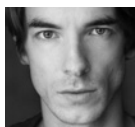


JARED D.M. GRANT

(Gregory Piven/Ensemble) **CHICAGO SHAKESPEARE:** *The Wizard of Oz*. **CHICAGO:**

The Full Monty, *Beautiful: The Carole King Musical*, *Billy Elliot*, *Charlie and the Chocolate Factory*, *Little Shop*

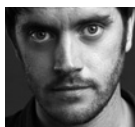
of Horrors, *Jesus Christ Superstar* (Paramount Theatre); *Dreamgirls*, *Scottsboro Boys*, *Minnie's Boys* (Porchlight Music Theatre). **TOUR:** Jeff Slater in *Tootsie*. **TELEVISION:** Man Man in *The Chi* (Showtime); Deuce in *Justified City Primeval* (FX).



OLIVER HOARE

(Dave Davies) **CHICAGO SHAKESPEARE:** Debut. **WEST END:** *Sunny Afternoon*. **UK THEATER:**

Dance to the Bone, *A Christmas Carol* (Sherman Theatre); *The Lion, the Witch, and the Wardrobe* (Birmingham Rep); *The Beggar's Opera* (Regents Park); *Antony and Cleopatra* (Chichester Theatre); *Romeo and Juliet* (Tobacco Factory); *Platonov* (Arcola Theatre); *Ragnorok* (The Hush House); *Jungle Book* (West Yorkshire Playhouse); *The Borrowers* (Nuffield Theatre). **FILM:** *One Crazy Thing* (Canary Wharf Films); *Wrong Turn 5* (Warner Brothers). **TELEVISION:** *The Sixth Commandment*, *Casualty* (BBC); *Game Face* (E4); *People Just Do Nothing* (BBC Three); *Mudtown* (Alibi/S4C); *Thanks for the Memories* (Gate Television Productions); BBC's World Cup '66 Live at Wembley Arena. Hoare composed the music for the film *Sink* (Verve Pictures), the miniseries *Thanks for the Memories* (Gate Television Productions), and the musical *Dance to the Bone* (Sherman Theatre). His band, Oliver Hoare and the Late Great, has released three records to date.



DANNY HORN (Ray Davies)

CHICAGO SHAKESPEARE: Debut. **WEST END:** *Sunny Afternoon*. **UK THEATER:**

America Ground (The Observer Building); *The Bah Humbug Club* (Litchfield Garrick Theatre); *We'll Dance on the Ash of The Apocalypse* (Park Theatre); *Dead Dogs* (Print Room); *The Revenger's Tragedy* (Hoxton Hall). **FILM:** *Blockhead* (Halfline Films); *The Duel* (Tacit Productions); *Beautiful Devils* (Othello Films Ltd); *Scar Tissue* (TCM); *Legend of the Boogeyman* (UFO Films). **TELEVISION:**

Riot Women, Doctors, Hetty Feather, M.I. High, Doctor Who (BBC); *Revenge à Paris* (Wildseed); *Emmerdale, Vera* (ITV); BBC's World Cup '66 Live at Wembley Arena. **EDUCATION:** The Royal Central School of Speech and Drama. Horn is the lead singer and songwriter of Danny Horn and the Shared Myths.



WILL LEONARD (*Grenville Collins/Ensemble, Fight Captain*) **CHICAGO SHAKESPEARE:** Debut. **CHICAGO:** *Guys and Dolls,*

Fiddler on the Roof (Drury Lane Theatre); *Carousel, Brigadoon* (Music Theater Works); *The Addams Family* (Metropolis Performing Arts Center); *Airness* (Citadel Theatre). **TOUR:** *Seven Brides for Seven Brothers, Fiddler on the Roof* (Prather Touring). **REGIONAL:** Will Parker in *Oklahoma!*, Kenickie in *Grease*, Lt. Cable in *South Pacific*, Frankie in *Forever Plaid*, Sky in *Mamma Mia*. **FILM:** *Being Human* (Berlin Performing Arts Festival). **EDUCATION:** BFA in music theatre, Minor in dance, Viterbo University. will-leonard.com



MICHAEL LEPORE (*Peter Quaipe*) **CHICAGO SHAKESPEARE:** Debut. **BROADWAY:** *Sing Street* (Original Broadway

Cast). **OFF OFF BROADWAY:** *Spring Awakening* (Irondale Center); *Bright and Brave* (Dixon Place). **REGIONAL:** *Sing Street* (Huntington Theatre); *Origin Story* (Cincinnati Playhouse in the Park, World Premiere); *Rent* (Theatre Aspen); *Hair* (Short North Stage); *The Fantasticks, Titanic: The Musical, Cinderella* (North Country Center for the Arts at Jean's Playhouse); *The Hunchback of Notre Dame* (New Paradigm Theatre); *American Idiot* (Downtown Cabaret Theatre); *Romeo and Juliet* (Valley Shakespeare Festival). **TELEVISION:** *FBI: Most Wanted* (CBS). **EDUCATION:** BA in drama, Minor in musical theatre, Hofstra University; Laura Henry Acting Studio.



ANA MARGARET MARCU (*Rasa/Dolly/Ensemble*) **CHICAGO SHAKESPEARE:** Debut. **OFF BROADWAY:** *Georama* (Playwrights

Horizons); *90210! The Musical!* (Theatre 80). **NEW YORK:** *Gogol* (Todd Almond, Josh Schmidt); *Chapters* (Alanya Bridge). **REGIONAL:** *Once, Peter Pan, Hairspray* (Syracuse Stage); *The Old Man and the Old Moon* (South Coast Repertory); *A Christmas Carol* (Alabama Shakespeare Festival); *Jersey Boys* (Theatre Aspen); *Once* (California Center for the Arts, Escondido); *Man of La Mancha* (Arizona Theatre Company); *As You Like It* (Great River Shakespeare Festival); *The Music Man* (Oregon Shakespeare Festival). **TOUR:** *Disney on Classic* (Japan National Tour); *Million Dollar Quartet* (Norwegian Cruise Line). **FILM:** *My Hero* (Feature Film). **EDUCATION:** BFA, Syracuse University. @a_marcu



BEN WAYNE (*Robert Wace/Ensemble*) **CHICAGO SHAKESPEARE:** Debut. **CHICAGO:** *The Full Monty* (Paramount

Theatre); *White Christmas, Beautiful* (Marriott Theatre). **BROADWAY:** *Girl From The North Country*. **OFF BROADWAY:** *Girl From The North Country* (The Public Theatre); *The View Upstairs, Edwin, Afloat*. **TOUR:** Lincoln Center's *South Pacific, Girl from the North Country*. **REGIONAL:** Goodspeed Opera House, Maine State Music Theatre, Ogunquit Playhouse, Bucks County Playhouse, Riverside Theatre, Zachary Scott Theatre, New Theatre. **TELEVISION:** *Vinyl, Random Acts of Flyness* (HBO); *The 75th Annual Tony Awards* (CBS). **EDUCATION:** BFA in musical theatre, Texas State University.



KIERAN MCCABE (*Mick Avery*) **CHICAGO SHAKESPEARE:** *As You Like It*. **CHICAGO:** *Buddy: The Buddy Holly Story*

(Marriott Theatre, Joseph Jefferson

Award Nomination for Actor in Leading Role); *Rock of Ages* (Paramount Theatre); *Verböten* (The House Theatre); *Next to Normal* (Writers Theatre); *Buddy: The Buddy Holly Story* (American Blues Theater, Joseph Jefferson Award for Best Ensemble). **REGIONAL:** Ogunquit Playhouse, Milwaukee Repertory Theater, Timber Lake Playhouse. **EDUCATION:** BA in english creative writing, Loyola University of Chicago. McCabe is a published recording artist with releases by The Oh Boys and Pinnings. kieranpmccabe.com @kpmccabe



JOSEPH PAPKE (*Eddie Kassner/Ensemble*) **CHICAGO SHAKESPEARE:** Debut. **REGIONAL:**

The Whipping Man (Penumbra Theatre); *The Retreat from Moscow*, *Romeo and Juliet*, *Othello* (Park Square Theatre); *The Wind in the Willows*, *Harold and the Purple Crayon* (Children's Theater Company); Old Log Theater, Dudley Riggs Brave New Workshop, Minnesota Jewish Theatre Company, Timber Lake Playhouse. **EDUCATION:** MFA, The Shakespeare Theatre Company's Academy for Classical Acting at George Washington University. Papke is an Associate Teacher of Knight-Thompson Speechwork. As the Artistic Director of Classical Actors Ensemble, Papke has over twenty directing credits and thirty-five text coaching credits of Early Modern Drama and roles including Richard II, Iago, and Benedick.



KAYLA SHIPMAN (*Gwen/Waitress/Ensemble*) **CHICAGO SHAKESPEARE:** Debut. **CHICAGO:** *Midnight*

in the Garden of Good and Evil (Goodman Theatre); *Legally Blonde*, *Little Shop of Horrors* (Music Theatre Works); *Jersey Boys*, *Young Frankenstein*, *Rock of Ages* (Mercury Theater). **REGIONAL:** *Twice Charmed*, *Tangled* (Disney Cruise

Line); *Ordinary Days*, *Beauty and the Beast*, *Hairspray* (Cardinal Stage Company); *Grease*, *Ragtime*, *The Man Who Came to Dinner*, *Sister Act* (Wagon Wheel Theatre). **FILM:** *Coywolf* (2023); *The Cyber Waltz*. **AWARDS:** Joseph Jefferson Award Best Musical Midsized (2024), YoungArts Winner (2012). **EDUCATION:** BFA, Indiana University. @kmschipman



ALEK BOGGIO

(*Understudy*) **CHICAGO SHAKESPEARE:** Debut. **CHICAGO:** *The Last Five Years* (Rivendell Theatre

Ensemble); *Falsettos* (Court Theatre); *Hedwig And The Angry Inch* (Haven Theatre). **REGIONAL:** *Natasha, Pierre, And The Great Comet Of 1812* (The Collective); *The Three Musketeers* (Lincoln Park Performing Arts Center). @its_alek



GRANT ALEXANDER BROWN

(*Understudy*) **CHICAGO SHAKESPEARE:** Debut. **CHICAGO:** *Jersey Boys* (Mercury Theater);

Sweeney Todd (Theo-Ubique Cabaret Theatre). **REGIONAL:** Laguna Playhouse, Theatre Under The Stars, SurfFlight Theatre, Timber Lake Playhouse, Maples Repertory Theatre, Clinton Area Showboat Theatre, Generations: A Theatre Company. **INTERNATIONAL:** *The Last 5 Years* (Orange Theatre Company). **EDUCATION:** BFA in musical theatre, Western Illinois University. Brown was a Motion-Capture Artist for *Saints Row: Gat Outta Hell*. @grantbeinggrant



JOEY CHELIUS

(*Understudy*) **CHICAGO SHAKESPEARE:** Debut. **CHICAGO:** *Million Dollar Quartet* (Metropolis Arts

Center); *Hair* (MadKap Productions). **REGIONAL:** *Much Ado About Nothing*, *Indivisible* with (Milwaukee Repertory Theatre); *Jersey Boys*, *Titanic* (Fireside Dinner Theatre); *The Full Monty*, *Dennis DeYoung's Hunchback of Notre Dame*, *Disney's A Jolly Holiday*, *From Here*

to *Eternity* (Skylight Music Theatre).
EDUCATION: BFA in acting, University of Wisconsin-Stevens Point. @joey.chelius



MATTHEW BENENSON CRUZ
(Understudy) **CHICAGO**
SHAKESPEARE: Debut.
REGIONAL: Alabama
Shakespeare Festival,

American Players Theatre, Great River Shakespeare Festival, Nashville Repertory Theatre, Studio Tenn Theatre Company, Exit 11 Productions.
EDUCATION: Oberlin College and Conservatory of Music.



BEN IZLAR JR.
(Understudy) **CHICAGO**
SHAKESPEARE: Debut.
CHICAGO: *Drunk Shakespeare* (The Lion

Theater); *The Time Machine: A tribute to the 80s* (Black Ensemble Theater); *The Prodigal Daughter* (Raven Theater); 38th Annual Young Playwright's Festival (Pegasus Theater). **REGIONAL:** Show Kids Invitational Theater. **EDUCATION:** BFA in acting, Montclair State University.



LAURA NELSON
(Understudy) **CHICAGO**
SHAKESPEARE: Debut.
CHICAGO: *Native Son* (Lifeline Theatre);

Bowie in Warsaw, *Princess Ivona*, *Medea Material*, *The Killer* (Trap Door Theatre); *Masque Macabre* (Strawdog Theatre); *The Sound of Music* (Drury Lane Theatre); *Grey Gardens* (Northlight Theatre). **FILM:** *The MisEducation of Bindu*, *Senior Moments*. **TELEVISION:** *The Bear* (FX). **EDUCATION:** BFA in drama, NYU Tisch School of the Arts.



ASHTON NORRIS
(Understudy) **CHICAGO**
SHAKESPEARE: Debut.
CHICAGO: *A Chorus Line* (Drury Lane Theatre);

Call Me Madam (Porchlight Music Theatre). **REGIONAL:** *Cinderella*, *Jersey Boys*, *Desperate Measures*, *Beehive* (Rocky Mountain Repertory Theatre). **TOUR:** *My Fair Lady* (2nd National

Tour). **FILM:** *The Golden Sarcophaga*. **EDUCATION:** BFA in musical theatre, Roosevelt University.



KELAN SMITH
(Understudy) **CHICAGO**
SHAKESPEARE: *The Lord of the Rings*. **CHICAGO:**
The Choir of Man

(Apollo Theater Chicago); *Buddy: The Buddy Holly Story* (Marriott Theatre); *Ring of Fire* (Drury Lane Theatre); *Spring Awakening*, *Pump Boys and Dinettes* (Porchlight Music Theatre); *The Porch on Windy Hill* (Northlight Theatre); *Verböten* (House Theatre); *The Beatrix Potter Holiday Tea Party* (Chicago Children's Theatre); *Bright Star* (Boho Theatre); *Haymarket* (Underscore Theatre); *We're Gonna Die* (Haven Theatre). **REGIONAL:** *Plaid Tidings*, *Lost Highway*, *Buddy: The Buddy Holly Story* (Timber Lake Playhouse); *Once* (Bristol Valley Theatre); *Moonshine and Mistletoe* (The Garden Theatre). **EDUCATION:** BFA in musical theatre performance, Columbia College Chicago. Smith is the co-artistic director of Streamline Theatre.



EDWARD HALL (Director;
CST Artistic Director,
Carl and Marilyn Thoma
Chair) Acclaimed
director Edward Hall

joined CST in October 2023, directing *Richard III* starring Tony nominee and Paralympian Katy Sullivan. In the 2024/25 season, he is directing *Henry V*, *Short Shakespeare! A Midsummer Night's Dream*, and *Sunny Afternoon*. He previously directed the *Rose Rage trilogy* (2003) which transferred to New York. He was the founding Artistic Director of the multi-award-winning Propeller Shakespeare, touring globally for over twenty years. 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 100+ world premieres. He has served as an Associate Director at the National Theatre and Old Vic. His extensive film

and television credits include *The Heist Before Christmas*, *Blithe Spirit* starring Dame Judi Dench, multiple HBO and BBC series, and the *Downton Abbey* season 4 finale. He is a member of The Arts Club of Chicago and the Economic Club of Chicago.

RAY DAVIES (*Music, Lyrics, and Original Story*) Ray Davies CBE, one of the most successful and influential songwriters to emerge from the British Invasion of the 1960s, founded the rock band The Kinks with his brother Dave in London in 1964. The band's string of 14 top ten international hits began with "You Really Got Me," followed by "All Day and All of The Night," "Tired of Waiting," "Set Me Free," "Dedicated Follower of Fashion," "Sunny Afternoon," "Waterloo Sunset," "Lola," "Apeman," and "Come Dancing" among many others. Davies has released two solo albums, a choral collection of Kinks classics and his collaborations album *See My Friends* saw him return again to the top ten working with the likes of Metallica, Bruce Springsteen, and Mumford and Sons. Davies collaborated with Barrie Keeffe in 1981 on his first stage musical, *Chorus Girls*, and in 1988 wrote *80 Days with Snoo Wilson*, which was produced at the La Jolla Playhouse. He returned with his third musical, *Come Dancing*, in 2008 at Stratford East which won the WhatsOnStage Best Off-West End Musical award. In between the musicals Ray penned his unauthorized autobiography, *X-Ray*, from which he featured readings, during his Storyteller tour. August 2012 saw him perform at the London Olympics followed by his most successful solo tour to date. Ray returned in 2013 with his second autobiography, *Americana*, focusing on his time spent in the United States which the band first conquered in 1965 but were banned from shortly after by the Musicians' Union until 1969. It takes the story through to the band's second wave of success in the 1980s and up through Ray's shooting by a mugger in New Orleans at the beginning of 2004. 2014/2015 sees the Kinks 50th Anniversary with a new box set.

2014 saw the opening of Ray's fourth musical *Sunny Afternoon* which made its world premiere at the Hampstead Theatre, London, before transferring to London's West End's Harold Pinter Theatre, where it went on to win four Olivier Awards including Best New Musical. Ray's radio play *Arthur The Decline And Fall of the British Empire* was aired on BBC Radio 4. In 2021, the one-man show *The Money Go Round* was performed at Upstairs at The Gatehouse starring Ben Norris. 2022 saw Ray's radio play of *Lola v Powerman* being performed on BBC Radio 4. 2023 saw *The Journey Part 1*, which was the first instalment of the BMG trilogy *The Journey*, once again starring Ben Norris at Upstairs at The Gatehouse. 2024 saw the 60th Anniversary of The Kinks and the re-release of the band's first ever number one "You Really Got Me" which 60 years later was back in the UK charts at number 3. The trilogy of *The Journey* albums went on to see part 2 being released in November 2023 with the final album due for release later in 2025.

JOE PENHALL (Book) Joe Penhall lives in London. His plays include *The Constituent*; *Mood Music* (Old Vic); *Sunny Afternoon* (Hampstead Theatre and West End 2014) for which he won an Olivier Award for Best New Musical 2015; *Birthday* (Royal Court Theatre, 2012); *Haunted Child* (Royal Court Theatre, 2011); *Landscape with Weapon* (National Theatre, 2007); *Dumb Show* (Royal Court Theatre, 2004); *Blue/Orange* (National Theatre, 2000), winner of the *Evening Standard* Best Play Award, the Olivier Award for Best New Play and the Critics' Circle Award for Best New Play; *The Bullet* (Donmar Warehouse, 1998); *Love and Understanding* (Bush Theatre, 1997); *Pale Horse* (Royal Court Theatre, 1995) which won the Thames Television Best Play Award; *Some Voices* (Royal Court Theatre, 1994) which won him the John Whiting Award. His film and television work include *King of Thieves*, crime thriller *MINDHUNTER*, which he created for Netflix in 2017;

Birthday, which he adapted from his stage play for Sky Arts, winner of Best Screenplay at Zoom Festival de Ficcio in Barcelona in 2016; *Moses Jones*, an original three-part crime drama for BBC2, winner of Best Screenplay at the Roma Fiction Festival 2009; his adaptation of *The Road* from Cormac McCarthy's award-winning novel; the screenplay *Enduring Love* based on the novel by Ian McEwan; the feature adaptation of his play *Some Voices* for Film Four; and the BAFTA nominated *The Long Firm* for BBC2.

ELLIOTT WARE (*Music Supervisor*)

Ware was the music supervisor, music director, arranger, and orchestrator of the original production (Hampstead Theatre), West End (Harold Pinter Theatre), and UK Tour of *Sunny Afternoon*. He was co-musical director, keyboard player, and string arranger for The Who, performing *Quadrophenia* at the Royal Albert Hall, and has appeared with artists including Alice Cooper, Brian May, and Roger Taylor of Queen. He was music supervisor/director for *Mrs. Doubtfire* (London); *We Will Rock You* (Dominion Theatre, Toronto, UK Tour); *Rock of Ages* (Shaftesbury Theater, Garrick Theatre, UK Tour); *Footloose* (Playhouse Theatre); *The Rocky Horror Show* (UK Tour); *Get Up, Stand Up* workshop using music of Bob Marley; and *Ordinary World* workshop using music of Duran Duran. He has been the keyboard player for singer/songwriter Jim Diamond, West End productions of *Wicked*, *Spamalot*, *Zorro*, *The Sound of Music*, and UK Tour of *Flashdance*. Other work as music supervisor, music director, and keyboard player include performances on TV and radio for *Comic Relief*, *The Andrew Marr Show*, *Children In Need* (BBC); *Dancing On Ice*, *Al Murray's Happy Hour with Queen* (ITV); *Dancing With The Stars* (RTE); The London Music Awards at The Roundhouse, BBC's World Cup '66 Live at Wembley Arena, *Weekend Wogan* (BBC Radio 2); *Gaby Roslin* (Radio London);

numerous concerts, music festivals, and recordings. **EDUCATION:** Royal Academy of Music.

ADAM COOPER (*Choreographer*)

CHICAGO SHAKESPEARE: Debut.

CHOREOGRAPHY CREDITS: *La Cage aux Folles*, *Mata Hari The Musical*, *Tootsie*, *Drei Männer im Schnee* (Gaertnerplatz Theater, Munich); *The Grand Duchess of Gerolstein* (Semperoper, Dresden); *On The Town* (Theater St Gallen, Munich); *The Merry Widow* (Munich), *Sunny Afternoon* (Hampstead Theatre, West End, U.K Tour); *On Your Toes* (Leicester Haymarket Theatre, Royal Festival Hall, Japan tour). **DIRECTING CREDITS:** *The Pirates of Penzance* (Gaertnerplatz Theater Munich); *Candide* (Gaertnerplatz Theatre Munich, Oper Köln); *The Rake's Progress* (Gaertnerplatz Theater Munich); *Grand Hotel* (University of Oklahoma); *Shall We Dance* (Sadlers Wells London); *Simply Cinderella* (Curve Theatre Leicester); *Les Liaisons Dangereuses* (Japan tour, Sadler's Wells Theatre London). **AWARDS:** Critics Circle Award for Best Choreography for *On Your Toes*. **EDUCATION:** Arts Educational School and the Royal Ballet School.

MIRIAM BUETHER (*Scenic & Costume Designer*)

CHICAGO SHAKESPEARE:

Debut. **BROADWAY:** *Stranger Things: The First Shadow*, *To Kill a Mockingbird*, *Patriots*, *Prima Facie*, *Three Tall Women*, *King Lear*, *A Doll's House, Part 2*. **OFF-BROADWAY:** *The Jungle* (St. Ann's). **INTERNATIONAL:** *Unicorn* (West End); *Kyoto* (Royal Shakespeare Company, West End); *The Fear of 13* (Donmar Warehouse); *The 47th* (Old Vic); *Women Beware the Devil*, *Shipwreck*, *Spring Awakening* (Almeida Theatre); *The Cherry Orchard* (International Theatre Amsterdam); *Chariots of Fire* (Hampstead Theatre, West End); *Earthquakes in London*, *The Effect* (National Theatre); *The Trial*, *Wild Swans* (Young Vic); *What If Only*, *Love and Information*, *Sucker Punch* (Royal Court). **OPERA/DANCE:** *Festen*, *Aida*, *Anna Nicole* (Royal Opera House); *Wozzeck* (Festival d'Aix);

Jungle Book Reimagined (Akram Khan Company). **AWARDS:** 2023 Olivier Award for Best Set Design and Critic's Circle Award for *Stranger Things: The First Shadow*; three-time Tony Award nominee for *Prima Facie*, *Three Tall Women*, and *To Kill a Mockingbird*; two-time Evening Standard Award for *The Jungle*, *Earthquakes in London*, and *Sucker Punch*; Critics Circle Award for *Wild Swans*.

RICK FISHER (*Lighting Designer*)

CHICAGO SHAKESPEARE: Debut.

BROADWAY: *Billy Elliot*, *Inspector Calls*.

CHICAGO: *The King and I* (Lyric Opera).

INTERNATIONAL: *Sunny Afternoon* at the Hampstead Theatre, West End, and UK tour; *Porgy and Bess* (China); *The World of Abdulhussain* (Kuwait); *San Xing Dui* musical (China); *Into the Woods*, *Carousel* (Royal Academy of Music); *Every Good Boy Deserves Favour* (Mumbai); *Giselle* (National Ballet of Japan); UK tour of *An Inspector Calls*, *Middle* (National Theatre UK). **OPERA:** *Rigoletto* (Dublin); *Pagliacci*, *Traviata*, *Tosca* (Miami); *Les Troyens* (Monteverdi Soloists); *Semele* (Glyndebourne); *Le Prophete*, *The Silent Woman* (Bard, NY USA); *Carmen* (Opera North); *Sweeney Todd* in San Francisco, Houston and Paris; 27 operas for Santa Fe Opera over 20 years. **AWARDS:** Fisher has won a Tony Award and Drama Desk, for *Billy Elliot* on Broadway, and a Helpmann Award for *Billy Elliot* in Sydney. He has also won two Olivier Awards for Best Lighting Design for his work at the National Theatre and a Tony Award and Drama Desk Award for *An Inspector Calls*. Fisher is a Fellow of the Association for Lighting Production and Design.

MATT MCKENZIE (*Sound Designer*)

CHICAGO SHAKESPEARE: Debut.

WEST END: *Made in Bangkok*, *The House of Bernarda Alba*, *A Piece of My Mind*, *Journey's End*, *Tango Argentino*, *When She Danced*, *Misery*, *Murder Is Easy*, *Long Day's Journey Into Night*, *Macbeth*, *Sexual Perversity in Chicago*, *A Life in the Theatre*, *The Lieutenant of Inishmore* (and

on Broadway), *Singing in The Rain*, *Major Barbara*, *Filumena*, *Kafka's Dick*, *Amadeus* (and on Broadway), *Sunny Afternoon*. **INTERNATIONAL:** *Family Reunion*, *Henry V*, *The Duchess of Mafli*, *Hamlet*, *Julius Caesar*, *A Midsummer Night's Dream* (Royal Shakespeare Company); *Oh What A Lovely War*, *A Christmas Carol*, *Sweeney Todd*, *Company*, *Merrily We Roll Along* (Derby Playhouse); *The Seagull*, *A Midsummer Night's Dream*, *Master and Margarita*, *9/11*, *Nicolas Nickleby*, *Putting It Together*, *The Gondoliers*, *Music Man*, *Oklahoma*, *Babes in Arms* (Chichester Festival Theatre); *After Miss Julie*, *Days of Wine and Roses* (Donmar Warehouse); *King Lear*, *Resurrection Blues* (Old Vic). **AWARDS:** Olivier Award Best Sound Design nomination for *Sunny Afternoon*.

MASON MOSS (*Music Director*) **CHICAGO**

SHAKESPEARE: Debut. **BROADWAY:**

The Book of Mormon. **TOUR:** *The Book of Mormon*. **REGIONAL:** *Singin' in the Rain*, *Winter Wonderland*, *Solitary Man: A Tribute to Neil Diamond* (Circa '21 Dinner Playhouse); *Tuck Everlasting* (The Spotlight Theatre); *Catch Me If You Can* (Quad City Music Guild). **NEW YORK:** *Masked: The Musical* (54 Below). @bluesinmossflat.

BOB MASON (*CST Artistic Associate/Casting Director*) **CHICAGO**

SHAKESPEARE: 150 plus productions over 24 years, including 35 plays in Shakespeare's canon under current Artistic Director Edward Hall and Founding Artistic Director Barbara Gaines. Also at CST: nine productions of Stephen Sondheim musicals under the direction of Gary Griffin. **CHICAGO:** *Bounce*, *Light in the Piazza* (Goodman Theatre); **REGIONAL:** *SIX* (CST, American Repertory Theater-Artios Award, Ordway Center, The Citadel); *Ride the Cyclone* (CST, Fifth Avenue Theatre/A Contemporary Theater, Alliance Theatre); **OFF BROADWAY:** *Ride the Cyclone* (MCC); *Rose Rage: Henry VI, Parts 1, 2 and 3*, directed by Artistic Director Edward Hall (The Duke on 42nd Street); *Marionette Macbeth* (New Victory); **BROADWAY:**

SIX, The Notebook; **INTERNATIONAL:** *The Lord of the Rings: A Musical Tale* (Auckland, NZ); *Pacific Overtures* (Donmar Warehouse–Olivier Award, Outstanding Musical); *Henry IV, Parts One and Two* (RSC). Prior to casting, Mason enjoyed a career as a Joseph Jefferson Award-winning actor and singer and has been a visiting educator at Northwestern University and multiple college programs across the country.

ANDREW FEM | CASTING BY THEM

(*New York Casting*) **BROADWAY:** *Elf* (Skate Instructor); *The Ferryman* (Infant Casting); *Pippin* (Co-Casting Director). Casting Associate: *Hamilton* (OBC); *Come From Away* (OBC); *Sister Act* (OBC); *Kinky Boots*, *The Last Ship*, *Motown The Musical*, *Hand to God*, *Wicked*, *Spider-Man: Turn Off The Dark*. **OFF BROADWAY:** *Lazarus* (New York Theatre Workshop); *Titanique* (Original Casting); *RENT* (New World Stages); *Cloud Nine* (Atlantic Theater Company); *Hamilton* (The Public Theater, Casting Associate). **REGIONAL:** New York Stage and Film, Williamstown Theatre Festival, Berkeley Repertory Theatre, The Old Globe, Paper Mill Playhouse. **FILM:** *Fire Island* (Hulu); *She's Clean* (Vimeo). **TELEVISION:** *High Maintenance* (HBO, Casting Director); *Sex Education* (Netflix, US Casting); *Russian Doll* (Netflix, Casting Associate); *Red Oaks* (Amazon Prime, NY Casting); *Stranger Things* (Netflix, NY Casting); *GLEE* (Fox, NY Casting). Casting Assistant: *Smash* (NBC); *Looking* (HBO). **COMMERCIALS:** Olay Musical Commercials. Fem was the inaugural recipient of the Rosalie Joseph Humanitarian Award for their community organizing. (they/them)

CHRISTINE D. FREEBURG

(*Production Stage Manager*) **CHICAGO SHAKESPEARE:** Debut. **CHICAGO:** *The Thanksgiving Play*, *Describe the Night*, *BUG*, *MS. BLAKK FOR PRESIDENT*, *La Ruta*, *Downstate*, *The Doppelgänger* (an international farce), *The Minutes*, *Linda Vista*, *Constellations*, *The Flick*, *John Steinbeck's East of Eden*, *The*

Herd, *Airline Highway*, *The Motherf**ker with the Hat*, *American Buffalo* (also at McCarter Theatre), *The Tempest*, *The Seafarer*, *The Diary of Anne Frank*, *after the quake*, *Cherry Orchard* (Steppenwolf Theatre Company); *2 Hands*, *4 Pianos*, *Stones in his Pockets* (Northlight Theatre); *Fraulein Else*, *Scapin* (Court Theatre); *Arabian Nights*, *Vanishing Twin*, *S/M* (Lookingglass Theatre Company); *Songs for a New World*, *Violet*, *Big River*, *Once on This Island* (Apple Tree Theatre). **REGIONAL:** *Ragtime*, *Chicago*, *The Mystery of Irma Vep*, *My Fair Lady*, *Of Mice and Men* (The Weston Playhouse, Weston, VT). **EDUCATION:** BFA in stage management, The Theatre School at DePaul University. Freeburg is an Assistant Professor and the Head of Stage Management at The Theatre School at DePaul University.

DANNY FENDER (Assistant Stage Manager)

CHICAGO SHAKESPEARE: *Avaaz*, *Pericles*, *Henry V*, *Short Shakespeare!* *Romeo and Juliet*, Chicago Shakespeare in the Parks. **CHICAGO:** *Two Trains Running*, *The Lady from the Sea*, *The Tragedy of Othello*, *the Moor of Venice*, *The Mousetrap*, *Oedipus Rex*, *King Hedley II* (Court Theatre); *The Steadfast Tin Soldier* (Lookingglass Theatre Company); *The Music Man*, *Ah, Wilderness!* (Goodman Theatre); *Revolution* (A Red Orchid Theatre); new play workshops for Steppenwolf Theatre Company. **NEW YORK:** *Black Swan* (workshop). **TOUR:** *Hamilton* (Philip Company Tour). **EDUCATION:** The Theatre School at DePaul University, Interlochen Arts Academy. Fender is one of the owners of The Understudy Coffee and Books, a theatre bookstore and specialty coffee shop located in Andersonville.

D&J ARLON

(*Executive Producer*) D&J Arlon, founded by Deke Arlon and his wife Jill together with their son Jamie, have represented some of the biggest names in rock, pop, theatre, and television for over 40 years and have produced many award-winning theatrical musical shows and television series. Deke began his relationship

with Ray Davies back in the '60s. Later, Deke became advisor and personal manager to Ray and The Kinks, guiding Ray's early solo theatrical career with his musical *Come Dancing*, followed by the Off-Broadway production of his one man show, *Story Teller*, which resulted in *Sunny Afternoon*.



KIMBERLY MOTES (*CST Executive Director*)
Esteemed arts leader
Kimberly Motes joined
CST in October 2023,

bringing 25+ years of senior leadership experience within the performing arts and higher education. Motes served as Managing Director of the Tony-winning Children's Theatre Company (CTC). During her seven-year tenure, CTC produced 46 plays/musicals including 15 commissioned works and six co-productions/transfers. Previous roles include Senior Vice President of Institutional Advancement at the University of St. Thomas, Vice President of Institutional Advancement at 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 Director of Development at Arena Stage and led adult arts education programming and a ballet training program at the John F. Kennedy Center for the Performing Arts. Her career began at The Washington Ballet. She is a member of the Economic Club of Chicago, The Chicago Network, and the Chicago Club.

Special thanks to Tiffany Almy, Steve Martin, Doug Baker, Sarah Lockwood, and Linda McBride.

***Sunny Afternoon* is a fictionalized account of true events.**

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Actors' Equity Association (AEA), founded in 1913, represents more than 45,000 actors and stage managers in the United States. Equity seeks to advance, promote and foster the art of live theatre as an essential component of our society. Equity negotiates wages and working conditions, providing a wide range of benefits, including health and pension plans. AEA is a member of the AFL-CIO, and is affiliated with FIA, an international organization of performing arts unions. The Equity emblem is our mark of excellence. www.actorsequity.org



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

BY SPECIAL ARRANGEMENT

WESTBETH ENTERTAINMENT (WBE)

For over 40 years WBE has consistently delivered critically acclaimed, financially successful, and groundbreaking productions that have made artists and audiences' dreams come true. Beginning as The Westbeth Theatre Center and morphing into Westbeth Entertainment, developing and introducing artists and talent to North American audiences have been a big part of Westbeth's history. From Billy Connolly to Eddie Izzard to Eric Idle, Sandra Bernhard to John Leguizamo to The Jim Henson Company, and Margaret Cho to Trevor Noah to Noel Fielding, WBE has been the creative catalyst, partner, and producer of some of the most innovative performances and productions on the continent in iconic venues, such as Madison Square Garden, The Hollywood Bowl, Toronto's Massey Hall, The Chicago Theatre, Radio City Music Hall, and many others. Our journey with Ray Davies began in 1996 at the Westbeth Theatre Center with the debut of his one person show *Twentieth Century Man*. This show eventually developed into the West End hit, *Sunny Afternoon*, now making its North American debut. **Arnold Engelman**, Founder/President; **Natalie Portelli**, Executive Producer; **Emily Edgerton**, Associate Producer; **Bartlow Church**, Project Director; **Jesse Lynn Harte**, Social Media Manager; **Francis Ramsden**, Digital Marketing Coordinator.

SEATTLE THEATRE GROUP (STG)

STG is a nonprofit arts organization and independent event promoter operating and stewarding the historic Paramount, Moore, and Neptune theatres and Kerry Hall in Seattle and an outdoor venue at Remlinger Farms. Every year, STG presents over 850 events ranging from concerts of all genres, comedy and podcast shows, dance performances, and touring

Broadway musicals, serving a diverse community of nearly one million attendees from across the Pacific Northwest. STG's flagship Education and Community Engagement (ECE) Department is the heart of our mission, serving over 40,000 students and community members through more than 500 events annually. These programs, largely at no cost to participants, provide opportunities to inspire youth and local artists through training and performance opportunities and provide access to the arts. STG also produces *THING*, an eclectic, all ages experience celebrating a diverse lineup of musical acts and performances from participants in STG's ECE programs. **Josh LaBelle**, Executive Director; **Xan Herring**, Executive Assistant/Office Manager; **Nate Dwyer**, Chief Operating Officer.

SONIA FRIEDMAN PRODUCTIONS (SFP)

SFP is an international production company responsible for some of the most successful theatre productions around the world. Since it was established in 2002, SFP has developed, initiated and produced over 220 new productions and has won 63 Olivier Awards, 48 Tonys and 3 BAFTAs. Last year, Sonia Friedman CBE was featured in The Standard 100, a celebratory feature of the key power players shaping London in 2024. In 2019, Sonia was awarded 'Producer of the Year' at the Stage Awards for a record-breaking fourth time. In 2018, Friedman was also featured in TIME 100, a list of Time Magazine's 100 Most Influential People in the World. Current productions include: *The Book of Mormon* (West End, UK and International tour 2024); *Harry Potter and the Cursed Child* (West End, Broadway, Hamburg, Tokyo and North American tour); *Stranger Things: The First Shadow*, a co-production with Netflix (West End); *Mean Girls* (West End); *The Years* (West End); *The Shark is Broken* (UK and Ireland tour); *Eureka Day* (Broadway); *Funny Girl* (US tour).

ADDITIONAL PRODUCER CREDITS

Co-Producer
Co-Producer
General Management
Tour Booking

Legal Counsel
Executive Producer
Production Manager
Instrument Technician
Production Photographer

ERIN COOMER
GREG COOMER
RCI THEATRICALS | DAVID RICHARDS
COLUMBIA ARTISTS THEATRICALS | MAGALY BARONE
COLUMBIA ARTISTS THEATRICALS | JUSTINE SPINGLER
SANDRA CARSON
DEKE ARLON
TOM NICKSON
FABIO CUTOLO
CAROL ROSEGG

Reflections on *Sunny Afternoon* from Director Edward Hall

as told through The Kinks' brilliant lyrics

**"What are we living for? / Two-roomed apartment
on the second floor / No money coming in
The rent collector's knocking, tryna get in"**

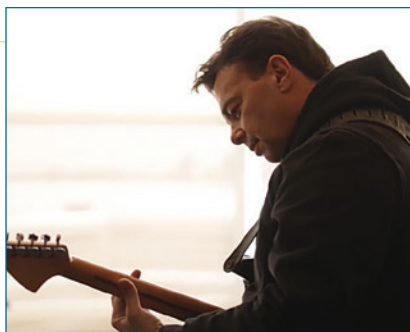
—Dead End Street

Ray and Dave Davies were part of a strong working-class community in North London, which reminds me in many ways of Chicago—a city of neighborhoods with very tight-knit communities. *Sunny Afternoon* charts the journey from these teenagers' bedroom all the way to the stage of Madison Square Gardens. And on that journey, you see these brothers become rock 'n' roll superstars whilst trying to stay true to themselves and to their music.

**"His clothes are loud, but never square / It will
make or break him, so he's got to buy the best
'Cause he's a dedicated follower of fashion"**

—Dedicated Follower of Fashion

Each one of The Kinks' songs is a beautifully written little novel. That is the genius of Ray Davies. In the '60s, there was an explosion of big fashion and new music with bands like The Rolling Stones, The Beatles, The Who—and then you had The Kinks: a band that created a totally new, hard rock sound by famously cutting up an amplifier speaker in their bedroom. The Kinks wrote music about real people, about everyday people's lives and their issues, and they constantly rebelled against an industry that wanted them to conform and keep writing commercial pop.



Edward Hall in rehearsal

**"Dirty old river, must you keep rolling / Flowing into
the night / People so busy, makes me feel dizzy
Taxi light shines so bright / But I don't need no
friends / As long as I gaze on Waterloo sunset
I am in paradise"**

—Waterloo Sunset

This production delves into how great music is made. There's a moment when we recreate the writing of "Waterloo Sunset." We explore how a sound starts to slowly surface with a baseline, then the addition of melody on a backing vocal, a kick on the drum, a lick on the guitar... and then it's suddenly magic. The chords to the song are not complicated, but it is the connection between the players and the atmosphere that they create that makes it so special. The story also takes us behind the scenes in the music business, a source of constant fascination. How is it possible to survive the music industry, the publishing, the stardom? As we know, it isn't always possible... but somehow, The Kinks held onto the most important thing that gave them their identity—the music.

**"Days I'll remember all my life / Days when you
can't see wrong from right / You took my life
But then I knew that very soon you'd leave me."**

—Days

Joe Penhall's book for *Sunny Afternoon* is direct and honest about who these musicians were and how they made it, navigating many trials and tribulations along the way. The differences that the band had, particularly the brothers Ray and Dave, are confronted in a totally uncompromising way. It's the story of a complex and dysfunctional group of people who only ever clicked when they made music. Thousands and thousands of musicians can play The Kinks' songs, but only The Kinks can play them in a way that creates that irresistible atmosphere around the music. Ray fought very hard to keep the band together over the years because he understood that when they were together they had a shorthand, a vibe if you like... a feeling which you can't really put into words. That drama at the heart of it, the brilliance and beauty of the music, and the thrilling sense of event of seeing this show is what makes it such a compelling project for me.

**"And I love to live so pleasantly / Live this life
of luxury / Lazin' on a sunny afternoon"**

—Sunny Afternoon

In every possible detail, we are trying to faithfully recreate live onstage the sound of The Kinks in concert back in the '60s and '70s—and our Musical Director Elliott Ware is a connoisseur of that. My only musical experiences of The Kinks came from mono compressed recordings on analog records and my little 45s. That all changed when we plugged up original '60s Vox valve amps with the right guitars and cranked everything up. I mean the air actually moved. It was such an intense experience and it's this that we serve up to you—a truly sonic feast of Kinks.

The KINKS DISCOGRAPHY

- OCT 1964** Kinks
- MAR 1965** Kinda Kinks
- NOV 1965** The Kink Kontroversy
- OCT 1966** Face To Face
- SEP 1967** Something Else
By The Kinks
- NOV 1968** The Kinks Are
The Village Green
Preservation Society
- OCT 1969** Arthur (Or The Decline
And Fall Of The British
Empire)
- NOV 1970** Lola Versus Powerman
And The Moneyground,
Part One
- NOV 1971** Muswell Hillbillies
- SEP 1972** Everybody's In Show-Biz,
Everybody's A Star
- NOV 1973** Preservation Act 1
- JUL 1974** Preservation Act 2
- MAY 1975** A Soap Opera
- JAN 1976** Schoolboys In Disgrace
- FEB 1977** Sleepwalker
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- JAN 1982** Give The People What
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- NOV 1984** Word Of Mouth
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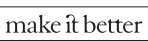
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