



Dear Court Theatre Family,

Three years ago, Charles Newell celebrated his 20th year as Artistic Director of Court Theatre. In celebration of this milestone, the Board of Trustees plotted a unique gift—first class airfare, a flat in London for a week, and funds to ensure that he and his wife Kate could attend as much theatre as they desired. Thrilled by this honor, Charlie reached out to Tom Stoppard, whose plays Charlie has directed over the years. Mr. Stoppard arranged for Charlie to see his newest work, *The Hard Problem*, in its world premiere run at the National Theatre in Great Britain. Charlie returned to Court Theatre with an intent to bring this work to you, our audience.

Court Theatre has produced more of Tom Stoppard's plays than any other contemporary playwright's work. *The Hard Problem* marks the ninth time Stoppard's work has appeared on our stage, and the sixth time Charlie has directed one of his plays, including his direction of *Rock 'n' Roll* at Goodman Theatre. It is clear what makes Stoppard such a great fit for Court's audience: he is a writer who asks complicated questions with both a sense of humor and crafty theatricality. Court's audience demands intellectual engagement of our theatrical offerings, and *The Hard Problem* is no exception.

The term the "hard problem" was coined by philosopher David Chalmers to describe the challenge of accounting for and explaining consciousness in scientific terms. For Chalmers, consciousness is "the most mysterious phenomenon in the universe": it is the basis of all human experience, yet it appears to be inexplicable in terms of observable brain mechanisms. As Chalmers writes, "we know consciousness far more intimately than we know the rest of the world, but we understand the rest of the world far better than we understand consciousness."

Stoppard has brought to life a vibrant cast of characters who all are exploring the mystery of consciousness and the question of what it means to be human. Court Theatre is so pleased to have Chaon Cross (*Proof* and *One Man, Two Guvnors*), Kate Fry (*Electra*), Emjoy Gavino (*The Greek Cycle*), and Celeste Cooper (*Blues for an Alabama Sky*) back to light up our stage.

As we all lumber through winter, we hope that *The Hard Problem* will engage you and offer the promise of spring.

A handwritten signature in black ink, appearing to read "SJA".

Stephen J. Albert, *Executive Director*



CHARLES NEWELL
Marilyn F. Vitale
Artistic Director

STEPHEN J. ALBERT
Executive Director

Court Theatre's 2016/17 Season is sponsored by **Barbara and Richard Franke.**

The **HARD** **PROBLEM**

BY **TOM STOPPARD**
DIRECTED BY **CHARLES NEWELL**
MARILYN F. VITALE ARTISTIC DIRECTOR

Scenic Design by John Culbert U.S.A.

Costume Design by Nan Cibula-Jenkins U.S.A. Cree Rankin, Casting

Lighting Design by Keith Parham U.S.A. Nora Titone, Production Dramaturg

Sound Design by Andre Pluess U.S.A. Amanda Weener-Frederick, Production Stage Manager*

Dialect Design by Eva Breneman Cara Parrish, Assistant Stage Manager*

Setting: Various locations in the United Kingdom during the first decade of the 21st century.

Presented without intermission.

Sponsored by



KIRKLAND & ELLIS

Michael Charles Litt

The Hard Problem by Tom Stoppard, © Tom Stoppard, 2015

*Designers and Scenic Artists identified by U.S.A. are members of United Scenic Artists, I.A.T.S.E. Local USA829, AFL-CIO, CLC.
Denotes a member of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

CAST

Hilary Chaon Cross*
Spike Jürgen Hooper*
Amal Owais Ahmed
Leo Brian McCaskill*
Julia Celeste M. Cooper
Ursula Kate Fry*
Jerry Nathan Hosner*
Cathy Sophie Thatcher
Bo Enjoy Gavino*

Understudies: Leea Ayers, Nicholas Bailey, Kristina Loy

**Denotes a member of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.*

PRODUCTION STAFF

Fight Choreographer Sam Hubbard
Assistant Director/Research Assistant..... Skye Robinson Hillis
Assistant to Dialect Designer..... Vahishta Vafadari
Scenic Design Assistant..... Noelle Thomas
Scenic Artist..... Scott Gerwitz U.S.A.
Props Assistant..... Tony Cooper
Carpenters..... Tony Cooper, Andrew Halvorsen, Andrew Hildner, Dylan Jost, Jared Miller, Theron Seckington, Christopher Walls
Costume Shop Assistant Stephanie Cluggish
Stitcher Alex Rutherford
Wardrobe Supervisor..... Jody Schmidt
Wardrobe Crew Alex Rutherford
Assistant Master Electrician..... Rafael Grimes
Electricians Shelbi Arndt, Billy Borst, Chris Cvikota, Danielle Davis, Billy Murphy, Heather Sparling, Jonah White
Video Creator..... Mike Tutaj
Floor Manager Jaclynn Joslin

Scenic Artists identified by U.S.A. are members of United Scenic Artists, I.A.T.S.E. Local USA829, AFL-CIO, CLC.

Court Theatre performs in the intimate Abelson Auditorium, made possible through a gift from Hope and Lester Abelson.

Cover photo of Chaon Cross by Joe Mazza.

Please turn off all phones, pagers, and chiming watches. Photographs and video recording are strictly prohibited.

Court Theatre operates under an agreement between the League of Resident Theatres and Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States. Productions are made possible, in part, by a grant from the Illinois Arts Council, a state agency. Court Theatre is a constituent of Theatre Communications Group, the national organization for the American Theatre, the League of Resident Theatres, the Illinois Humanities Council, Arts Alliance Illinois, and the League of Chicago Theatres.



The performing arts.

An inspired
investment.

Nuveen is proud to support Court Theatre
as it brings classics to life.

NUVEEN

nuveen.com

© 2017 Nuveen Investments, Inc.

22734-INV-0-12/17

From the Desk of TOM STOPPARD

by Tom Stoppard

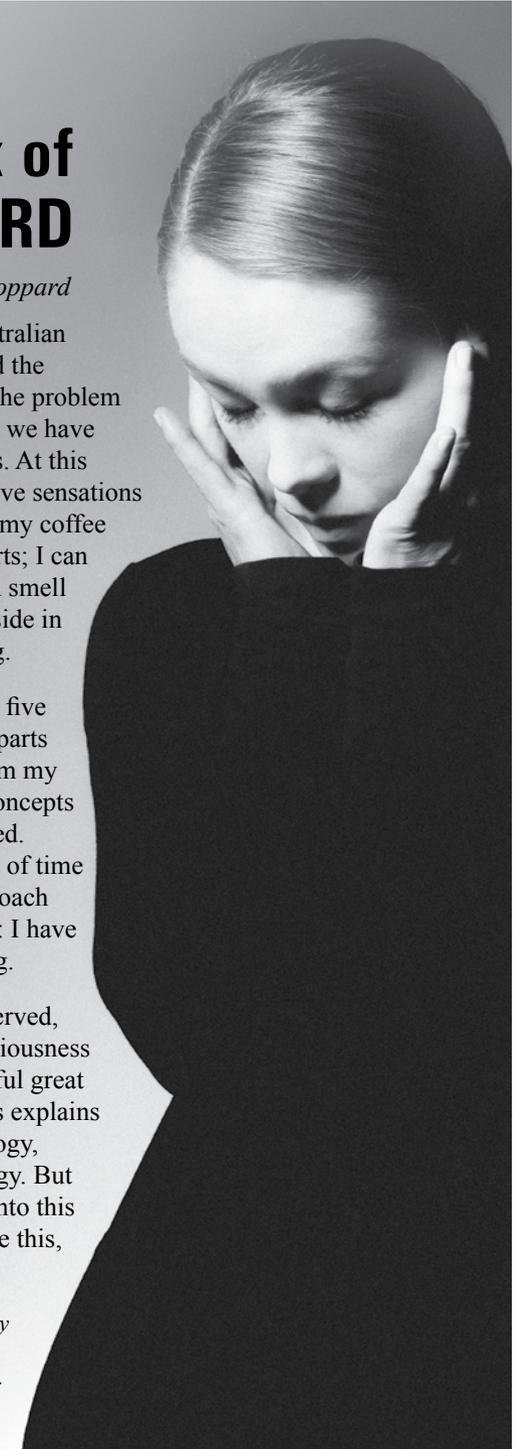
The Hard Problem is what the Australian philosopher David Chalmers called the mystery of consciousness; that is, the problem of explaining the phenomenon that we have subjective First Person experiences. At this moment, I am conscious of these five sensations among many others: I can see that my coffee is in a mug decorated with red hearts; I can taste that I have sweetened it; I can smell woodsmoke; I can hear voices outside in the garden; and I can touch my dog.

These five sensations I owe to “the five senses” which are associated with parts of the body. But there is more. From my coffee mug alone I also have the concepts of decoration, red, and heart-shaped. Simultaneously, I have the concept of time (I have a deadline) and of self-reproach (I’ve missed it). And another thing: I have no dog! I can imagine petting a dog.

In a 2014 TED talk, Chalmers observed, “I want a scientific theory of consciousness that works. We’ve got this wonderful great chain of explanation where physics explains chemistry, chemistry explains biology, biology explains parts of psychology. But consciousness doesn’t seem to fit into this picture. Faced with an anomaly like this, radical ideas may be needed.” ■

*Excerpt from a program article written by Tom Stoppard for the National Theatre’s production of *The Hard Problem* in 2015.*

Photo of Chaon Cross by Joe Mazza.



Q & A TOM STOPPARD

Do you think science will ever find the magic key to consciousness?

If the key is a matter of “science,” then undoubtedly the mystery will one day be explained scientifically—as most scientists expect.

We understand you originally set out to write two plays, one investigating consciousness and one exploring the 2008 financial crisis. What inspired you to join those stories together?

I was interested in both subjects for a long time and thought there must be a play in either one before I began to see that behavioural psychology was a place where there might be a little overlap. The subject is really the possibility of altruism, which, to Hilary, would entail something that couldn't be captured by reductionism.

Can you imagine a world where altruism doesn't exist? In other words, what would happen if human nature really was purely egoistic, as Spike imagines it to be?

I think most scientists believe that “a world where altruism doesn't exist” is indeed the world we live in, in that so-called altruistic behaviour is in all cases egoistic, i.e. behaviour evolved at the gene level to be ultimately self-serving, not selfless. Whether the root of altruistic behaviour is mind or body—or whether or not mind is body—has no bearing on the consequences of the behaviour. It has bearing on the question of what it means to be human.

Do you identify with Hilary?

I don't identify with her but I can empathise with her more easily than with Spike. ■



YOUR MOMENT, MADE.



We provide the means behind the moment — whether big or small — to make it special, make it rich, make it right.

So all you have to do is live in it, love in it, laugh in it. Shine in it. So you can savor all of its magic.



FOOD & THOUGHT
—CATERING GROUP—

CHICAGO, ILLINOIS

847 982 2608

FFTCHICAGO.COM

THE HARD PROBLEM: WHERE LIFE AND ART INTERSECT

by Nora Titone, *Resident Dramaturg*

For much of his life, Tom Stoppard knew relatively little about his family's origins and the events of his early childhood. The established details of his biography began when he was eight years old, in 1946, the year he moved from India to England with his Czechoslovakian mother, Martha, a Catholic. Martha recently had married a British Army officer, Major Kenneth Stoppard. She brought two sons from a previous marriage to this new union, eager for her children to start life in a new country.

Martha Stoppard kept silent about her experiences prior to 1946, hoping her reticence would help young Tom adapt more quickly to the customs and manners of his adopted nation. As she later explained, "I decided the only thing to make it possible to live and truly settle down was to draw a blind over my past life."

Five decades passed. Tom Stoppard became the world-renowned artist we know today—the playwright and human rights activist, the recipient of multiple Tony Awards, an Academy Award and countless other literary honors, as well as the Order of the British Empire.

It was at the height of his career that Stoppard began to unlock the hidden history of his childhood. Through a series of revelations in the mid-1990s—the result of interviews with long-lost Czech relatives and his own process of historical investigation—he was able to piece together the missing chapters of his life story.

Stoppard discovered that he had been a child refugee of war; that he and both of his parents were Jewish; and that most of his family, including all four of his grandparents and three of his aunts, were among the 80,000 Czechoslovakian Jews who perished at Auschwitz, Theresienstadt, and other Nazi concentration camps in the Holocaust.

In a widely-read 1999 autobiographical essay, "On Turning Out to Be Jewish," the playwright shared these details with the public. His memoir inspired us to think more deeply about the questions of identity that pervade *The Hard Problem*, and consider how the pursuit of self-knowledge illuminates not only who we are as individuals, but also what it means to be human.



Tom Stoppard was born Tomas Straussler in 1937 in Zlin, Czechoslovakia, a manufacturing city that was the world headquarters of the Bata Shoe Company. Tomas' father, Dr. Eugen Straussler was a doctor at the hospital the Bata Company operated for its 30,000 factory workers in Zlin. Tomas' mother, Martha Beck Straussler, was secretary to a Bata manager. The Strausslers were among many Jewish people employed at the Catholic-owned business.

When the Nazis invaded Czechoslovakia in 1939, Bata executives acted quickly to evacuate their Jewish employees to safety. The company owned shoe factories around the world, and was able to reassign Jewish workers to operations in Africa, Southeast Asia and the Far East, where, it was hoped, they would be out of danger. Dr. Straussler, his wife Martha, and their toddler sons, Peter and Tomas, were sent to a Bata Shoe factory in the British Colony of Singapore.

When the Strausslers arrived in Singapore in May 1939, they fell in love with the landscape, the heat and the exotic food. Dr. Straussler took a job at the local Bata hospital, providing medical care for the company's predominantly Chinese, Malaysian and Indian factory workers.

On December 8, 1941, the Japanese aerial bombardment of Singapore brought the Strausslers' interlude of safety and security to an end. War planes attacked the city for weeks, destroying neighborhoods, setting buildings ablaze and filling the sky with fire.

The night of January 30, 1942, as bombs continued to fall and the city burned, Eugen Straussler drove his wife and sons to the waterfront and placed them on a refugee ship with thousands of other evacuees. Dr. Straussler remained behind. The wards of his hospital were crowded with civilians injured and wounded in the bombing, including women and children.

The vessel carrying Martha Straussler and her sons was "bombed just about everywhere" on its voyage out from Singapore, Stoppard learned later. After two weeks evading Japanese warplanes at sea, the family landed safely in Bombay. When the mother and her children disembarked, they had no possessions other than their identity papers. All of their luggage was lost on the voyage from Singapore.

CONTINUED ON P 10



The Strausslers made their way to Darjeeling, the ancient Buddhist city perched amid tea plantations in the foothills of the Himalayas. Martha found work managing a Bata shoe store. Tomas enrolled in a school for international students run by American missionaries; the hall where the children gathered for lessons was called “Arcadia.” In time, the Czech Consulate sent word that Eugen Straussler was missing, presumed dead, in the chaos following the fall of Singapore. Martha met and married British Army officer Kenneth Stoppard in Darjeeling. The marriage conferred on her son Tom a new passport, a new name and a new country to call home. It was as Tom Stoppard that eight-year-old Tomas Straussler made his final journey, in 1946, from India to England, a refugee no longer.

In 1998, Stoppard learned that his father had remained at his post in Singapore’s Bata hospital until the city fell. On February 12, 1942, the day the Allies evacuated all troops and medical staff from the city, Dr. Straussler boarded the last convoy of British ships out of Singapore. A day out from the harbor, his vessel took a direct hit from a Japanese bomber and sank with no survivors.

Stoppard once called himself “a skeptic who takes pleasure in dramatizing both sides of any situation,” confessing, “I enjoy the double perspective. I am the kind of playwright who embarks on an endless leapfrog down the great moral issues. I put a position, I rebut it, then I refute it, then I refute the rebuttal, and then I rebut the refutation. I do this forever. Endlessly.”

In *The Hard Problem*, Stoppard turns the searchlight of his intellect on our efforts to understand consciousness, human nature and the wellsprings of goodness. He asks, are we altruists or egoists? What is empathy? Why would one person choose to sacrifice himself for another? Is it ever possible for us to explain our behavior in scientific terms?

To experience *The Hard Problem* is to weigh our personal responses to these questions; it is also to share the joy and pain Hilary finds in her ambitious search for self-understanding. Her emotional journey as she explores the essence of human nature is very much our own. ■

Source material: Ira Nadel. *Tom Stoppard: A Life*. New York: Palgrave Macmillan, 2002; Tom Stoppard, “On Turning Out to Be Jewish,” *Talk Magazine*, September 1999.

www.kirkland.com

Kirkland & Ellis is proud to support
Court Theatre’s production of
The Hard Problem

KIRKLAND & ELLIS

Beijing • Chicago • Hong Kong • Houston • London • Los Angeles
Munich • New York • Palo Alto • San Francisco • Shanghai • Washington, D.C.

Charles Newell on Directing Stoppard by Shelby Krick

This is the sixth piece written by Tom Stoppard that you've directed.

What keeps bringing you back to his work?

It's the challenge of a writer who's so wickedly smart and so devilishly witty that keeps me coming back to Stoppard, and I embrace the work to find the heart in his text. I know it's there; it's always a thrill to hear audiences respond to his wit and intellect, but most importantly get completely emotionally caught up in it.

The Hard Problem contains so many fascinating and complicated philosophical, economic, and scientific theories that can take a lifetime to truly comprehend. But it's not simply to get the audience to understand these—which I see as the “what” of the play—but how might our work as theatre artists reveal the human behavior—or the “how” of the play—which helps the audience connect to the play through their empathy for the individual characters. If they connect to that “how,” they'll have a much greater ability to feel like they're understanding the complicated “what.”

Audiences often leave Stoppard's plays feeling really smart. But could they necessarily explain the concepts in the plays to someone else? As Hilary says in the play, “I understood it when she explained it, but not so I could explain it to anybody else.”

What are some of those things you've discovered through the time you've spent with *The Hard Problem*?

Court's production of *Proof* in 2015 similarly put the main character Catherine on stage through the entirety of the play, even when she isn't written into the script—according to playwright David Auburn, our production was unlike any he had seen before. This directorial decision allowed the audience to connect most viscerally to Catherine as she explored the emotions of the play. We're hoping we have learned from *Proof* how to do something similar with *The Hard Problem*. If we can connect the audience to Hilary's journey—through the same actress, Chaon Cross—we have the greatest opportunity of having the play land emotionally while still celebrating its dazzling intellect.

What has been your favorite Stoppard production, and why?

The one we're working on now, of course! But the most helpful in preparing for *The Hard Problem*, and therefore the one I've been thinking about the most, is *The Invention of Love*. Guy Adkins and Paxton Whitehead each played poet A. E. Housman at different points in his life; these two actors together on stage made the experience joyous. In retrospect, the pleasure I found in discovering [Housman's] poetry that I didn't know at all, and even initially felt distant from, has given me optimism about *The Hard Problem*, which also has subjects that initially felt foreign to me but have become more familiar through a similar process of discovery. ■

Court's production of Tom Stoppard's *The Invention of Love*.
L-R: Guy Adkins, Bruch Reed, and Martin Yurik (Michael Brosilow, 2000).



Do You Identify with Hilary?

Court Theatre has unique and valuable resources as the resident professional theatre of the University of Chicago. We have the privilege of calling on world-renowned scholars to deepen our understanding of the plays we produce. Considering the intellectual complexity of this play, *The Hard Problem* artistic team was extremely grateful to work with faculty members that bring a diverse range of expertise to the rehearsal process. We took a moment to ask these scholars about whether or not they identify with the play's protagonist, Hilary.

**Jason Bridges, Associate Professor,
Department of Philosophy**

Yes, I do identify with Hilary. She's unsatisfied with easy scientific explanations of human nature, and I think she's right to be. There's no denying that human beings are part of the natural world. We're products of evolution, just like every other living thing. Mechanical and chemical and electrical processes course within us. We're made out of the elements. But none of this implies that the biological or physical sciences will ever be in a position to tell us the "true nature" of consciousness, or morality, or meaning. Hilary, I think, realizes this.

On the other hand, I don't think, as Hilary sometimes seems to, that we can appeal to God to explain these things, either. Our understanding of consciousness comes from being conscious, and from sharing that consciousness with others. Our understanding of meaning comes from making meaning, through talk and action. Neither God nor science can decide for us what we are to value in our lives, or how we are to live. These decisions, unavoidably, are our own to make. This is a message, I think, of the moral crises Hilary faces in the play, and of her way of resolving them, a way that is wholly her own.



1613 E. 55th St.
Chicago, IL 60615
(773) 667 1000
metroprorealty.com

Totally Rehabbed 4 Bedroom 3 Bathroom Beauties



5217 S. Greenwood Ave #3 \$595,000



1215 E. Madison Park #3 \$550,000



4717 S. Greenwood Ave #3 \$498,000

Peggy Mason, Professor, Department of Neurobiology

I don't identify with Hilary at all. She's tortured by giving up a baby and I think that has driven her religiosity. I really don't like her praying—it grates on me. I also can't identify with her choice in Spike, who is as obnoxious as it gets. She's self-effacing, and her approach is very different from how I like to take up space in the world. I also don't identify with Hilary's intellectual style. She seems to want a certain answer—probably because she wants to assuage her guilt over giving up a baby. I don't like scientists, male or female, who act as though they have a pony in the race. Students often say to me “we're trying to prove,” and I interrupt them immediately to remind them that we are “testing whether,” and that any answer is great. Scientists who think they know the answer before they do an “experiment” are not doing an experiment (which is an experience where the answer is unknown) and are not true scientists in my book. No polemics in science.

The things I do have in common with Hilary are that we have two X chromosomes, and we have chosen to pursue science as a career. For me, being a female scientist is not a big enough commonality to drive me to identify with a person.

Leslie M. Kay, Professor, Department of Psychology, Institute for Mind and Biology

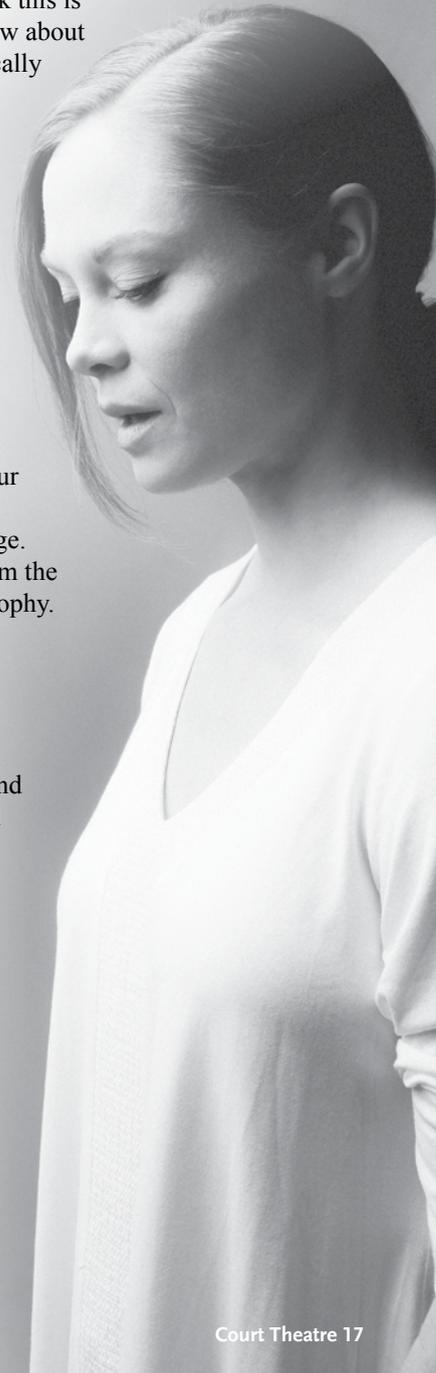
There are a few superficial similarities between myself and Hilary, the most obvious being that I am a female scientist in a traditionally male-dominated field. The real similarities lie in the questions we both ask regarding what we do or can know. I've arrived where I am by a similar set of experience, but in the opposite order. I started in Philosophy and Mathematics, did my PhD in Neuroscience (Biophysics) and ended up in a Psychology department. My research is firmly based in the neural mechanisms of sensory perception, and we do record lots of neuron and make hypotheses about how brains work, just like the members of the Krohl Institute. On the surface, I might appear to be the anti-Hilary. However, my research questions address the question of what we can know about thought and the world on an almost daily basis.

We have shown that at the most fundamental level, neural representations of the outside world do not objectively represent that world. They represent primarily the meaning of that world to the individual and the present context in which an individual answers a question as simple as “what odor is this?” So, I identify with Hilary's frustration in the face of popular theories and experiments that try to make causal claims from data that are more flash than substance. I share her frustration with the idea that if we just record enough

neurons and make detailed enough models we will ultimately be able to create a human mind in a computer. I think this is perhaps demonstrably untrue, given what we know about how fluctuating goals and situations can dramatically change the way a brain works at even the very lowest levels. I also share her concern about preserving truth and belief that science is ultimately about the truth; no matter how much we might want something to be true, if the evidence says it isn't, then it isn't. I disagree with her ultimate choice in how to explain the unknowable. I prefer to accept that some things are unknowable, and I rest easy in the belief that we have the ability to point to explanations using tools of complex systems and emergent phenomena. But these differences are really window dressing; at the heart of the matter and our similarities are the questions and commitment to rigorous inquiry as the only path to real knowledge. Despite popular opinion, that rigor comes not from the practice of experimental science, but from philosophy.

David Finkelstein, Associate Professor, Department of Philosophy

In college, I was—like Hilary—surrounded by, and influenced by, people who thought that every real phenomenon could, in principle, be understood scientifically. Like her, I was disturbed by evolutionary accounts of “altruism” that seemed to reveal that our concern for others' well-being is really just a maximizing strategy arrived at by “selfish” genes. Like her, I was both struck and comforted by the fact that although consciousness is undeniably real, it doesn't seem to be scientifically explicable. Like her, I worked in psychology labs—before I recognized that the questions that most concerned me weren't scientific questions at all. Having realized this, I decided to pursue philosophy rather than cognitive science. So yes, in a number of ways, I do identify with Hilary. I wish her luck. ■



Now Serving
Beer, Wine, Sake, & Martinis

10% off with this ad
*Discount Does Not Include Alcohol

theSITDOWN
Cafe & Sushi Bar

1312 E. 53rd Street
Chicago, IL 60615
773.324.3700
thesitdown53.com

11am-9:30pm Weekdays & Sun
11am-10:30pm Fri & Sat

Old Hyde Park Produce Location

CLASSICISMS

February 16-June 11, 2017



Located next door to Court Theatre
Free and open to all

smartmuseum.uchicago.edu

THE UNIVERSITY OF CHICAGO Arts

THE SCENE

WRITTEN BY **THERESA REBECK**
DIRECTED BY **KIMBERLY SENIOR**



PICTURED: MARK MONTGOMERY AND DEANNA MYERS. PHOTO BY SAVERIO TRUGLIA.

BEGINS
FEBRUARY 22ND

847-242-6000 | WRITERSTHEATRE.ORG

25TH ANNIVERSARY SEASON SPONSOR

BMO Harris Bank

OFFICIAL LIGHTING SPONSOR

ComEd

FOUNDATION SUPPORT

THE ELIZABETH E. CHENEY FOUNDATION

25 YEARS
WT
WRITERS
THEATRE

Donors Make a Difference

Jon Will and the Betty Lou Smith Fund at The Chicago Community Trust

Betty Lou and James Victor Smith, both longtime residents of Chicago, understood and appreciated the importance of education. Now, Jon Will, the executor of Betty Lou Smith's estate, honors her legacy by continuing her support for arts education. As an alumnus of the Hyde Park Academy High School, Jon is passionate about providing support for additional education programs in local public schools. "The arts are a huge part of education," he says, "It is imperative that school children continue to be exposed to the arts through opportunities like these." Court Theatre is grateful for the Betty Lou Smith Fund's support of education and community engagement initiatives, which will help increase the impact and reach of the arts on the South Side of Chicago.

Court's body of work extends far beyond the stage. For over a decade, Court's Artists-in-the-Schools program has served a range of South Side public high schools, from Kenwood Academy in Hyde Park to Wendell Phillips Academy in Bronzeville. The program allows students, educators, and artists to explore fresh perspectives on classic theatre through artist residencies, student matinees, and performance workshops. With the support of patrons and donors like you, Court solidifies its commitment to bridging communities and fostering dialogues through compelling theatrical performances.

The Betty Lou Smith Fund is a major supporter of Court's education programs. Most recently, it instituted a generous two-to-one matching program for all increased or new donations to Court's education and community engagement programs. As part of a sustained effort, this generosity will continue for four years, enabling Court to reach even more students and community members. Court's donor base has risen to the occasion, with an unprecedented number of increased or new gifts made this season to meet the challenge. Your generosity has made the difference! Thank you for your support of these meaningful programs.

Thanks to the support of the Betty Lou Smith Fund and donors like you, Court's Artists-in-the-Schools program is able to implement and enhance drama programs by bringing professional artists into local schools for mentorship and development. Court's student matinee series enables students from partner schools to gain a deeper appreciation for classic theater, offering pre- and post-performance discussions in addition to providing supplemental educational materials for teachers. Since inception, these programs have grown substantially. Currently, Court serves more than 4,000 students each year. The Betty Lou Smith Fund has played an important role in ensuring that these educational programs will continue to develop and flourish. ■



Jon Will and Mary Gugenheim at the opening night celebration of Court Theatre's *Electra*.



OWAIS AHMED (*Amal*) is grateful to make his Court debut. He is a Chicago native and proud ensemble member of Definition Theatre Co. Theatre credits include: *The Invisible Hand* (Milwaukee Rep), *Orange* (Mixed Blood Theatre), *The Qualms* (Steppenwolf), *Heartland* (PlayPenn), *Blood & Gifts* (TimeLine), *The Reckoning of Kit* (First Floor Theater), and *Red Handed Otter* (A Red Orchid). Other theatre credits: *Anon(ymous)*, *The Merchant of Venice*, *Much Ado About Nothing*, and *Passion Play*. Film/TV credits: *Batman V. Superman: Dawn Of Justice*, *Age of Ice*, and *Empire*. Owais is with Gray Talent.



CELESTE M. COOPER (*Julia*) is so excited to jump into another show with Court Theatre! Most recently, she played Delia in *Blues for an Alabama Sky*. Some theatre credits include: *Measure for Measure* (Goodman); *Stick Fly* (Windy City Playhouse/BTAA nominated for Best Featured Actress), *Never the Sinner* (Victory Gardens), *Ruined* (Eclipse), *Animal Farm* (understudy, Steppenwolf); *The Hammer Trinity* (House/Adrienne Arsht in Miami), *The Mecca Tales* (Chicago Dramatists); *How We Got On* (Citadel), *Our Lady of 121st Street* (Eclipse), and her original one woman shows, *Fight 4 Your Life* and *The Incredible Cece* (MPAACT, *Stage 773*). Celeste is a recipient of the Most Promising Actress Award from the Black Theater Alliance for her portrayal of Josephine in *Ruined*, which led her to becoming an ensemble member and casting associate with Eclipse Theatre Company. TV/Film credits: a recurring role as the Medical Examiner on *Chicago PD* (NBC), Spike Lee's *Chiraq*, *Sense8* (Netflix), and various others. Celeste has a B.A. in Speech Communications and Theatre from Tennessee State University and an MFA in Acting from The Theatre School at DePaul University. She is thankful for Papa God, family, friends like family, and the lovelies at Paonessa Talent Agency.



CHAON CROSS (*Hilary*) Chicago credits: *Life Sucks*, *Brothers Karamazov* (Lookingglass Theatre); *One Man, Two Guvnors*, *Proof* (Joseph Jefferson Nomination), *Uncle Vanya*, *The Glass Menagerie*, *Scapin*, *The Romance Cycle*, and *Phèdre* (Court); *Cyrano* (Court and Redmoon Theater); *As You Like It*, *Private Lives*, *Cymbeline*, *Troilus and Cressida*, *The Two Noble Kinsmen*, and *The Taming of the Shrew* (Chicago Shakespeare); *The Wheel* and *The Cherry Orchard* (Steppenwolf); *Macbeth* (Lyric Opera); and *Grace* (Northlight Theatre). Regional credits include *Lady Windermere's Fan* (Milwaukee Repertory Theater) and *Pride & Prejudice* (Cleveland Play House). TV credits: *The Exorcist* (FOX), *Chicago Fire* (NBC), *Boss* (Starz), and *Detroit 1-8-7* (ABC). Film: *My Dog Skip* (Warner Bros).



KATE FRY (*Ursula*) returns to Court Theatre, where she has performed in over a dozen productions including *Electra*, *The Romance Cycle*, *Twelfth Night*, *The Cherry Orchard*, *My Fair Lady*, and *Caroline, or Change*. Other Chicago area credits include work with Writers Theatre, Chicago Shakespeare Theatre, Northlight Theatre, and Victory Gardens, as well as

work with Theatre at the Center, Marriott Theatre, Apple Tree Theatre, and Candlelight Playhouse. Elsewhere, she has worked at McCarter Theatre Center in Princeton, NJ, Center Theatre Group in LA, Repertory Theatre of St Louis, and Lincoln Center. She is the recipient of three Joseph Jefferson awards, an After Dark award, Chicago Magazine's actress of the year, and the Sarah Siddons award for Chicago's leading lady. Fry is married to actor/teacher Timothy Edward Kane. They have two sons.



ENJOY GAVINO (*Bo*) is thrilled to be back at Court, where she was last seen as Chrysothemis in *Electra*. Representative Chicago credits include *The Hypocrites*, *Second City* (national tour), *Northlight*, *Steppenwolf*, *Victory Gardens*, *Remy Bumpo*, *Paramount*, *Broadway Playhouse*, *Lookingglass*, *The Neo-Futurists*, and *Goodman*. Regional credits include *Repertory Actors Theatre*, *Book-It Repertory*, *ACT*, and *Village Theatre*. Film/TV: *The Exorcist*, *Mob Doctor*, *Chicago Fire*, *Empire*, and *Chicago Med*. Enjoy is the casting director of Gift Theatre, a company member with Barrel of Monkeys, and is the founder and producer of The Chicago Inclusion Project. Special thanks to Chad, Stewart Talent, Wolfpack 2010, and Mariano's. Visit enjoygavino.com for updates.



JÜRGEN HOOPER (*Spike*) makes his Court Theatre debut. Broadway: *Brighton Beach Memoirs*. Chicago: *Life & Limb*, *Huck Finn* (Steppenwolf) *Rabbit Hole* (Goodman), *The Comedy of Errors*, *Amadeus*, *Short Shakespeare! Romeo & Juliet* (Chicago Shakespeare), *Isaac's Eye*, *The Chosen* (Writer's Theatre), *The Dark at the Top of the Stairs* (American Theatre Company), *Paradise Lost* (TimeLine Theatre), *What's Wrong With Angry?* (Circle Theatre, Non-Equity Jeff Award Best Principle Actor - Play). Regional: *The Mousetrap*, *The Game's Afoot* (Indiana Rep) *The Game's Afoot* (New Theatre), *Wanamaker's Pursuit* (Arden Theatre Co.), *The Cherry Orchard* (Milwaukee Rep). TV/Film: *Chicago Med*, *Crisis*, *Chicago Fire* (NBC), *Suits* (USA) and the film *Game Day*. Jürgen is married to actress Blair Robertson.



NATHAN HOSNER (*Jerry*) is delighted to make his Court Theatre debut. Chicago credits include productions with Writers Theatre, Chicago Shakespeare Theater, Goodman Theatre, Northlight Theatre, Paramount Theatre, About Face Theatre, First Folio Theatre, Shaw Chicago, and The Shakespeare Project of Chicago. Other credits include: *Peter and the Starcatcher* (first national tour), and productions with American Players Theatre, The New Theatre, Alabama Shakespeare Festival, Arkansas Shakespeare Theatre, The BoarsHead Theater, Illinois Shakespeare Festival, Door Shakespeare, and the Madison Repertory New Play Festival. Nathan is a graduate of the Royal Academy of Dramatic Art, London.



BRIAN MCCASKILL (*Leo*) is making his Court Theatre debut. Previous credits include Windy City Playhouse, Lyric Opera, Goodman Theatre, Steppenwolf Theatre Company, Shattered Globe, TimeLine, and Raven Theatre. He has received one Jeff Award, four Jeff Award nominations, and two After Dark Awards. Film and television credits include *Chicago P.D.*, *Crisis*, *Prison Break*, and numerous commercials. Special thanks to Charlie, Cree, and Stewart Talent. Very special thanks to Teri and Jackson.



SOPHIE THATCHER (*Cathy*) makes her Court Theatre debut. Credits include *The Diary of Anne Frank* (Writers Theatre), *Oliver!* (Drury Lane Theatre), *The Secret Garden* (Light Opera Works), and work with Theatre at the Center and Provision Theater. Television credits include *Chicago P.D.* (NBC), a recurring role on *The Exorcist* (Fox), and commercials

for the Illinois Office of Tourism. Thanks to Stewart Talent, CESD, and Doreen at Anonymous Content.



TOM STOPPARD (*Playwright*) began his career in England in 1954 as a journalist, soon moving to London in 1960 to start work as a playwright. Plays: *The Hard Problem*, *The Real Inspector Hound*, *After Magritte*, *Jumpers*, *Travesties*, *Every Good Boy Deserves Favour* (with André Previn), *Dirty Linen*, *New-Found-Land*, *Dogg's Hamlet*, *Cahoot's Macbeth*, *Night and Day*, *The Real Thing*, *Hapgood*, *Arcadia*, *Indian Ink*, *The Invention of Love*, *The Coast of Utopia*, *Rock 'n' Roll*, and *The Hard Problem*. Adaptations: *On the Razzle* (Nestroy), and *Rough Crossing* (Molnar). Tom's most recent work for TV was *Parades End*; for radio, *Darkside* (with Pink Floyd); and for film, *Anna Karenina*. His film *Rosencrantz and Guildenstern are Dead* won the Venice Film Festival Prix d'Or, and *Shakespeare in Love* won an Academy Award.



CHARLES NEWELL (*Director/Marilyn F. Vitale Artistic Director*) was awarded the SDCF Zelda Fichandler Award, "which recognizes an outstanding director or choreographer who is transforming the regional arts landscape through singular creativity and artistry in theatre." Charlie has been Artistic Director of Court Theatre since 1994, where he has

directed over 50 productions. He made his Chicago directorial debut in 1993 with *The Triumph of Love*, which won the Joseph Jefferson Award for Best Production. Charlie's productions of *Man of La Mancha* and *Caroline, or Change* have also won Best Production Jeffs. Other directorial highlights at Court include *Man in the Ring*; *One Man, Two Guvnors*; *Satchmo at the Waldorf*; *Agamemnon*; *The Secret Garden*; *Iphigenia in Aulis*; *The Misanthrope*; *Tartuffe*; *Proof*; *Angels in America*; *An Iliad*; *Porgy and Bess*; *Three Tall Women*; *Titus Andronicus*; *Arcadia*; *Uncle Vanya*; *Raisin*; *The Glass Menagerie*; *Travesties*; *Who's Afraid of Virginia Woolf?*; *The Invention of Love*; and *Hamlet*. Charlie has also directed at Goodman Theatre (*Rock 'n' Roll*), Guthrie Theater (*The History Cycle*, *Cymbeline*), Arena Stage, John Houseman's The Acting Company

(Staff Repertory Director), the California and Alabama Shakespeare Festivals, Juilliard, and New York University. He has served on the Board of TCG, as well as on several panels for the NEA. Opera directing credits include Marc Blitzstein's *Regina* (Lyric Opera), *Rigoletto* (Opera Theatre of St. Louis), *Don Giovanni* and *The Jewel Box* (Chicago Opera Theater), and *Carousel* (Glimmerglass). Charlie was the recipient of the 1992 TCG Alan Schneider Director Award, and has been nominated for 16 Joseph Jefferson Director Awards, winning four times. In 2012, Charlie was honored by the League of Chicago Theatres with its Artistic Achievement Award.

JOHN CULBERT (*Scenic Designer*) designed scenery or lighting for Court Theatre's productions of *Man in the Ring*, *Satchmo at the Waldorf*, *Agamemnon*, *Iphigenia in Aulis*, *Invisible Man*, and *Porgy and Bess*; Goodman Theatre's *Two Trains Running*; Chicago Shakespeare's *Merry Wives of Windsor*; TimeLine Theatre's *Chimerica*; Northlight Theatre's *Faceless*; Writers Theatre's *Arcadia*; and Lyric Opera of Chicago's *Regina*. He also designed Lookingglass Theatre's *Argonautika*, Goodman Theatre's *Buzzer*, and Glimmerglass Opera Festival's *Carousel*. He has designed productions for the Singapore Repertory, Opera National du Rhin, Berkeley Rep, McCarter Theatre, and the Shakespeare Theatre. He serves as the dean of The Theatre School at DePaul University.

NAN CIBULA-JENKINS (*Costume Designer*) has designed costumes for theatre, film, television, opera, and dance. At Court Theatre, she designed *Satchmo at the Waldorf*, *Waiting for Godot*, *Angels in America*, *The Glass Menagerie*, and *The Piano*, among others. At Steppenwolf Theatre, she designed costumes for *The Christians*, *The Herd*, *The Way West*, *Clybourne Park*, *Who's Afraid of Virginia Woolf?*, *American Buffalo*,



The Promontory offers a complimentary wine pairing with each entrée purchased by Court Theatre patrons with same day ticket stub.

5311 South Lake Park Ave. West, Chicago, Illinois 60615
(312) 801-2100 | www.promontorychicago.com

Glengarry Glen Ross, *Top Dog Underdog*, *The Dresser*, among many others. Other recent Chicago credits include *Pericles* at Chicago Shakespeare and *Detroit '67* at Northlight. Regional credits include Oregon Shakespeare Festival, Seattle Repertory, McCarter Theatre, Kansas City Repertory, Alliance Theatre, Hartford Stage Company, Dallas Theatre Center, the Alley in Houston, American Repertory Theatre, Public Theatre, ACT Seattle, Manhattan Theatre Club, and The Kennedy Center. On Broadway, she designed the recent revival of Edward Albee's *Who's Afraid of Virginia Woolf?* and she was the original costume designer for the American premier of David Mamet's *Glengarry Glen Ross* and the original Broadway production of *Speed the Plow*. Ms. Cibula-Jenkins is a recipient of the Michael Merritt Award for Design and Collaboration, the Hollywood Dramalogue Critics Award and a Joseph Jefferson Award for Costume Design. She is professor emeritus at The Theatre School at DePaul University.

KEITH PARHAM (*Lighting Designer*) Court credits include: *An Iliad*, *Angels in America*, *Proof*, *The Misanthrope*, *Tartuffe*, *M. Butterfly*, *The Good Book*, *Satchmo at the Waldorf*, *One Man Two Guvnors*, *Man in the Ring*, and *Blues for an Alabama Sky*. Broadway: *Thérèse Raquin* (Roundabout Theatre Company). Off-Broadway: *Man from Nebraska* (2econd Stage); *The Purple Lights of Joppa Illinois* (Atlantic Theatre Company); *Between Riverside and Crazy* (2econd Stage Theatre/Atlantic Theater Company); *The Model Apartment* (Primary Stages); *Tribes, Mistakes Were Made*, and *Red Light Winter* (Barrow Street Theatre); *Stop the Virgens* (Karen O at St. Ann's Warehouse/Sydney Opera House); *Ivanov*, *Three Sisters* (CSC); *A Minister's Wife* (Lincoln Center Theatre); *Adding Machine* (Minetta Lane). International: *Homebody/Kabul* (National Theatre of Belgrade, Serbia). Regional: TUTA, Goodman, Steppenwolf, The Mark Taper Forum, and Arena Stage, among others. Awards: Obie, Lortel.

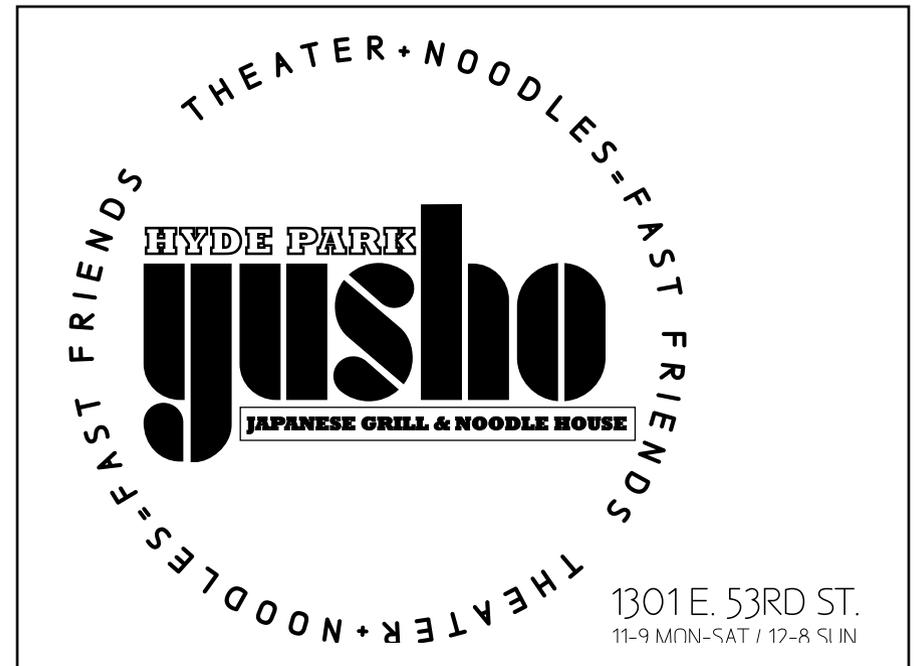
ANDRE PLUSS (*Sound Designer*) returns to Court Theatre where previous credits include *Electra*, *Man in the Ring*, *Satchmo at the Waldorf*, *Agamemnon*, *Iphigenia in Aulis*, *An Iliad*, *Travesties*, *Cyrano*, *The Romance Cycle*, and *Mary Stuart*, among others. Broadway credits: *Metamorphoses*, *I Am My Own Wife*, *33 Variations*, and *The Clean House* (Lincoln Center Theater). Regional: *Cymbeline* (Shakespeare Theatre D.C.); *Legacy of Light* (Arena Stage); *Ghostwritten* (Goodman Theatre); *Palomino* (Center Theatre Group); *Equivocation* (Seattle Repertory Theatre); *Merchant of Venice* and *Cat on a Hot Tin Roof* (Oregon Shakespeare Festival); *Marcus* (American Conservatory Theatre); *Macbeth* and *Much Ado About Nothing* (California Shakespeare Festival). Mr. Pluess is an Artistic Associate at Lookingglass Theatre Company and the California Shakespeare Festival, resident designer at Victory Gardens Theater, and teaches Sound Design at Northwestern University.

EVA BRENEMAN (*Dialect Designer*) Court credits: *One Man Two Guvnors*, *The Good Book*, *M. Butterfly*, *Skylight*, *Angels in America*, *The First Breeze of Summer*, and *Carousel*. Chicago: *Chimerica* (TimeLine); *Arcadia* (Writers); *Blood Wedding* (Lookingglass); *2666* (Goodman); *A Splintered Soul* (Chicago Commercial Collective); *In the Heat of the Night* (Shattered Globe); *The Compass* (Steppenwolf); and *Tug of War* (Chicago Shakespeare). Regional: *A Streetcar Named Desire* and *The Island* (American Repertory Theatre); *Love's Labour's Lost* (Actor's Theatre of Louisville); *Around The World In 80 Days* (Centerstage/Kansas City Repertory), and *Mamma Mia!*

(National Tour/Las Vegas). Eva is an associate artist at TimeLine Theatre Company and a production affiliate of Lookingglass Theatre Company.

NORA TITONE (*Resident Dramaturg*) is the author of the 19th-century theater history *My Thoughts Be Bloody: The Bitter Rivalry of Edwin and John Wilkes Booth* (Simon & Schuster, 2010). As a dramaturg and historical researcher, Titone has collaborated with a range of artists and scholars including playwright Anna Deavere Smith and historian Doris Kearns Goodwin. She also contributed to projects at Arena Stage and DreamWorks Studios. Titone studied history at Harvard University and the University of California, Berkeley, and is represented by ICM Partners.

SKYE ROBINSON HILLIS (*Assistant Director/Research Assistant*) is a Chicago-based playwright/director/dramaturg who is thrilled to be working with Court for the first time. Previous Chicagoland credits include *A Christmas Carol* (Goodman); *The Mutilated*, *Strandline*, *Mud Blue Sky*, *The Aliens*, and *The Butcher of Baraboo* (A Red Orchid); *Jake's Women* (Spartan Theatre Company); *Goldfish* (Route 66); *Fallen Angels*, *The Clean House*, *Our Class*, *An Inspector Calls*, *Northanger Abbey*, and *Creditors* (Remy Bumppo); *The Coward*, *A Day in the Death of Joe Egg*, and *Pygmalion* (Stage Left); *Homecoming 1972* (Chicago Dramatists); *Distance* (Strawdog); *Ecstasy* (Cole Theatre); *Three Sisters, Late: A Cowboy Song*, and *Number of People* (Piven Theatre). As a playwright, she is a Princess Grace Award semi-finalist and her work has been seen at the New Works Lab at Stratford, the Ashland New Plays Festival, Route 66, A Red Orchid, Piven, The Artistic Home, First Floor and more. She is a proud graduate of Columbia College's Directing program.



PROFILES

AMANDA WEENER-FREDERICK (*Production Stage Manager*) is thrilled to be spending her fourth season with Court Theatre. Amanda previously stage managed *Water by the Spoonful*; *M. Butterfly*; *Native Son*; *Iphigenia in Aulis*; *Waiting for Godot*; *The Good Book*; *The Secret Garden*; *Gem of the Ocean*; *Agamemnon*; *Satchmo at the Waldorf*; *Long Day's Journey Into Night*; *One Man, Two Guvnors*; *Man in the Ring*; *Electra*, and most recently, *Blues for an Alabama Sky*. Since moving to Chicago, Amanda has also worked with Lookingglass Theatre Company and Chicago Shakespeare Theater. Before that, Amanda spent eight seasons with Milwaukee Repertory Theater and seven summers with Great River Shakespeare Festival in Winona, Minnesota. Amanda is a proud member of Actors' Equity Association.

CARA PARRISH (*Assistant Stage Manager*) is thrilled to be returning to Court for *The Hard Problem*. She was the assistant stage manager for Court's productions of *Electra* and *Gem of the Ocean*. Cara's other Chicago credits include *Dougllass* (American Vicarious); *Jabari Dreams of Freedom* (Chicago Children's Theatre); *Men of Soul*, *Sounds So Sweet*, *The Trial of Moses* 'Fleetwood' Walker, *At Last: A Tribute to Etta James*, *The Marvelous Marvelettes* (Black Ensemble Theater); *The MLK Project: The Fight for Civil Rights*, *Port Authority*, *Yellow Moon*, *The Letters*, *The Blonde*, *the Brunette*, and *the Vengeful Redhead*, and *The Caretaker* (Writers Theatre). Her national credits include Detroit Music Hall, The Fabulous Palm Springs Follies, Chamber Theatre Productions, and The Hippodrome State Theatre. Cara would like to thank her family and friends for all of their love and support.



STEPHEN J. ALBERT (*Executive Director*) is a founding partner in Albert Hall & Associates, LLC, a leading arts consulting firm. He has led some of America's most prestigious theatres, including the Mark Taper Forum/Center Theatre Group, Alley Theatre, and Hartford Stage Company. Albert began his career with the Mark Taper Forum/Center Theatre Group in Los

Angeles where he worked in senior management positions for over a decade, rising to Managing Director. He went on to become Executive Director of Houston's Alley Theatre where he led a turnaround that stabilized the organization, enabling the Alley to return to national standing, and drove a capital campaign that secured the organization's future. At Hartford Stage, his partnership with Mark Lamos resulted in some of the theatre's most successful seasons and reinforced Hartford Stage's position at the forefront of the regional theatre movement. During his tenure in Hartford, Mr. Albert led the initiative to create a 25,000 square foot, state-of-the-art production center, securing the donation of the facility and the funding for its renovation. Albert has served as president of the League of Resident Theatres (LORT) and as a board member of Theatre Communications Group (TCG). He has written and produced a variety of productions for television, is an ACE award nominee, and has been an associate producer of numerous acclaimed Broadway productions. He is a Senior Fellow with the American Leadership Forum, a graduate of the University of Southern California, and holds an MBA from the UCLA Graduate School of Management. Stephen is on the Board of the Hyde Park Chamber of Commerce and the St. Thomas the Apostle Finance Committee.

BOARD OF TRUSTEES

Peggy Zagel, *Chair*
 Timothy Bryant, *Vice Chair*
 Linda Patton, *Vice Chair*
 Joan Coppleson, *Secretary*
 Michael McGarry, *Treasurer*

Trustees

Mary Anton
 Gustavo Bamberger
 Joan Beugen
 Cheryl Cooke
 Keith Crow
 Kenneth Cunningham
 Derek Douglas
 Kimberly Evans-Cole
 Lorna C. Ferguson
 Barbara E. Franke
 Virginia Gerst
 Mary Louise Gorno
 Jack Halpern

Kevin J. Hochberg
 Caryn Jacobs
 Thomas Kittle-Kamp
 Dana Levinson
 Karen J. Lewis
 Michael Lowenthal
 Christopher McGowan
 Linda Myers
 Joan E. Neal
 David Oskandy
 Neil Ross
 Philip R. Rotner
 Samuel J. Tinaglia
 Marilyn Fatt Vitale

Honorary Trustee

Stanley Freehling

Ex-Officio

Stephen J. Albert
 Bill Brown
 Charles Newell
 Larry Norman
 D. Nicholas Rudall

FACULTY ADVISORY COUNCIL

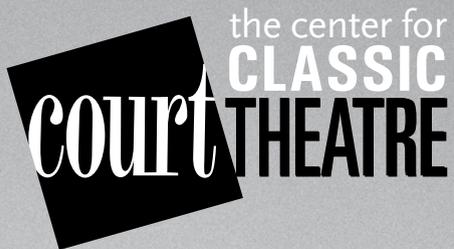
Shadi Bartsch-Zimmer
 David Bevington
 Robert Bird
 James Chandler
 Michael Dawson
 Philip Gossett
 Tom Gunning
 Reginald Jackson
 Travis A. Jackson

Heinrich Jaeger
 Jonathan Lear
 David J. Levin
 Margaret Mitchell
 John Muse
 Deborah Nelson
 David Nirenberg
 Sarah Nooter
 Larry Norman

Martha Nussbaum
 Jessica Stockholder
 Kenneth Warren
 David E. Wellberg
 Christopher Wild
 David Wray
 Judith Zeitlin

SPECIAL THANKS

Lee Keenan



The Center for Classic Theatre articulates Court's fundamental belief that art informed by thoughtful, scholarly inquiry can have a greater impact on audiences from the University and from Chicago as a whole. Court's efforts to produce intellectually engaging work has led to a partnership with the University and its scholars, and Court's efforts to make that work engaging to audiences of diverse backgrounds has led the theatre to form strong bonds with Chicago's artists, students, and cultural organizations.

Thanks to these generous individuals, the Center for Classic Theatre was created at Court Theatre and the University of Chicago.

Leadership Supporters

Virginia and Gary Gerst
Barbara and Richard Franke
David Vitale and Marilyn Fatt Vitale
Karen and James Frank

Additional support provided by:

Linda and Stephen Patton
Lawrence E. Strickling and Sydney L. Hans
Lorna Ferguson and Terry Clark
Joan and Warwick Coppleson
Peggy Zagel and the Honorable James Zagel
Margaret Richek Goldberg and Perry Goldberg
Dana Levinson and James Noonan
Michael Lowenthal and Amy Osler
Helen and Roland Baker

Photo of Chaon Cross by Joe Mazza.

*deceased



WANT TO STAY IN YOUR HOME LONGER?

WE'RE READY AND ABLE TO ASSIST.

What would it take for you to continue to live in the home you love? A bit of help with your personal care – or nursing services, perhaps? Someone to run errands – or drive you to an appointment, be with you, and bring you back into your home safely? Help with arranging home repairs, meals, cleaning, companionship or ... well, the list goes on and on. And it happens to be very much like our list of services. To learn more, call **(773) 831-4119**. We're standing ready.


Where Care and Innovation Meet

5550 South Shore Dr., Chicago, IL 60637
(773) 831-4119
www.LifeCareAtHomeChicago.org

Creativity
lives here.



Creativity freely expresses herself. *She's* lively, engaging and fully embraced at Montgomery Place. Imaginative, artistic and always original, she plays the violin, she's an actress, and she performs poetry readings to inspire others. Her passion for the arts is echoed throughout Hyde Park and the city. Visit MontgomeryPlace.org or call (773) 819-9039.



*Montgomery Place is a not-for-profit
501(c)(3) organization.*

5550 South Shore Drive • Chicago, IL 60637
(773) 819-9039 • MontgomeryPlace.org



INSTITUTIONAL SPONSORS

Court Theatre would like to thank the following institutions for their generous contributions.

Crown Society (\$50,000 and above)

Paul M. Angell Family Foundation
The Joyce Foundation
The John T. and Catherine T. MacArthur Foundation
Polk Bros. Foundation
The Shubert Foundation

Royal Court (\$25,000 – \$49,999)

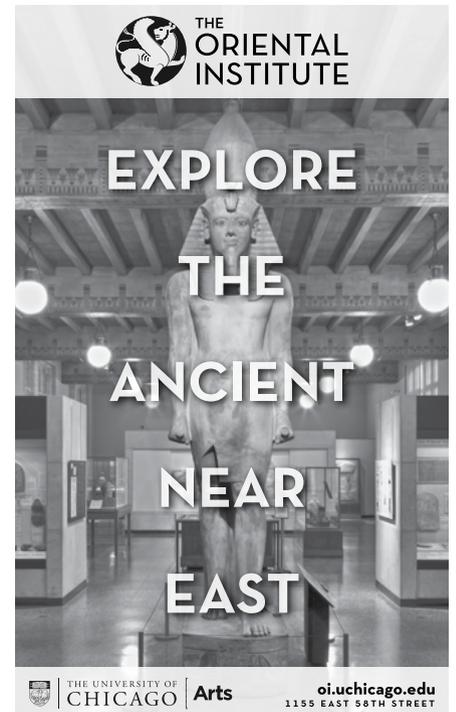
Allstate Insurance Co.
The Elizabeth F. Cheney Foundation
The Julius N. Frankel Foundation
The Lloyd A. Fry Foundation
Hyde Park Bank
Nuveen Investments
United Airlines
University of Chicago Women's Board

Benefactors (\$10,000 – \$24,999)

Grant Thornton LLP
Harper Court Arts Council
Hyatt Hotels
Illinois Arts Council
Kirkland & Ellis LLP
The National Endowment for the Arts
Prince Charitable Trusts
Rechnitz Foundation
The Karla Scherer Foundation
Sidley Austin LLP
Southwest Airlines
Winston & Strawn LLP

Patrons (\$2,500 – \$9,999)

BMO Harris Bank
The Irving Harris Foundation
The Rhoades Foundation
The University of Chicago,
Deputy Provost for the Arts
The University of Chicago,
Office of Civic Engagement



INDIVIDUAL SUPPORT

Court Theatre would like to thank the following individuals for their generous contributions.

Crown Society (\$50,000 and above)

Richard and Ann Carr

Barbara and Richard Franke

David J. and Marilyn Fatt Vitale

Royal Court (\$25,000 – \$49,999)

Joan and Bob Feitler

Mr. and Mrs. James S. Frank

Virginia and Gary Gerst

Kevin Hochberg and James McDaniel

Distinguished Patrons (\$15,000 – \$24,999)

Jackie and Tim Bryant

Joan and Warwick Coppleson

Mr. Charles F. Custer

Lorna Ferguson and Terry Clark

Lynn Hauser and Neil Ross

Thomas L. and Margaret M. Kittle-Kamp

Dana Levinson and James Noonan

Michael Charles Litt

Mr. Christopher McGowan and Ms. Sandy Wang

Linda and Stephen Patton

Robert and Joan Rechnitz

Lawrence E. Strickling and Sydney L. Hans Fund

Martha Van Haitzma and Gustavo Bamberger

Peggy Zagel and The Honorable James Zagel

Directors (\$10,000 – \$14,999)

Jonathan and Gertrude Bunge

Joyce and Bruce Chelberg

Keith S. Crow and Elizabeth A. Parker

Mr. and Mrs. Derek Douglas

Dr. and Mrs. Wolfgang Epstein

Mary Louise Gorno

Karen and Bob Lewis

Linda and Dennis Myers

Joan E. Neal and David Weisbach

Mr. David Oskandy and

Ms. Martha Garcia Barragan

Ginger L. Petroff and Kenneth R.

Cunningham

Mr. Phillip R. Rotner and Ms. Janet J. Rotner

Earl and Brenda Shapiro Foundation

Susan H. and Robert E. Shapiro

Benefactors (\$5,000 – \$9,999)

Anonymous (2)

William D. and Diane S. Anderson

Mary Anton and Paul Barron

Mary Jo and Doug Basler

Joan and Shel Beugen

Mr. Nelson Cornelius

Harry and Suzanne Davis

Shawn M. Donnelley and Christopher M. Kelly

Ms. Kimberly Evans-Cole

Ms. Janice Halpern

Mr. and Mrs. Robert Helman

David Hiller and Darcy Evon

Ms. Caryn Jacobs and Mr. Daniel Cedarbaum

Gayle and Ken Jensen

Jen Johnson

Michael Lowenthal and Amy Osler

Mr. and Mrs. Steven McCormick

Thomas P. McNulty

Townsend Family Foundation

Paul and Mary Yovovich

INDIVIDUAL SUPPORT

Producers' Circle (\$2,500 – \$4,999)

Peter and Lucy Ascoli Family Fund

Judith Barnard and Michael Fain

Stan and Elin* Christianson

Anne M. and Scott Davis

Mr. Daniel R. Fischel and Ms. Sylvia M. Neil

James and Deborah Franczek

Dr. and Mrs. Willard A. Fry

Margaret Richek Goldberg and Perry Goldberg

Ms. Susan Gordy and Mr. David Epstein

Richard and Mary L. Gray

Gene and Nancy Haller

Jack Halpern

Bill and Jan Jentes

Gary and Sharon Kovener

McDermott Family Foundation

Mr. and Mrs. Michael McGarry

Robert Moyer and Anita Nagler

Diane Saltoun and Bruce Braun

Lynne F. and Ralph A. Schatz

Joan and Jim Shapiro

Kathleen and Robert Sullivan

Ms. Janet Surkin and Mr. Robert Stillman

Elaine and Richard Tinberg

Mr. and Mrs. William R. Tobey, Jr.

Bonnie* and Fidelis Nwa Umeh

Thomas and Barbara Weil

Charles and Sallie Wolf

Arthur and Elaine Wong

Leaders (\$1,000 – \$2,499)

Anonymous

Stephen and Terri Albert

Mr. Ed Bachrach

Pamela Baker and Jay R. Franke

Ms. Catherine Bannister

Barbara Barzansky

Henry and Leigh Bienen

Heather and Rick Black

Mr. and Mrs. Andrew Block

Catherine Braendel

Tim Burroughs and Barbara Smith

Thomas Coleman

Dr. and Mrs. Stephen Cruise

Barbara Flynn Currie

Kent and Liz Dauten

Frederick T. Dearborn

Lynn and James Drew

Paul Dykstra and Spark Cremin

Philip and Phyllis Eaton

Mr. Nathan Eimer and Ms. Lisa Meyer

Harve Ferrill

Mrs. Zollie S. Frank

Joan M. Giardina

Dr. and Mrs. Peter T. Heydemann

Hon. Doris B. Holleb

Mr. Carroll Joynes and Ms. Abby O'Neil

Elizabeth Kieff and Tom Levinson

Jean A. Klingenstein

Travis Lenkner and Erin Delaney

Fred McDougal and Nancy Lauter McDougal Fund

Charlene and Gary Maccougal

Sarah Maxwell

Mr. and Mrs. John W. McCarter, Jr.

Sarah Solotaroff Mirkin

John and Kathy Hunt Muse

Mr. Robert Patterson

Nancy and Thomas Patterson

Cherice Ramsey

Mr. and Mrs. James M. Ratcliffe

Dr. Salvador J. Sedita and Ms. Pamela L. Owens

David and Judith L. Sensibar

Ilene and Michael Shaw Charitable Trust

Anita and Prabha Sinha

Fredric and Nikki Will Stein

Otto and Elsbeth Thilenius

Glenn F. Tilton and Jacqueline M. Tilton

Mr. and Mrs. Todd Vieregg

Leon and Rian Walker

Dorothy Tucker and Tony Wilkins

Joseph Wolnski and Jane Christino

*deceased

INDIVIDUAL SUPPORT

Supporters (\$500 – \$999)

Anonymous
Brett and Carey August
Thomas C. and Melanie Berg
Phyllis B. Booth
Ronald and Kathy Butkiewicz
Sally and John Carton
Mr. and Mrs. James K. Chandler
Judy M. Chernick
Stephanie and Michael Chu
Dr. Adam Cifu
Elizabeth Fama and John Cochrane
Janet and Foster Dale
Quinn and Robert Delaney
Nancy and Eugene De Sombre
Nancie and Bruce Dunn
Mrs. Roberta Evans
Mr. Stephen Fedo
Sylvia Fergus
Mr. and Mrs. Mark Filip
Dr. and Mrs. James L. Franklin
Mr. and Mrs. Paul E. Freehling
David and Celia Gadda Charitable Fund
Dr. Thomas Gajewski and Dr. Marisa Alegre
Judy and Mickey Gaynor
Mr. and Mrs. Graham Gerst
Jacqueline and Howard Gilbert
Mr. and Mrs. M. Hill Hammock
Beth and Howard Helsingher
Mr. and Mrs. Arnold Hirsch
Ms. Sherry Hirsch
Mr. and Mrs. Greg Hosbein
Douglas and Lola Hotchkis
Chris Kehoe
Jill and John Levi
Ms. Nancy Levner
Steven and Barbara Lewis

Andy and Tracey Lowenthal
Amy and Ed McNicholas
Renee M. Menegaz and Prof. R. D. Bock
Joanne Michalski and Mike Weeda
Sarah Morrison
Corinne Morrissey
Lisa Kohn and Harvey Nathan
Alan and Kathryn Nesburg
Mr. and Mrs. Scott Newhall
Dr. Larry Norman and Mr. Arturo Sanchez
Messrs. Robert Ollis and Richard Gibbons
Ms. Grayce Papp
Mr. and Mrs. Harvey Plotnick
Richard and Charlene Posner
Dr. Steven Potashnick
Alan Pulaski and Jane Grady
Mrs. Carol Replogle
The Philip and Myn Rootberg Foundation
Ms. Martha Roth and Mr. Bryon Rosner
Sharon Salveter and Stephan Meyer
Yolanda and Dr. Richard Saul
Roche Schulfer and Mary Beth Fisher
Richard and Betty Seid
Mr. Joseph Senese
Manish Shah and Joanna Grisinger
Carlo Steinman
Holly Hayes and Carl W. Stern
Dorie Sternberg
James Stone
Will and Marisol Towns
Anne and John Tuohy
Edward and Edith Turkington
Ms. Anne Van Wart
Venturous Theater Fund
Howard S. White
Ms. Susan M. Zellner

Contributors (\$250 – \$499)

Anonymous
Barbara and Steven A. Adelman
Mrs. Filomena Albee
Diane and Bob Altkorn
Paul and Mary Anderson
Mr. Charles Angell
Blair Archambeau
Mary and William Aronin
Drs. Andrew James and Iris K. Aronson
Jane Barclay and David Kent
Ms. Carla Berry
Prof. and Mrs. Stephen Berry
Ms. Ellen Block
Mr. and Mrs. David L. Blumberg

Fastest Internet

Enjoy on 2-4 devices online at the same time

✔ No term agreement ✔ Download speeds up to 25 Mbps

\$29.99 per month for 12 months
Not available in all areas, varies by location.

Call Today & Pay Less!

844-778-9976

Digital Starter & Performance Internet

- ✔ 140+ Channels
- ✔ Up to 25 Mbps

\$79.99 3 months for 12 months + additional fees
Not available in all areas, varies by location.




COMCAST

 **AUTHORIZED RETAILER**

Disclaimer: Offer ends 3/21/17. Restrictions apply. Not available in all areas. New residential customers only. Limited to Performance Internet service. Equipment, installation, taxes and fees, including regulatory recovery fees, Broadcast TV Fee (up to \$6.50/mo.), Regional Sports Fee (up to \$4.50/mo.) and other applicable charges extra, and subject to change during and after the promo. After promo, or if any service is cancelled or downgraded, regular rates apply. Comcast's service charge for Performance Internet Service ranges based on area, from \$59.95/mo. to \$61.95/mo. (subject to change). TV and Internet Service limited to a single outlet. May not be combined with other offers.
TV: Limited Basic Service subscription required to receive other levels of service. Internet: Wi-Fi claim based on the March 2016 study by Allion Test Labs. Actual speeds vary and are not guaranteed. XFINITY hotspots are included with Performance Internet and above only. Available in select areas. Requires compatible Wi-Fi hotspots enabled laptop or mobile device. 30-Day Money-Back Guarantee applies to one month's recurring service charge and standard installation up to \$500. Call for restrictions and complete details.
©2017 Comcast.

Finding Senior Housing can be complex, but it doesn't have to be.

“You can trust
A Place for Mom
to help you.”

– Joan Lunden



Call A Place for Mom. Our Advisors are trusted, local experts who can help you understand your options. Since 2000, we've helped over one million families find senior living solutions that meet their unique needs.



A Free Service for Families.

(866) 275-3132

A Place for Mom is the nation's largest senior living referral information service. We do not own, operate, endorse or recommend any senior living community. We are paid by partner communities, so our services are completely free to families.

Jim and Sandy Boves
Carol Jean and Bernard Brown
Certa Family Fund
Juliana Chyu and David Whitney
Dr. Richard Clark and Ms. Mary J. Munday
Lydia G. Cochrane
Jeremy and Kristin Cole
Bridget Coffing
Ms. Melissa Weber and Mr. Jay Dandy
Mr. and Mrs. Robert Douglas
John Dyble
Rose B. Dyrud
Mrs. Emyln Eisenach and Mr. Eric Posner
Mr. Donald Farley
Nancy Felton-Elkins
Paul and Adrienne Fregia
Mr. and Mrs. Daniel Friedman
Ms. Denise Michelle Gamble
Kathleen Gerdes
Paula Golden
Philip and Suzanne Gossett
Beth and Duncan Harris
Ms. Mary Harvey
Mr. Joseph Hasman
Richard and Marilyn Helmholtz
David and Joan Hoeser
Mr. Philip Hoffman and Dr. Halina Brukner
Bernhard and Edith Holst
Mr. James Holzhauser
Carrie and Gary Huff
Ms. Elizabeth Hurtig
Mr. James Ibers
Mr. and Mrs. Chris Johnston
Mr. James Jolley and R. Kyle Lammlein
Tom and Esta Kallen
The Kalousdian-Lawrence Family Fund
Ashley and Jennifer Keller
Nancy and Richard Kosobud
Larry and Carole Krucoff
Dianne W. Larkin
Bill and Blair Lawlor
Bruce and Mary Leep
David and Sandy Lentz
Steven and Barbara Lewis
William Mason and Diana Davis
Michelle Maton and Mike Schaeffer
Stacey and Patrick McCusker
Sharon and Herbert Meltzer

Glenn E. and Lucy Merritt
Ms. Donna Moore
Andrea Morgan
Brooks and Howard Morgan
Alyce and Rahsaan Clark Morris
Doug and Jayne Morrison
Mrs. John Nelson
Dr. Donald E. Newsom
Brooke and Sean Noonan
Ms. Joan Pantsios
Joan and Thom Parrott-Sheffer
Elizabeth M. Postell
Michael and Virginia Raftery
Helene and Norman Raidl
Mary Richardson-Lowry
Julie Roin and Saul Levmore
Mr. and Mrs. Robert J. Richards
Manfred Ruddat
Ruth and Mark Schlossberg
Maryellen and Thomas Scott
Dr. Laurence Segil
John Shannon
Ms. Marjorie Sherman
Mr. Arthur O. Silver
Jeffrey Slovak
Mr. James Smith
Mark Smithe
Elizabeth and Hugo Sonnenschein
Dr. and Mrs. Eric Sprattford
David and Ingrid Stalle
Judith E. Stein
Al Stonitsch and Helen Witt
George P. Surgeon
Nancy Tani
Kim and Jim Taylor
Linda and Albert Thomas
James and Sue Thompson
Rosemary and Jack Tourville
Sharon Quintenz and John Van Pelt
Patrick and Elaine Wackerly
Mr. and Mrs. Chuck Werner
Ms. Mary Wersells
Wendall W. Wilson
Janet and Jeff Wilson
Philip M. Zawa and Michal-Ann Somerman
Ms. Nicole Zreczny

INDIVIDUAL SUPPORT

Associates (\$150 – \$249)

Anonymous (3)
Ms. Barbara Ahlberg
Mr. and Mrs. Alex Allison
The Amoroso Family
Wendy Anker and Ed Reed
Ted and Barbara Asner
Mr. and Mrs. Cal Audrain
Ms. Ernestine Austen
Jan and Jeffrey Berkson
Ms. Kathleen Betterman
Arta and Adrian Beverly
David and Peggy Bevington
Mr. Waldemar Bojczuk
Mr. Aldridge Bousfield
Ms. Rona Brown
Carol Jean and Bernard Brown
Patricia and Warren Buckler
Ms. Linda Buczyna
Susan Cameron
Ms. Darlene Chansky
Mr. Gary Chensky
Ms. Bernice Cherry
Mr. and Mrs. Thomas Chomicz
Dr. and Mrs. Fred Coe
Mr. and Mrs. Howard Cohn
Dorothy and David Crabb
John and Kitty Culbert
David Curry and George Kohler
Ms. Vicki Curtis
Marcia and Herbert Dunn
John Dyble
Ms. Erika Erich
Edie Fessler
Laurie Finer
Michael Fischer and Elaine Griffin
Paul Fong
Ms. Carma Forgie
Ms. Shirley Freilich
Lauren and Janet Friesen
Dr. Sandra Garber
Gaylord and William Gieseke
Gerry and Stan Glass
Maureen and John Gleason
Paul B. Glickman
Natalie and Howard Goldberg
Mike Grethen
Ms. Virginia Griffin
Ms. Mary Grimm

Ms. Francine Gust
Mr. Andrew Halbur
Dr. and Mrs. Edward Hamburg
Joel and Sarah Handelman
Roz and Jo Hays
Ms. Margery Hedegard
Dr. Cynthia Henderson
Jack and Sandra Herman
Mrs. Cheryl Hiipakka
Emlee Hilliard-Smith
Brian and Janet Hoffman
Mr. Donald Honchell
Tom and Cheryl Hubbard
Kate and Tim Hyland
Mrs. Beatriz Iorgulescu
Ms. Patricia Jiganti
Dr. Cynthia Jurisson and Dr. Martin Buchheim
Dorthea Juul
Mr. Mark Kamrath
Dr. and Mrs. Gerson Kaplan
Mr. and Mrs. Richard Keller
Dennis and Connie Keller
Mr. and Mrs. John M. Knox
Mr. and Mrs. Thomas Koenig
Mr. Norman Kohn
Mr. James Lannen
Mr. Tom Leahy
Mr. and Mrs. Jerrold Levine
Charles and Fran Licht
Melvin R. Loeb
Dr. and Mrs. Ernest Mhoon
Janet and David Midgley
Dean Miller and Martha Swift
Margaret Mitchell and Richard Rosengarten
Ms. Regina Modestas
Mr. Charles Mottier
Elaine Neal
Mr. and Mrs. Harold Newton
Roger and Christy Norris Family Trust
Claire E. Pensyl and Ira Bell
Peter and Carolyn Pereira
Gracemary Rosenthal
Nuna and Ennio Rossi
Mr. Jack Rubin and Mrs. Pat Yuzawa-Rubin
Mr. Martin Runkle
Dr. Robert A. Saddler
Judy Sagan
Michelle Maton and Mike Schaeffer

INDIVIDUAL SUPPORT

Craig Schuttenberg and Colleen O'Leary
Mr. Robert Schwalb
Mindy Schwartz and David Ehrmann
Betsy Schwartz
Drs. Michele Seidl
Margaret Shaklee and Hillis Howie
Ms. Corinne Siegel
Ms. Linda Siegel
George T. and Lynne M. Simon
Mrs. Alice Smeed
Therese Smith
Ms. Ellen Starkman
Terry and Ruth Stevig
Houston and Diana Stokes
Ms. Lynn Straus and Mr. Muller Davis

Harvey and Deborah Strauss
Ms. Susan Stroh
Ms. Frances Szymanski
Gregory Tabaczynski
Lester and Sylvia Telsner
Ms. Susan Terry
Ms. Cheryl L. Thaxton
Linda and Ronald Thisted
Donna Tuke
Mr. and Mrs. Russell Tuttle
Ms. Linda Vincent
Jon and Julie Walner
Mr. Terrence Walsh
Ms. Mary Wesley
Dr. Herbert White Jr.

Names in bold are members of Court's Board of Trustees. If you would like to make a correction or remain anonymous, please contact Lauren Sheely, Development Assistant at (773) 834-3563 or lsheely@uchicago.edu. List reflects gifts received before January 31, 2017.

SPECIAL GIFTS

Endowment Support and Planned Gifts

Court Theatre greatly acknowledges the generous individuals and institutions who have supported Court's artistic excellence by contributing to our endowment or making a gift through their estate.

Hope and Lester Abelson Family

Anne Kutak

The Michael and Lillian Braude Theatre Fund

Marion Lloyd Court Theatre Fund

Joan S. and Stanley M. Freehling Fund for the Arts

Michael Lowenthal and Amy Osler

The Helen and Jack Halpern Fund

Carroll Mason Russell Fund

The William Randolph Hearst Foundation

Ms. Cheryl L. Thaxton

Kevin Hochberg and James McDaniel

David J. and Marilyn Fatt Vitale

For more information on how to leave a legacy of support for the arts by making a gift through your estate or contribution to Court Theatre's endowment, please contact Susan M. Zellner, Director of Development at (773) 834-3305 or szellner@uchicago.edu.

Court Theatre Facility Support

Court Theatre Airline Partner



SPECIAL GIFTS

Filomena Albee, In Memory of Robert Albee	Jennifer Marlowe, In Honor of the Estate of Sylvia Watson
Mary Jo and Doug Basler, In Honor of Dana Levinson	Jo Ann and Steven Potashnick, In Honor of Karen Lewis
Stephanie and Michael Chu, In Honor of Karen Lewis and Jackie Bryant	Tom and Margot Pritzker, In Honor of Marilyn and David Vitale
Martha and Bruce Clinton, In Honor of Marilyn and David Vitale and Kate Collins and Charlie Newell	The Rhoades Foundation, In Memory of James F. Oates
Mr. and Mrs. Robert Helman, In Honor of Virginia Gerst	Ruth and Mark Schlossberg, In Honor of Karen Lewis
Caryn Jacobs and Dan Cedarbaum, In Honor of Kevin Hochberg and James McDaniel	Liz Stiffel, In Honor of Marilyn Vitale
Mr. and Mrs. Jack Karp, In Honor of Karen Frank	Rosemary and Jack Tourville, In Honor of Joan and Warwick Coppleson
Barry Lesht and Kay Schichtel, In Memory of Jack Shannon	The Ultmann Family, In Loving Memory of John
Ms. Stewart Lussky, In Honor of Virginia Gerst	Jon and Julie Walner, In Honor of Karen Lewis Susan and Larry Whipple, In Honor of Joan Beugen

In-Kind Contributions

The following companies and individuals support Court through the donation of goods or services:

Steve Albert	Thomas P. McNulty
David Axelrod	Daniel Minter
Jane Barclay and David Kent	Andrea Morgan
Jackie and Tim Bryant	Charles Newell and Kate Collins
Jim Callihan and MCM Fine Framing	Linda and Stephen Patton
Chicago Architecture Foundation	Porchlight Music Theatre
Coach, Inc.	The Promontory
Joan and Warwick Coppleson	Darren Reisberg
Court Theatre's Board of Trustees	Rent the Runway
Food for Thought Catering	The Ritz-Carlton
Dana Levinson and James Noonan	Philip and Janet Rotner
Lorna Ferguson and Terry Clark	The Estate of Dru Shipman
Formento's	Thomas Schumacher and the Disney Theatrical Group
Harris Theatre for Music and Dance	Southwest Airlines
Helaine and Peter Heydemann	Dorian Sylvain
Kevin Hochberg and James McDaniel	Trenchermen
Hyatt Hotels Corporation	United Airlines
Journeyman Distillery	David and Marilyn Fatt Vitale
Lettuce Entertain You	Rian and Leon Walker
Karen and Bob Lewis	Peggy Zigel
Rebecca Maxwell, FIPDesigns	

Matching Gifts

Adams Street Partners	Kirkland & Ellis LLP
Google	The Saints
Henry Crown and Company	Sidley Austin LLP

STAFF

<i>Marilyn F. Vitale Artistic Director</i>	Charles Newell
<i>Executive Director</i>	Stephen J. Albert
<i>Resident Artist</i>	Ron OJ Parson
<i>Resident Dramaturg</i>	Nora Titone
<i>Casting Director</i>	Cree Rankin
<i>Managing Director</i>	Heidi Thompson Saunders
<i>General Manager</i>	Zachary Davis
<i>Executive Assistant</i>	Lauren Kincaid-Filbey
<i>Community Programs Manager</i>	Aaron Mays
<i>Artists-in-the-Schools Director</i>	Cree Rankin
<i>Education/Casting Associates</i>	Jennifer Glasse, Patrese McClain
<i>Teaching Artists</i>	Taylor Barfield, Kona Burks, Celeste Cooper, Jennifer Glasse, Kam Hobbs, Patrese McClain, Michael Pogue, Courtney O'Neill, Dorian Sylvain
<i>Artists-in-the-Schools/Casting Intern</i>	Isaiah Newman
<i>Production Manager</i>	Jennifer Gadda
<i>Assistant Production Mgr/Company Mgr</i>	Joshua Kaiser
<i>Technical Director</i>	Ray Vlcek
<i>Assistant Technical Director</i>	Justin Synder
<i>Properties Manager</i>	Lara Musard
<i>Costume Shop Manager</i>	Erica Franklin
<i>Wardrobe Supervisor</i>	Jody Schmidt
<i>Master Electrician</i>	Emily Brown
<i>Sound and Video Supervisor</i>	Sarah Ramos
<i>Carpenter Apprentice</i>	Andrew Halvorsen
<i>Director of Development</i>	Susan M. Zellner
<i>Assistant Director of Institutional Giving</i>	Erin Kelsey
<i>Assistant Director of Individual Giving</i>	Grace Wong
<i>Development Assistant</i>	Lauren Sheely
<i>Individual Giving and Events Intern</i>	Sara Maillacheruvu
<i>Grant Writing Intern</i>	Michaela Voit
<i>Deputy Director of Marketing</i>	Traci Brant
<i>Assistant Director of Marketing</i>	Shelby Krick
<i>Marketing & Communications Intern</i>	Grace Bolander
<i>Public Relations</i>	Cathy Taylor Public Relations, Inc.
<i>Director of Audience Services</i>	Matthew P. Sitz
<i>Box Office Manager</i>	Diane Osolin
<i>Associate Box Office Manager</i>	Heather Dumdei
<i>and Database Administrator</i>	Gwendolyn Wiegold
<i>Senior Box Office Assistant</i>	Stephanie Dorris, Kimberly Mayer, Maggie Strahan
<i>Box Office Assistants</i>	Kyle Biemiller, David Lew Cooper
<i>House Managers</i>	Mariam Desta
<i>Audience Services Intern</i>	Peter Erskine, Alen Makhmudov, Nigel O'Hearn
<i>Bartenders/Concessionaires</i>	Courtesy of The Saints
<i>Volunteer Ushers</i>	Judd Rinsema
<i>Volunteer Coordinator</i>	

DINING PARTNERS

Court Theatre patrons receive 10% off at A10, Chant, The Nile, Piccolo Mondo, and Yusho with ticket stubs on the night of the show. *One discount per ticket. Not valid with other offers.*



HYDE PARK
EATERY • BAR

A10hydepark.com



chantchicago.com

THE NILE
HYDE PARK

nilerestaurantofhydepark.com



piccolomondo.us



yushohydepark.com

La Petite Folie offers a prix fixe menu for Court patrons.



lapetitefolie.com

The Promontory offers a wine pairing with each entree for Court patrons.



promontorychicago.com

Court Theatre's
Premier Caterer



fftchicago.com

FOOD OF THOUGHT
— CATERING GROUP —

Court Theatre's
Hotel Partner



HYATT
PLACE

chicagosouthuniversity.place.hyatt.com

Court Theatre's Beverage Sponsors



kimarkbeverage.com



Chicagoland
Refreshments, Inc.

chicagolandrefreshments.com

Court Theatre's Premier Chocolatier

www.noirdebene.com

