

Dear Court Theatre family,

Welcome back to your theatre. This already has been a remarkable season for us. *Iphigenia in Aulis* triumphed at the Getty Villa in September, while *Five Guys Named Moe* jump-started our Chicago season with joy. In November, Court was awarded four Jeff Awards—including Best New Play, Best Direction of a Play, and Best Production of a Play. Finally, Kate Fry embodied the genius of Emily Dickinson as Sean Graney's beautiful production of *The Belle of Amherst* completed our 2017.

Now with *All My Sons*, Court Theatre builds upon its season of American classics, exploring the historical moments that shaped American culture. We follow this production with a consideration of race relations through *Guess Who's Coming to Dinner*, and we complete the season with a vibrant conversation about political differences and understandings with *The Originalist*.

All My Sons debuted on Broadway in 1947, and immediately established Miller as a gigantic new talent. In his memoir, *Timebends*, Miller wrote that with this play, he "wanted to write a play that would stand on the stage like a boulder that had fallen from the sky, undeniable, a fact. I had come a particular road to the point of making such a demand not only of myself, but also of the drama." Miller would follow this first success with a staggering number of "boulders" that fell from the sky, changing the landscape of American theatre.

Court is pleased to welcome back a gifted company of artists to mount this production. Timothy Edward Kane, John Judd, and Kate Collins will grace another John Culbert-designed set, and Marilyn F. Vitale Artistic Director Charles Newell directs the production. A boulder from the sky, indeed.

We are profoundly grateful to have an audience willing to journey with us into Miller's mid-century world—an audience who continues to challenge and reward our work with their passionate engagement and loyalty.

Happy New Year 2018!

A handwritten signature in dark ink, appearing to read "Charles".

Charles Newell
Marilyn F. Vitale Artistic Director

A handwritten signature in dark ink, appearing to read "Stephen".

Stephen J. Albert
Executive Director



CHARLES NEWELL
Marilyn F. Vitale
Artistic Director

STEPHEN J. ALBERT
Executive Director

Court Theatre's 2017/18 Season is sponsored by **Barbara and Richard Franke.**

ALL MY SONS

January 11 - February 11, 2018

BY **ARTHUR MILLER**

DIRECTED BY **CHARLES NEWELL**

MARILYN F. VITALE ARTISTIC DIRECTOR

Scenic Design by John Culbert U.S.A.

Nora Titone, Resident Dramaturg

Costume Design by Jacqueline Firkins U.S.A.

Casting by Cree Rankin

Lighting Design by Keith Parham U.S.A.

Additional Casting by Becca McCracken, C.S.A.

Sound Design by Andre Pluess U.S.A.

Amanda Weener-Frederick, Production Stage Manager*

Erin Albrecht, Stage Manager*

Kelly Montgomery, Assistant Stage Manager*

SETTING: The action of the play takes place in August 1946 in the back yard of the Keller home in a suburb in America.

Please be advised: Production contains strobe lights.

There will be a 15-minute intermission.

Sponsored by

The Elizabeth F. Cheney
Foundation

SIDLEY THE SIDLEY AUSTIN
FOUNDATION

Michael Charles Litt

All My Sons is this season's Honorary Marion Lloyd Production.

Please turn off all phones and chiming watches. Photography, videotaping or other video or audio recording of this production is strictly prohibited.

All My Sons is presented by special arrangement with Dramatists Play Service, Inc., New York.

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

John Judd* Joe Keller
Kate Collins* Kate Keller
Timothy Edward Kane* Chris Keller
Heidi Kettenring* Ann Deever
Dan Waller* George Deever
Karl Hamilton* Dr. Jim Bayliss
Johanna McKenzie Miller* Sue Bayliss
Bradford Ryan Lund Frank Lubey
Abby Pierce Lydia Lubey
Gabe Korzatkowski Bert (alternating)
Charlie Herman Bert (alternating)

Understudies:

Abigail Boucher, Kate Cornelius, Jason Goff, Tim Martin, H.B. Ward

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

PRODUCTION STAFF

Fight Choreographer Jason Goff
Dialect Consultant Eva Breneman
Assistant Director Gwendolyn Wiegold
Scenic Design Assistant Noelle Thomas
Scenic Artists Scott Gerwitz U.S.A., Julie Ruscitti U.S.A.
Carpenters Tony Cooper, Dean Gnadinger, Mari Noga, Theron Seckington
Costume Shop Assistant Jerica Huckle
Draper Steppenwolf Costume Shop
Wig Design Christina Carlson
Stitcher Alex Rutherford
Wardrobe Crew Alex Rutherford
Assistant Master Electrician Raphael Grimes
Electricians Shelbi Arndt, Billy Borst, Danielle Davis, Victoria Fox,
Andy Kauff, Jason Lynch, Billy Murphy, John Sanchez, Jonah White
Floor Manager Jaclynn Joslin
Young Performer Supervisor Caroline Brown

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 John Judd and Kate Collins by Joe Mazza.

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 Genesis of *All My Sons*

by Nora Titone, Resident Dramaturg

Arthur Miller's directions for writing a good play were simple. "The best model," he said, "is the Book of Genesis. You read about the Creation, and in only a page and a half, you've got the human race. That is the way to tell a story, a story that never dies. Less is better. Why? Nothing is wasted. It all counts." In 1943, when he began to write *All My Sons*, Miller was 28 years old. He dreamed of creating a play that would distill the trauma and tragedy of World War II into one day in the life of an American family. Turning to the Old Testament for inspiration made sense to him: the unfolding global conflict was Biblical in its destruction.

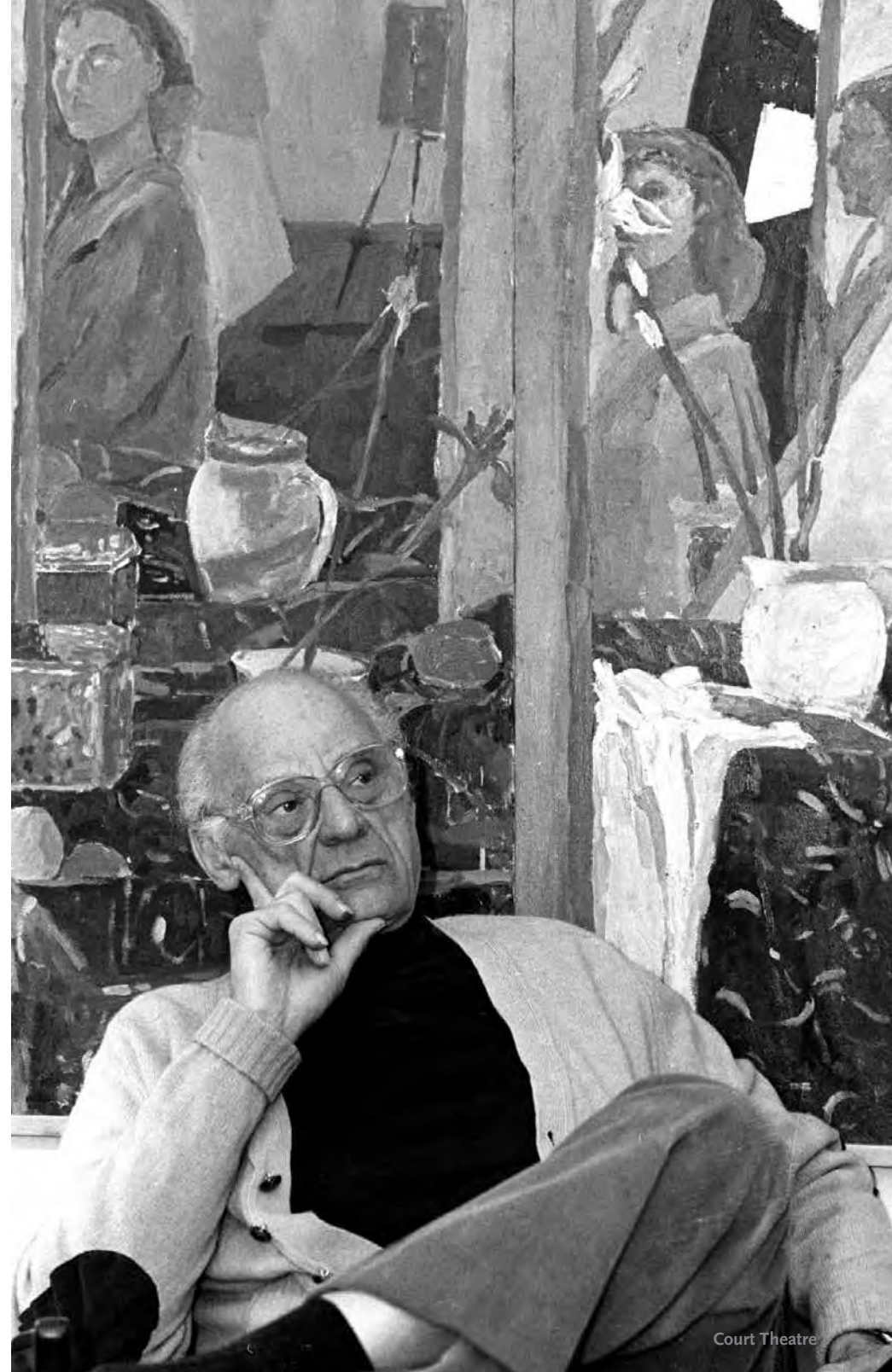
As one historian has written, World War II was "the largest event in human history—the greatest and most terrible of all human experiences." From September 1939 to August 1945, people around the world were shaken from the normal round of everyday life into violence, catastrophe, chaos and devastation. More than 60 million died. Those who survived often found it difficult to talk about their experiences: what had happened to them, in many cases, defied comprehension.

Arthur Miller was a non-combatant. Classified 4-F because of a high school football injury to his knee, he stayed behind while his beloved older brother, Kermit, enlisted as an Army infantry captain and embarked for Europe. Throughout the war, Kermit would write searing letters home to "Arty" from the battlefields of France and Belgium, filled with stories about the self-sacrifice, brotherhood and devotion of the young men he led "into the line."

Miller had studied playwriting in college; the work he found to do during the war drew on that skill. From 1942 to 1945, he was a roving reporter, visiting Army hospitals and training camps, talking to soldiers and turning their stories into patriotic radio plays for CBS and NBC. For one broadcast, Miller interviewed Air Force pilots whose planes had been shot up over Germany, and who now were hospitalized stateside. The horrific injuries sustained by the

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Right: Playwright Arthur Miller pictured during an interview in his apartment in New York, 1987. Miller said that—after coming out of depression, trying in a dozen ways to stir the country's soul, and being hauled before Congress for being un-American—he "has survived, and that's not bad." (REUTERS/Mark Petersen MP/PN)



“The closer a man approaches tragedy the more intense is his concentration of emotion upon the fixed point of his commitment, which is to say the closer he approaches what in life we call fanaticism.” -Arthur Miller



men—many of them no more than 19 or 20 years old—“moved me terribly,” Miller said. “They were all younger than me, and marred for life. I couldn’t turn my back on them and I felt I owed it to them to write their stories.”

The genesis of *All My Sons* came in 1943, Miller said, when he was feeling like “a stretched string waiting to be plucked—a young, fit man barred from a war others were dying in.” The chord of inspiration struck when he read “about a young girl somewhere in central Ohio who turned her father in to the FBI for having manufactured faulty aircraft parts.” The scandal dominated the news: a profit-minded industrialist at the Curtiss-Wright Aeronautical Corporation knowingly shipped defective engines to the U.S. Army Air Forces, causing the deaths of 21 pilots who flew P-40 Warhawk fighter planes.

This was the plot Miller had been waiting for, a story about a child’s powerful sense of social responsibility triumphing over her loyalty to her own father. For Miller, the anecdote distilled the question at the heart of the war effort: Was our struggle only for our own families, or were we fighting for the family of all humankind?

To trace the development of *All My Sons* in the playwright’s imagination, we turned to the Arthur Miller Collection at the Harry Ransom Center of the University of Texas, Austin, where Miller’s journals, diaries, correspondence and wartime radio scripts are archived, along with the early drafts of *All My Sons*.

We read the diary that Miller kept from 1943 to 1945, a volume filled with poems and scene fragments, and his thoughts about how this play might transform the hearts and minds of American audiences. Miller believed “writing a worthy play” was comparable “to saving a life—it was one of the most important things a human being could do.” He hoped this piece of theatre would change the world.

We compared Miller’s early drafts of *All My Sons*—two unfinished plays titled “The Sign of the Archer,” and “Morning, Noon and Night”—to the completed version. Studying these early iterations of the work allowed us to dive beneath the surface of the finished text and explore how the characters, story and language took shape in Miller’s mind.

Miller maintained that in this play, “I sought to reconstruct my own life, becoming my brother from time to time, my father, my mother, putting on their forms and faces.” When we learned the playwright modeled Kate, Joe, and Chris Keller on his own family, we researched the Millers carefully, so as to invest the Kellers with identities rooted in fact.

Jewish immigrants from Eastern Europe, the Millers had achieved extraordinary success as garment manufacturers in the decade after World War I, only to lose everything in the Crash. Miller witnessed his parents’ swift plummet from wealth to poverty in 1929. He watched his brother, Kermit, go to war in 1942 and welcomed him home again in 1945, broken and shell-shocked, a shadow of the man he once had been.

By transferring the weight of his own personal history onto a day in the life of an average American family, Miller infused *All My Sons* with the full power of the defining events of the 20th century: the immigrant experience, the Great Depression, World War II, the coming of peace, and the soldiers’ return.

All My Sons is a story of creation and destruction, the revelation of a playwright who believed building a better world was the only answer to the global ordeal of war. ■

Photo: The P-40 single-engine fighter plane, a fast pursuit ship in the 400-mile-per-hour class with an approximate service ceiling of 30,000 feet and a range of about 900 miles. (Farm Security Administration - Office of War Information, Library of Congress).

Q&A

Professor Deborah Nelson, current Chair of the University of Chicago's Department of English, chats with Resident Dramaturg Nora Titone about Arthur Miller's All My Sons.

Arthur Miller lifts the curtain on the Kellers as they come to a reckoning with what happened to their family during the war. Peace has arrived, but the characters cannot move forward into the future. What is the impediment?

Essentially, time had been suspended for six years of war—and this suspension of time is a global phenomenon. The conventional markers of time do not operate any more: things like graduating from high school, or having a baby, or your kid starting school, or getting married. Basically, it's like this vast interruption.

One of the things you always have to think about is: what does mass mobilization, what does total war, really mean? It means there is literally no part of life that isn't affected by the war. Everything you have done for the past six years has been part of the war effort. You go to work as a part of the war effort. You recycle garbage, plastic, and aluminum because it's part of the war effort. You're on war rations. How do people return to their lives after having been profoundly interrupted?

You talk about the clock of normal life being stopped by war. In the play, it seems like some characters are eager to start that clock running again. Kate Keller, though, wants to remain frozen in time, waiting for her son to come home.

A really interesting component of the play is how it shows characters working through different reactions to the war. Kate's reaction, maybe in some ways, is an index that time has been stopped for so long, that for some people to get it to restart again is going to be very difficult, or it won't happen at all. A lot of different things are getting worked through, but one of them is, "We have to wake up, we have to process what has happened. We have to stop pretending that we can either stop the clock, or just blithely move on from the war. We have to process this thing." And that is a very large problem to face. That's not just the family's problem. It's not even just the nation's problem. In a sense, that's the world's problem in 1946.



This 1945 photo shows a group of Army wives anxiously waiting to catch a glimpse of their returning husbands (National Park Service, U.S. Department of the Interior).

Miller's older brother, Kermit, led an infantry unit in France and saw heavy fighting at the Battle of the Bulge. Kermit came back from the war a different person; in addition to his physical injuries, he was heavily affected by post-traumatic stress disorder, or PTSD.

Miller's brother doesn't come back, is what happened. Somebody came back, but it was not his brother. And that could actually be another way to think about these ghosts of men who have returned from combat: they actually didn't ever return, and yet they live with you. There were hundreds of thousands of people who come back with physical injuries, but the mental impact of the things they had seen and done was disabling too. Think about the 19-year-old G.I.s who helped liberate the death camps. When I teach my World War II class, I always remind the students that those soldiers were their own age. This is the end of the war, the soldiers were young, and they walk into Buchenwald.

What literary aspect of this play draws you in the most?

It's the women in the play, because they are, in some sense, a potent absence. It's not really their story, but there's so much to be said and thought about them. At Ann's first entrance, and through that whole scene, every single character will

CONTINUED ON P 10

comment on her looks—her beauty, her robustness, her vitality. In some respect, she's like a pinup girl. It's so striking, it's like Rita Hayworth has just walked in the door!

You learn she's been living in New York, but who knows what she's been doing? You have to assume she is working, and there's something about her manner that suggests that she had a professional life. But the fact that we don't have to care about that part of her at all is really interesting! The Keller family has known her forever, but are they focusing on the surface so as not to trouble the depths? Because they are all worried that the things they don't want to talk about are now going to be talked about?

One of the things we know related to Ann is that women had to enter the workforce for the war effort because most of the men were mobilized. But when the men came back home, they needed to be re-employed. Women were ushered out of the workplace, and there was a reorientation to the home and childbearing. In many ways this is where the feminist movement will be born, when people realized—as Betty Friedan wrote in *The Feminine Mystique*—that the women who moved into the private family spaces of the American suburbs were being asked to be figures of sacrifice for the children and for the husband.

Miller sets the play in a suburb He wanted the action to seem as if it could unfold in any home in any neighborhood in any part of the country. You have worked on the question of privacy in post-war America: what does a suburb signify for you?

1946 is not yet the age of the suburbs. Suburbs exist, but the massification of their scale has not arrived. We're at the dawn of the trend. So Miller is drafting off of a fantasy that's being advertised to returning G.I.s, but hasn't been built yet. With this play we already have the suburb in place as the fantasy space of post-war America. It is fantasized as a place of withdrawal, privacy, and healing. The Kellers live in an enclosed space. Obviously, the space is penetrable because the neighbors are always walking in and out, but there are poplars planted around the Keller home; it's hidden from sight. The suburb is a fantasy space, but as we see in the play, there are secrets and pain and loss in this space that very much have to do with reality. It is a place where people are recovering from fifteen years of family dislocation, deprivation, death, and loss. Families were broken apart during the Great Depression, and they were broken apart during the war, so a lot of pressure is being put on private space to remedy these things. Why did the private home and the private family become the touchstone of the post-war period? Many of the reasons may be seen in the play. ■

Deborah Nelson works on late 20th-century literature and culture. Her book *Tough Enough: Arbus, Arendt, Didion, McCarthy, Sontag, Weil* was published by the University of Chicago Press in 2017. She is also the author of *Pursuing Privacy in Cold War America*. She recently led a Mellon-funded Sawyer Seminar called "@1948" and edited a special issue of *Critical Inquiry* devoted to mid-century literature and culture. She is a founding member of Post45, a collective at Stanford University Press that publishes an online journal and a book series.



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Up Next: *Guess Who's Coming to Dinner*

Perhaps the most familiar title in Court's 63rd Season, *Guess Who's Coming to Dinner* is based on the 1967 film of the same name, starring Sidney Poitier, Spencer Tracy, and Katharine Hepburn. Despite the deep cultural impact of the film over the last 50 years, the stage adaptation written by Todd Kriedler is just a few years old. Staged first in Atlanta and then in Washington, D.C., Court's production will be its Chicago premiere. Director Marti Lyons discusses what the implications of this production are for our audiences.



Guess Who's Coming to Dinner will run from March 15 through April 15, 2018. Tickets are now available at www.CourtTheatre.org.

Many audience members may already know this story from the beloved film. How does the play differ from the story that we have seen on the big screen?

When Associate Director Wardell Clark and I first encountered this material, we simply could not divorce it from our contemporary context. Once enough time has passed from an original production, there is no way to interpret it but to *re-interpret* it. My first response to this material was how harrowing it was to read this play juxtaposed against our current moment. Wardell and I will not just interpret, but with this beautiful text by Todd Kriedler, as well as and guidance from our dramaturg Gabby Randle and an outstanding company of actors and designers, we will re-interpret this beautiful, flawed, historical, unnerving, and urgent work.

What is it that you as directors hope to bring to the piece, given our world today is very different than (and, often the same as) the world of 1967?

The play's exposure of white liberal hypocrisy rings so loudly in my ears (as much as my own indictment as any other) and this, as just one example of many in this complex material, feels so unnervingly resonant. Our production will be set fully in period in 1967 in San Francisco: within the household itself, and also with a sense of the world exploding outside of the household. This world will be pressing its way inside through our design and through the characters who enter the play. We believe that setting it in the 1960s with specificity will allow audience members to draw their own conclusions about the world of the play and the world as it stands, now.

You've mentioned that you want to bring the female characters out of the background and incorporate them more into the action of the play. How do you hope to do that, and with what intention?

In early conversations with our dramaturg Gabby Randle, we discussed the complex racial dynamics of the piece, but also the gender dynamics. The women in this play seem on the sidelines; they have opinions and may instigate, but they don't drive any of the action. They seem observers and commentators, with a few rare exceptions. Gabby, Wardell, and I are curious to explore what it means to expose this, and to find opportunities for moments of awakening. ■

Photo of Bryce Gangel and Michael Aaron Pogue by Joe Mazza.

SUBSCRIBER SPOTLIGHT: Helen Barrett

If you've been to a Court Theatre Spotlight Reading Series event, chances are you've probably seen Helen Barrett. A retired Chicago Police detective, Helen has been a Court subscriber for over two decades. She's also attended all but one of Court's Spotlight Readings. Supported by The Joyce Foundation, the Spotlight Reading Series consists of five public readings of rarely produced plays written by artists of color, held annually at locations throughout the city.

"Every time I attend a reading, I shake my head that it's a free event," says Helen. "These readings take me all over the city, introduce me to new neighborhoods, and provide me with an interactive theatrical experience."

Helen particularly appreciates the program's focus on lesser known works, and the audience talkbacks with artists that take place after every Spotlight reading. "Ron OJ Parson [Court Resident Artist and Director of the Spotlight Reading Series] interacts with all the patrons, and the artists provide such interesting commentary on the plays and how they connect to the world today."

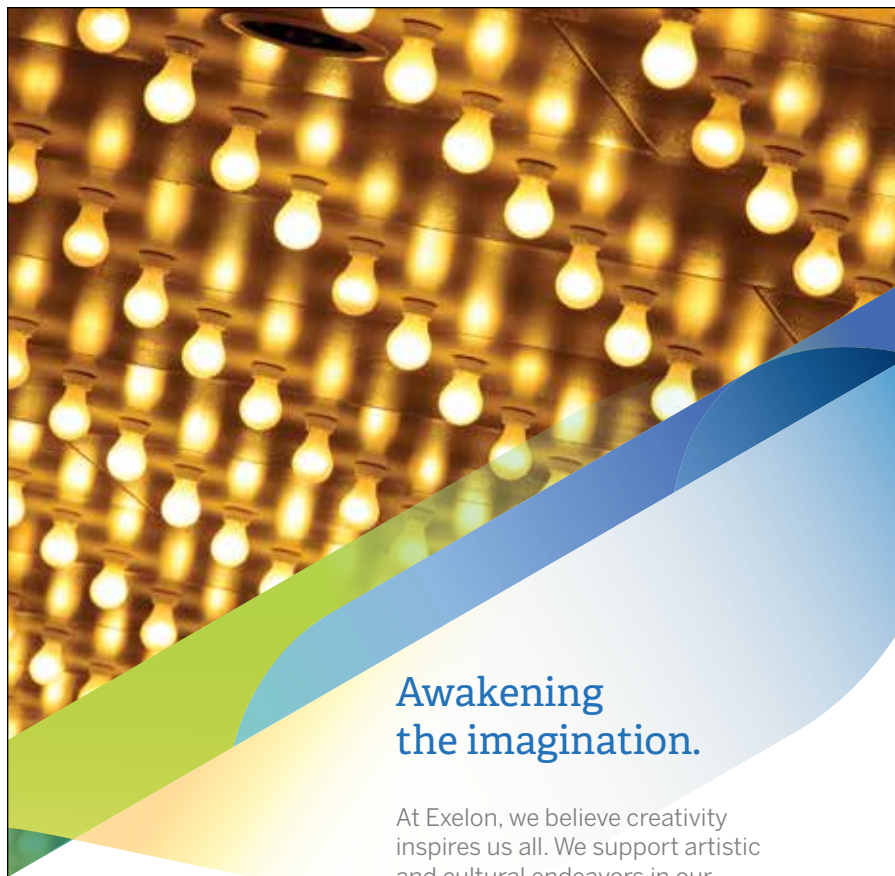
As a subscriber to Court's mainstage productions, Helen loves the range of plays that Court produces each year, from musicals to dramas to comedies. "I go to the theatre to get to know different groups and types of people through the stories onstage. Court's productions include everyone, and the intimate setting makes you feel engaged with everything that's happening. It creates a different sense of empathy, a new way of looking at the world. The world is always changing, and we have to change with it."

Court is grateful for Helen's longstanding commitment as a subscriber, and for her passionate support of the Spotlight Reading Series. The Spotlight Reading Series is just one of Court's Education and Community Engagement initiatives that bring theatre to new audiences across the city. These programs are offered at no- or significantly reduced-cost to individuals, and rely on the support of generous patrons and donors to continue. ■

Make your gift today to ensure that your community continues to experience the unique moments of theatre provided by Court's Community Engagement programs.

Right: Helen Barrett with Court Theatre Community Programs Manager Aaron Mays at the Spotlight Reading of *Trouble in Mind* (Photo by Jake Newell).





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PROFILES



KATE COLLINS (*Kate Keller*) is delighted to return to Court, where she was previously seen in *The Real Thing*, *Nora*, *Miss Julie*, *Cloud Nine*, and the Jeff Award-winning *The Triumph of Love*. Other favorite credits include *Arcadia* at Goodman Theatre, *Doubles* on Broadway, and many wonderful years in the dual roles of Natalie and Janet on *All My Children*.



KARL HAMILTON (*Dr. Jim Bayliss*) makes his Court Theatre debut. Off-Broadway credits: *Ride the Cyclone* at the MCC Theatre. Chicago credits: Goodman Theatre, Chicago Shakespeare Theater, Marriott Lincolnshire, Drury Lane Oakbrook, Porchlight Music Theatre, Mercury Theatre, Chicago Children's Theatre, Theatre at the Center, Congo Square, Broadway Playhouse, and First Folio Theatre. Regional credits: Peninsula Players Theatre (Fish Creek, WI), Asolo Repertory Theatre (Sarasota, FL), and Timber Lake Playhouse (Mt. Carroll, IL). For the last decade, he has remained a proud and outspoken member of Actors' Equity. Karl is married to actress Elizabeth Haley.



CHARLIE HERMAN (*Bert, alternating*) is excited to be part of this Court Theatre production. As an aspiring actor from Chicago's Old Town neighborhood, he is fortunate to have been actively involved with Second City and Lookingglass Theatre training programs. Credits include several national television commercial campaigns, an understudy role at the Northlight Theatre, and an appearance on *Chicago Med*.



JOHN JUDD (*Joe Keller*) returns to Court having appeared in *Gross Indecency* and *Lettice and Lovage*. He is a Chicago actor with over thirty years experience in Chicago, Off-Broadway, regionally, and internationally. Other Chicago credits: Goodman Theatre, Steppenwolf Theatre, Writers Theatre, Chicago Shakespeare Theater, A Red Orchid Theatre, Lookingglass, Northlight, and Victory Gardens. Regional credits: Boston's Huntington Theatre, Princeton's McCarter Theatre, Actors Theatre of Louisville, City Theatre in Pittsburgh, Philadelphia Theatre Co., The Old Globe in San Diego, Westport Country Playhouse, Williamstown Theatre Festival, Beaver Creek Theatre Festival, and at the Town Hall Theatre in Galway, Ireland. Recent screen appearances: *Sense8*, *Empire*, *Chicago Fire*, and the feature film, *The Letter*.



TIMOTHY EDWARD KANE (*Chris Keller*) is pleased to return to Court having appeared in *Harvey*; *One Man, Two Guvnors*; *An Iliad*; *The Illusion*; *The Wild Duck*; *Titus Andronicus*; *Uncle Vanya*; *The Romance Cycle*; and *Hamlet*. Chicago credits include productions at Writers Theatre, TimeLine Theatre, Northlight Theatre, Steppenwolf Garage, and fifteen productions at Chicago Shakespeare Theater. Regional credits: The Mark

PROFILES

Taper Forum, Notre Dame Shakespeare, Peninsula Players, and the Illinois Shakespeare Festival. TV: *Chicago Fire*. Education: BS, Ball State University; MFA, Northern Illinois University. He is the recipient of a Joseph Jefferson and After Dark Award. Mr. Kane is married to actress Kate Fry with whom he has two sons.



HEIDI KETTENRING (*Ann Deever*) has appeared at Court in *Angels in America*, *Travesties*, *The Importance of Being Earnest*, and *Guys and Dolls*. Other Chicago credits include *Wicked* (Broadway In Chicago) and productions with Chicago Shakespeare Theater, Writers Theatre, Marriott Theatre, Drury Lane Theatre (Oakbrook Terrace and Evergreen Park), Chicago Commercial Collective, Northlight Theatre, and American Theatre Company. National Tour credits include *Disney's Beauty and the Beast*. Regional credits include Theatre at the Center, Fulton Theatre, Maine State Music Theatre, TheatreWorks, and Peninsula Players. Ms. Kettenring has sung concerts for Artists Lounge Live, Ravinia, Pensacola Symphony, and Millennium Park, and is heard singing on two Disney books. Film and television credits include *Man Of Steel*, *Chicago Fire*, and *Cupid*. She has received a Joseph Jefferson Award, the Sarah Siddons Award, an After Dark Award, The Richard M. Kneeland Award, and she is a Northwestern graduate.



GABE KORZATKOWSKI (*Bert, alternating*) is proud to make his Court Theatre debut and thankful for the wonderful opportunity. Some of his favorite stage roles include Mike Teevee in *Willy Wonka Jr.* and Chef Louis in *The Little Mermaid Jr.* at Forevermore Dance & Theatre Arts. Gabe can also be seen in several TV commercials and web spots.



BRADFORD RYAN LUND (*Frank Lubey*) makes his Court Theatre debut. Chicago credits include *Waiting for Lefty* (American Blues Theater); *Broken Fences* (16th Street Theatre); *Assassins* (Porchlight Music Theatre); *Twelfth Night* (First Folio Theatre); *The Invasion of Skokie* (Chicago Dramatists); *An Ideal Husband* (Jeff Nomination, Best Supporting Actor), *Design for Living*, *Hay Fever*, and *The Judas Kiss* (Circle Theatre); *Dead Accounts and Darlin'* (Step Up Productions); *Beautiful Broken* (Broken Nose Theatre); and *Gaudy Night* (Lifeline Theatre). Regional: *Mauritius* (TheatreSquared). Film: *October Sky*. Bradford is a graduate of the School at Steppenwolf and the Second City Conservatory.



JOHANNA MCKENZIE MILLER (*Sue Bayliss*) returns to Court Theatre, where she previously appeared as Julie Jordan in *Carousel* and Mrs. Sorby in *The Wild Duck*. Chicago Credits include *October Sky*; *She Loves Me*; *Bridges of Madison County*; *I Love You, You're Perfect, Now Change*; and *For the Boys* (Marriott Theatre); *Rock 'n' Roll* (Goodman Theatre); *Three Musketeers* (Chicago Shakespeare Theater); *Young Frankenstein* (Drury Lane Theatre); *A Midsummer Night's Dream* (First Folio Shakespeare); *Shining Lives*



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(Northlight Theatre); *A Little Night Music* (Ravinia Festival); and *Big River, Phantom*, and *Sound of Music* (Theatre at the Center). Johanna will be directing the world premiere musical *Shrew'd* at First Folio Theatre in 2018.



ABBY PIERCE (*Lydia Lubej*) most recently appeared at Steppenwolf's 1700 Theatre in *Barbecue*. Other theatre credits include *Amy and the Orphans* (Goodman Theatre New Stages); *Naperville* (Theater Wit); *Rolling* (Jackalope Theatre); *With Love and a Major Organ* (Strawdog Theatre); *Heat Wave* (Steppenwolf Garage); *Richard III* and *Cymbeline* (Ricardo Montalban Theatre). Film and TV credits include: *Chicago Fire* (recurring), *Chicago PD*, TBS's *Rooftop Stand Up Comedy Hour*, and she is the co-creator of *Exquisite Corpse*. Abby is a teacher with The Prison Project and Piven Theatre, a graduate of The School at Steppenwolf and is represented by Stewart Talent.



DAN WALLER (*George Deever*) last appeared at Court in *Long Day's Journey Into Night*. Select Chicago theatrical credits: *East of Eden*, *The Night Alive*, and *Three Sisters* (Steppenwolf); *The Little Foxes*, *Sweet Bird of Youth*, *The Good Negro*, *Ghostwritten*, and *Talking Pictures* (Goodman Theatre); *The Weir*, *Lay Me Down Softly*, *The Seafarer*, *Mojo-Mickybo*, *Our Father*, *A Whistle in the Dark*, and *Journey's End* (Seanachai/Irish Theatre of Chicago); *The Pitmen Painters* (TimeLine Theatre). Television credits: *Leverage*, *Science Story*, *The Beast*, *Chicago Code*, *Crisis*, *Chicago PD*, *Empire*, and *Shameless*. Film credits: *Barefoot to Jerusalem*, *Repetition*, *Of Boys and Men*, *Devil's Dominoes*, *Witless Protection*, *Transformers 3*, *At Any Price*, *Chasing Gold*, and *Canal Street*.

ARTHUR MILLER (*Playwright*) was born in New York City and studied at the University of Michigan. His plays include *The Man Who Had All the Luck* (1944), *All My Sons* (1947), *Death of a Salesman* (1949), *The Crucible* (1953), *A View from the Bridge* and *A Memory of Two Mondays* (1955), *After the Fall* (1964), *Incident at Vichy* (1964), *The Price* (1968), *The Creation of the World and Other Business* (1972), *The Archbishop's Ceiling* (1977), *The American Clock* (1980), and *Playing for Time* (1980). Later plays include *The Ride Down Mt. Morgan* (1991), *The Last Yankee* (1993), *Broken Glass* (1994), *Mr. Peter's Connections* (1998), *Resurrection Blues* (2002), and *Finishing the Picture* (2004). Other works include *Focus*, a novel (1945), *The Misfits*, a screenplay (1960), and the texts for *In Russia* (1969), *In the Country* (1977), and *Chinese Encounters* (1979), three books in collaboration with his wife, photographer Inge Morath. Memoirs include *Salesman in Beijing* (1984) and *Timebends*, an autobiography (1988). Short fiction includes the collection *I Don't Need You Anymore* (1967), the novella *Homely Girl*, a *Life* (1995) and *Presence: Stories* (2007). He twice won the New York Drama Critics Circle Award, received two Emmy awards and three Tony Awards for his plays, as well as a Tony Award for Lifetime Achievement. He also won an Obie award, a BBC Best Play Award, the George Foster Peabody Award, a Gold Medal for Drama from the National Institute of Arts and Letters, the Literary Lion Award from the New York Public Library, the John F. Kennedy Lifetime Achievement Award, and the Algor Meadows Award. He

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was named Jefferson Lecturer for the National Endowment for the Humanities in 2001. He was awarded the 2002 Prince of Asturias Award for Letters and the 2003 Jerusalem Prize. He received honorary degrees from Oxford University and Harvard University and was awarded the Prix Moliere of the French theatre, the Dorothy and Lillian Gish Lifetime Achievement Award, and the Pulitzer Prize.




CHARLES NEWELL (*Director, Marilyn F. Vitale Artistic Director*) has been Artistic Director of Court Theatre since 1994, where he has directed over 50 productions. Recent Court highlights include *The Hard Problem*; *Man in the Ring*; *One Man, Two Guvnors*; and *Satchmo at the Waldorf*. Charlie has also directed at Goodman Theatre, Guthrie Theater, Arena Stage,

John Houseman's The Acting Company, Lyric Opera, Chicago Opera Theatre, Glimmerglass, and Opera Theatre of St. Louis. Awards received include the SDCF Zelda Fichandler Award, the TCG Alan Schneider Award, and the League of Chicago Theatres' Artistic Achievement Award. Charlie has been nominated for 16 Jeff Awards, winning four times.


JOHN CULBERT (*Scenic Designer*) designed scenery or lighting for Court Theatre's productions of *The Hard Problem*, *Man in the Ring*, *Satchmo at the Waldorf*, *Agamemnon*, *Iphigenia in Aulis*, *Invisible Man*, and *Porgy and Bess*; Goodman Theatre's *Objects in the Mirror* and *Two Trains Running*; TimeLine Theatre's *Chimerica*; Northlight Theatre's *Faceless*; Writers Theatre's *Importance of Being Earnest*; 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.

JACQUELINE FIRKINS (*Costume Designer*) is pleased to return to Court. Set and/or costume design work includes Victory Gardens, TimeLine Theatre, House Theatre of Chicago, Marin Theatre Company, Hartford Stage, Dallas Theater Center, Portland Center Stage, Goodman Theatre, Shakespeare Festival of St. Louis, Idaho Shakespeare Festival, Virginia Stage Company, Westport Playhouse, Shakespeare & Company, Shakespeare Festival of Tulane, Ensemble Studio Theatre, Yale Repertory Theatre, Shakespeare Theatre of New Jersey, Brave New Repertory, About Face Theatre, Northlight Theatre, Yale School of Drama, and more. Jacqueline received the 2001 Princess Grace Award and teaches design at the University of British Columbia.

KEITH PARHAM (*Lighting Designer*) has designed at Court for *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*; *Blues for an Alabama Sky*; and *The Hard Problem*. Broadway: Roundabout Theatre Company. Off-Broadway: 2econd Stage Theatre, Atlantic Theater Company, Primary Stages, Barrow Street Theatre, Karen O at St. Ann's Warehouse/Sydney Opera House, CSC, Lincoln Center Theatre, Minetta Lane. International: National Theatre of Belgrade, Serbia. Regional: TUTA, Goodman, Steppenwolf, Mark Taper Forum, and Arena Stage, among others. Awards: Obie, Lortel.



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ANDRE PLUESS (*Sound Designer*) previously worked at Court on *The Belle of Amherst*, *The Hard Problem*, *Electra*, *Man in the Ring*, *Satchmo at the Waldorf*, *Agamemnon*, *Iphigenia in Aulis*, *An Iliad*, and more. Broadway: *Metamorphoses*, *I Am My Own Wife*, *33 Variations*, and *The Clean House* (Lincoln Center). Regional: *Cymbeline* (Shakespeare Theatre D.C.); *Legacy of Light* (Arena Stage); *Ghostwritten* (Goodman Theatre); *Palomino* (Center Theatre Group); *Equivocation* (Seattle Repertory); *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). Pluess is an Artistic Associate at Lookingglass Theatre and the California Shakespeare Festival, resident designer at Victory Gardens Theater, and teaches sound design at Northwestern University.

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.

GWENDOLYN WIEGOLD (*Assistant Director*) is honored to be a part of *All My Sons*. Assistant directing credits include *The Totalitarians* (Scott Westerman, Chimera Ensemble), *The Hundred Dresses* (Sean Graney, Chicago Children's Theatre) and *Native Son* (Seret Scott, Court Theatre). While getting her BA at the University of Chicago, Gwen directed *As You Like it*, *Cowboy Mouth*, and *The Seagull*. Gwen is also an Assistant Box Office Manager at Court, and is proud to serve as Chimera Ensemble's Managing Director. She sends thanks to her mother and her friends for their untiring support, as well as to Charlie for this opportunity. Visit www.gwendolynwiegold.com.

AMANDA WEENER-FREDERICK (*Production Stage Manager*) is thrilled to be spending her fifth season with Court Theatre. Favorite productions at Court include: *Native Son*; *Satchmo at the Waldorf*; *Long Day's Journey Into Night*; *One Man, Two Guvnors*; *Man in the Ring*; *Blues for an Alabama Sky*; *The Hard Problem*; and most recently, *The Belle of Amherst*. Since moving to Chicago, Amanda has also worked with Lookingglass Theatre Company and Chicago Shakespeare Theater. Previously she spent eight seasons with Milwaukee Repertory Theater, three as Production Stage Manager; seven summers with Great River Shakespeare Festival; and two summers at the Utah Shakespeare Festival. She is a proud member of Actors' Equity Association.

ERIN ALBRECHT (*Stage Manager*) worked at Court on *The Belle of Amherst*, *Five Guys Named Moe*, *Harvey*, *Blues for an Alabama Sky*; *Man in the Ring*; *One Man, Two Guvnors*; *Long Day's Journey Into Night*; *Agamemnon*; *The Good Book*; and *Iphigenia in Aulis*. Off-Broadway: The Pearl Theatre, New York Classical Theatre, Friendly Fire, and West Side Theatre. Regional Theatre: American Players Theatre, Arena Stage, Arkansas Repertory Theatre, Blue Man Group, The Utah Shakespeare Festival, and others. Erin

PROFILES

holds a Bachelor of Music from The Catholic University of America and a MFA in Stage Management from Virginia Tech. She is a proud member of Actors' Equity Association.

KELLY MONTGOMERY (*Assistant Stage Manager*) is thrilled to be working with Court Theatre. Regional credits include *Continuity*, *Sweet Bird of Youth*, *A Christmas Carol*, *Other Desert Cities*, *Measure for Measure*, *By the Way Meet Vera Stark*, and *The Jungle Book* (Goodman Theatre); *Happy Days* (Theatre for a New Audience); and *Happy Days* and *Caucasian Chalk Circle* (Yale Repertory Theatre). Additional stage management work includes Chicago Symphony Orchestra, Writers Theatre, Victory Gardens Theater, Paramount Theatre, Maine State Music Theatre, Remy Bumppo Theatre Company, Greenhouse Theatre Center, TimeLine Theatre, and Transcendence Theatre Company in Sonoma, CA. She holds an M.F.A in Stage Management from Yale School of Drama.



STEPHEN J. ALBERT (*Executive Director*) is celebrating his seventh season at Court Theatre. He previously served as General Manager/Managing Director of Mark Taper Forum in Los Angeles for 12 seasons; Executive Director of Alley Theatre in Houston for 3 seasons; Managing Director of Hartford Stage Company for five seasons. He is a founding partner of Albert Hall & Associates, a full service arts consulting practice; a member of American Leadership Forum; and Vice President/President of the League of Resident Theatres. Steve graduated from the University of Southern California, BA and the University of California, Los Angeles, MBA. ■



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CENTER FOR CLASSIC THEATRE

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.

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Chant is proud to be a Dining Partner of Court Theatre

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Charles Newell
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Resident Dramaturg
Casting Director

Ron OJ Parson
Nora Titone
Becca McCracken

Managing Director
General Manager
Executive Assistant
Community Programs Manager
Education Associates

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Aaron Mays
Patrese McClain, Kona Burks, Jennifer Glasse,
Michael Pogue

Teaching Artists
Kona Burks, Celeste M. Cooper, Jennifer Glasse,
Jarrell Henderson, Patrese McClain, Courtney
O'Neill, Michael Aaron Pogue, Dorian Sylvain

Dramaturgy Interns
Ella Hester, Emily Lovett, Megan Philippi

Production Manager
Associate Production Mgr/Company Mgr
Technical Director

Jennifer Gadda
Joshua Kaiser
Ray Vlcek

Assistant Technical Director
Scene Shop Foreman
Properties Manager
Costume Shop Manager
Wardrobe Supervisor
Master Electrician
Sound and Video Supervisor

Jacob Palmer
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