

ELECTRA

BY
SOPHOCLES

TRANSLATED BY
NICHOLAS RUDALL

DIRECTED BY
SERET SCOTT

COURT THEATRE



Dear Court Theatre Family,

More than three years ago, we began planning for our 60th Anniversary Season. One defining principle was our desire to honor our Founding Artistic Director, Nicholas D. Rudall. We dreamed big, imagining a three-year cycle of plays that would tell a single narrative of the fall of the House of Atreus. And Nick had the brilliant idea to do this by linking works written by three different Greek playwrights: Euripides, Aeschylus, and Sophocles. After successful productions of *Iphigenia in Aulis* and Nick's world premiere translation of *Agamemnon*, we now complete the cycle with Sophocles' *Electra*. This massive undertaking is emblematic of Court Theatre's mission, ambition, and opportunity as the professional theatre of the University of Chicago.

When we started this cycle, our thought was that the multi-year artistic process would best be served if the same group of artists undertook the endeavor together. Hence, the design team has built upon each previous production, culminating in this beautiful rendition of *Electra*. Additionally, many of the actors have carried through the cycle, most notably Sandra Marquez as Queen Clytemnestra. In fact, we sometimes think of this set of plays as Court's Clytemnestra Cycle. Now for *Electra*, we joyously welcome the return of our beloved Kate Fry and her singular artistry to the title character of this finale.

More good news—we are thrilled to announce that we have been invited by the Getty Villa in Malibu, California to bring our production of *Iphigenia in Aulis* to their outdoor Greek amphitheater in September and October 2017. The Getty Villa offers an incomparable setting for the study and enjoyment of the arts and cultures of ancient Greece, Roma, and Etruria. What a distinct honor to bring our work to the leading American presenter of Classical Greek Theatre!

As Court's path-breaking trilogy comes to a close, we want to recognize the many people and institutions that have made this ambitious project possible. We would like to particularly recognize our friends at Sidley Austin LLP, the Karla Scherer Foundation, the Elizabeth F. Cheney Foundation, Grant Thornton LLP, Nuveen Investments, and Winston & Strawn LLP for their generous sponsorship of these three productions. Their belief in the importance of these timeless stories has helped Court stage a Greek Cycle unlike any other.

Finally, we wish to thank you—our audience. Your support allows us to produce such ambitious and intellectually challenging work. We thank you for joining us on this three-year journey; together, we celebrate the life work of our Founding Artistic Director.

Nick, you are a blessing to us all.

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

Charles Newell, *Marilyn F. Vitale Artistic Director*

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.**

ELECTRA

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Scenic Design by Scott Davis U.S.A. Cree Rankin, *Casting*
Costume Design by Jacqueline Firkins U.S.A. Taylor Barfield, *Production Dramaturg*
Lighting Design by Paul Toben U.S.A. Amanda Weener-Frederick, * *Production Stage Manager*
Sound Design by Andre Pluess U.S.A. Cara Parrish, * *Assistant Stage Manager*
Choreography by Tracy Walsh

SETTING: A number of years (perhaps a decade or two) after the end of the Trojan War in Mycenae, Greece.

ELECTRA is presented without intermission.

WARNING: Please keep the aisles clear as actors will be using them during the performance.
This production contains the use of water-based haze.

ELECTRA is sponsored by



ELECTRA (Rudall translation) is presented through special arrangement with SAMUEL FRENCH, INC.

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

Electra Kate Fry*
Orestes Thomas J. Cox*
Paedagogus Dexter Zollicoffer*
Chrysothemis Enjoy Gavino*
Clytemnestra Sandra Marquez*
Aegisthus Michael Pogue*
Pylades Rashaad Hall
Chorus Caren Blackmore,* Cruz Gonzalez-Cadel, Tracy Walsh*
Understudies: Aurora Adachi-Winter, Travis Barnhart, Al'Jaleel McGhee, Dana Parker

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

PRODUCTION STAFF

SDC Gielgud Fellow/Assistant Director Nathan Singh
Associate Scenic Designer Arnel Sancianco
Associate Lighting Designer Sara Gosses
Scenic Artists Samantha Bodnar U.S.A., Scott Gerwitz U.S.A., Julie Ruscitti U.S.A.
Carpenters Andrew Hildner, Chris Walls, Andrew Halvorsen, Theron Seckington, Ian Olsen, Tony Cooper
Stichers Alex Rutherford, Tina Stasny, Erin Gallagher
Wig Designer Christina Carlson
Wardrobe Crew Alex Rutherford
Assistant Master Electrician Chris Cvikota
Electricians Emily Brown, Victoria Fox, Billy Murphy, Jonah White, Ali Wojcikiwicz, Caitlin Cavannaugh
Floor Manager Gabby Welsh
Stage Management Intern Ariela Subar
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.

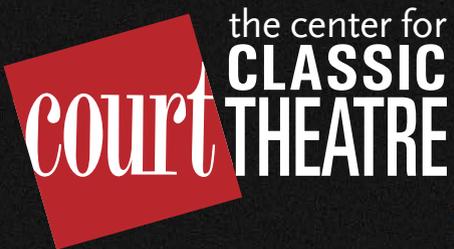
Electra is this season's Honorary David Bevington Production.

Cover photo of Kate Fry 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.





Court Theatre recognizes those individuals whose generosity supported the creation of the Center for Classic Theatre at Court Theatre and the University of Chicago.

Leadership Supporters

- Virginia and Gary Gerst
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- Linda and Stephen Patton
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- Margaret Richek Goldberg and Perry Goldberg
- Dana Levinson and James Noonan
- Michael Lowenthal and Amy Osler
- Helen and Roland* Baker

*deceased

Photo of Sandra Marquez and Kate Fry by Joe Mazza.

Donors Make a Difference

Richard and Ann Carr

Richard and Ann Carr, loyal friends and enthusiastic patrons of Court, share a special bond with the theatre. As a young couple, they attended performances in Hutchinson Courtyard in the 1960s when they first began dating. Over the years, they have witnessed the growth and evolution of Court, from its beginnings as an outdoor community theatre to the fully professional company that it is today. To mark their 50th wedding anniversary, this pair of loyal friends and enthusiastic sponsors of Court has made a significant gift in support of Court's work.

As theatre aficionados locally and abroad, many of Court's productions stand out for the Carrs. They cite *Caroline, or Change*, *Three Tall Women*, and more recently, *Man in the Ring* as some of their favorites. "The quality and consistency of the productions keep us engaged season after season," says Richard. "The collaboration between Court and the University of Chicago is an excellent example of the intersection of artistry and scholarship." Ann has fond memories of productions from the courtyard days, "I remember times when it rained during outdoor performances. The funky set design that utilized the existing trees and bushes around the courtyard made it feel like the play was taking place in a neighbor's backyard."

Richard and Ann's generous gift will enable Court to realize its plans to structure and implement crucial new initiatives that will expand its audience engagement programs throughout South Side Chicago communities and at the University of Chicago. With their support, Court will enhance its position as a social and intellectual hub at the heart of the University, and provide underserved community members with increased access to its work on stage. These are ambitious goals that will have an enormous long-term impact on the theatre. Court Theatre is tremendously grateful to have the Carrs' support to ensure the theatre's future growth and success.

Shakespeare writes in *Hamlet* that "love is begun by time, and time qualifies the spark and fire of it." Court is deeply honored and grateful to be part of Richard and Ann's 50th wedding anniversary. We congratulate them once again, and wish them much happiness in the years to come.



Putting It All Together: Thoughts on Court Theatre's Greek Cycle

By Nicholas Rudall
Founding Artistic Director and Translator

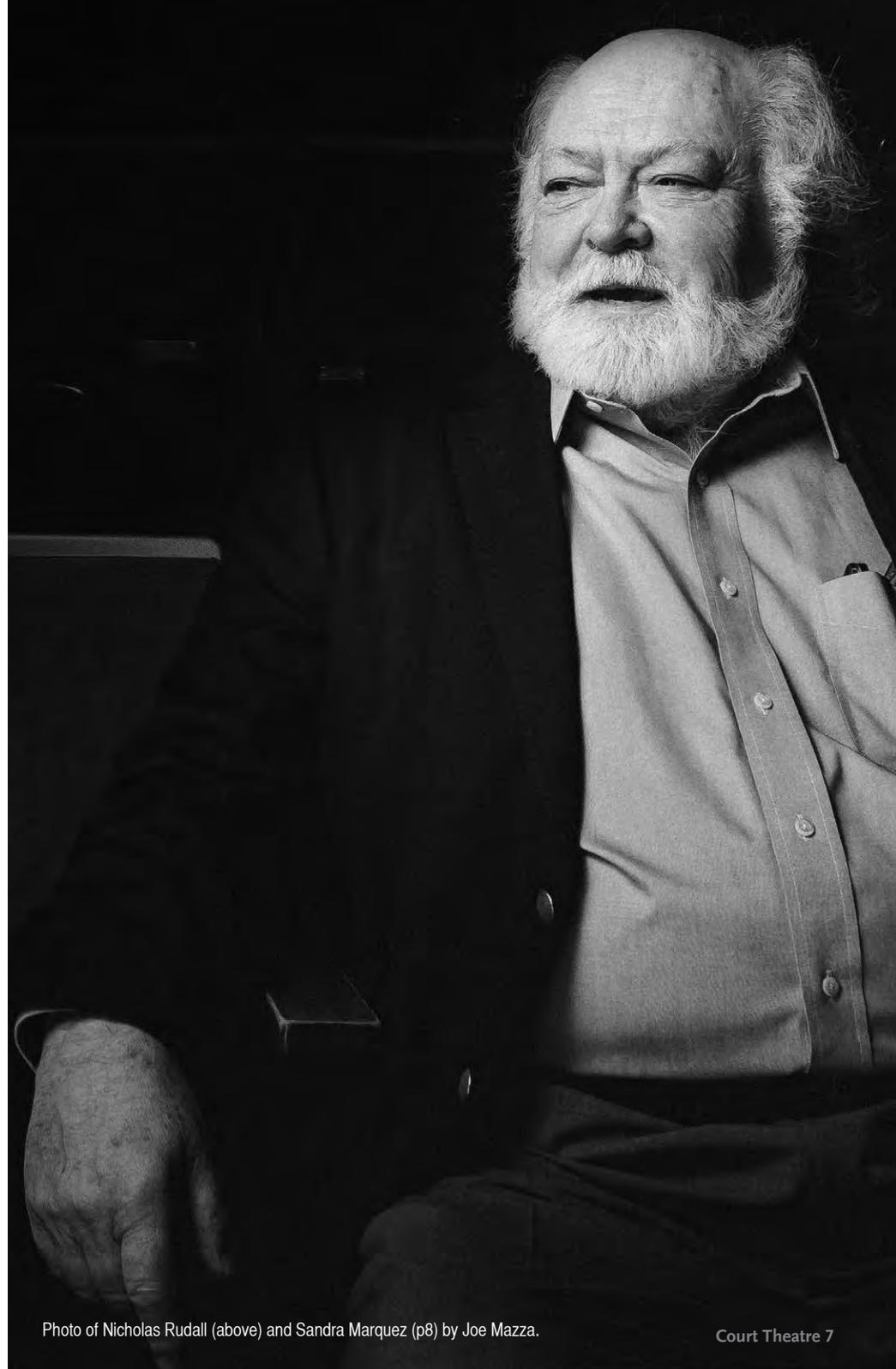
When we began this venture—translating, adapting, and staging the Fall of the House of Atreus as told by different playwrights from 2,500 years ago—I had no idea of the discoveries we would make. Indeed, I had known these plays intimately for over 50 years, but there were many surprises. So, briefly, I will try to share with you what I learned and relearned.

The most insistent prompt in my mind was to always remember that these were *Athenian* plays and that they reflected the moods, the successes, and the failures of that brief glorious period of the 5th century B.C., when the Athenian Empire flourished. Most importantly, this art form, drama, was *invented* in that city of Athens. There had of course been pageants and displays in other cities and cultures, but this literary form and art of imitated action was devised in that single city.

The Theatre of Dionysus, where these plays were originally performed, was essentially the first physical theatre in the world. The space could hold 20,000 people; this astonishing estimate reflects the Athenian sense of the importance of the theatre as a center of thought, where one could question what it meant to be human. The theatre lay below the Parthenon and directly below the Areopagus, the recently constructed space where murder trials were to be held. In some sense, these buildings were the symbols of a city that believed itself to be the center of the world. Athens was now the most powerful and rich city of the Hellenic world, at first a largely benign empire providing protection for city-states that gave it tribute.

The three plays that Court chose for this Cycle represent the early and the late stages of this development of drama. *Iphigenia in Aulis* gave us the world of fallible human beings, a world that even Euripides' contemporaries recognized as being "like our own." But as Athens itself slowly died during the Peloponnesian War, it was Iphigenia's death that echoed the futility of the daily deaths of the young men of Greece.

In *Agamemnon*, Aeschylus began by showing the futility of anger and revenge. He wrote this play when Athens was at the height of its power and was celebrating its enlightenment, its literature, and its newly-founded democracy. *Agamemnon* was closest to a straightforward telling of the tale, through long passages of a poetic chorus and one lone character answering them. A century later, Aristotle theorized





that this was how drama began. The essence of the developed drama—the “agon,” the conflict, the debate—had not yet reached fruition. In fact, it was a hard play to do. But it was not primitive; it was primal.

Our current play, *Electra*, was written late in Sophocles’ long life. But although his dramas were not overly political, they were truly about the polis and the complexity of human behavior. So too this play raises the painful question: what becomes of Electra, who is consumed with anger, a desire for revenge, and a hatred of the mother who killed her father? We are shown through Sophoclean eyes a human being tortured to the point of hating who she has become. In one of the many strokes of brilliant psychological observation, Electra is afraid of becoming like her mother. Freud noted her state of mind and called it the “Electra complex.” Sophocles speaks to us still.

These plays of domestic horror and taboos became expressions of the universal. Tragedy was born and grew into a mature art form in this brief century in Athens. When that Athens died in 405 B.C., tragedy died too. It did not awaken until the age of Elizabeth and Shakespeare; until once again all the world was a stage, until this was the great Globe itself.

I am grateful to Court Theatre for giving me and all of us a chance to revisit that ancient world—that world, alas, that is still “too much with us.” ♦



Jill Tiongco Photography

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

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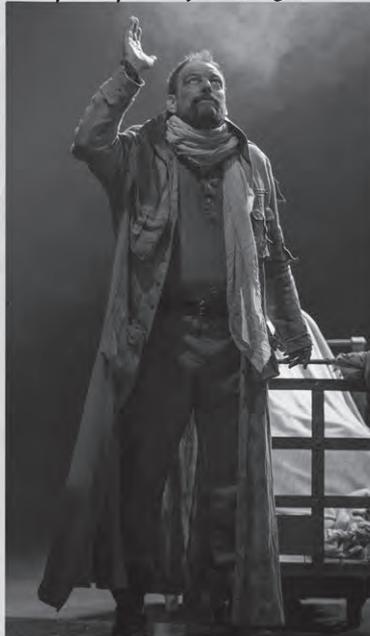
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Designer's Notebook

Jacqueline Firkins, professor of Design and Production in Theatre and Film at the University of British Columbia, has been designing costumes for the House of Atreus since the beginning of Nicholas Rudall's Greek Cycle at Court Theatre. Her creations for Iphigenia in Aulis, Agamemnon and now Electra tell a powerful story of their own, tracing the narrative arc of tragedy through subtle changes in fabric, color, draping and visual concept. Firkins infuses her costumes with symbolic meaning, designing pieces that reveal fundamental truths about each character's intentions, emotions and state of mind. The following excerpts from her design notebook offer insight into her imagination and the process by which she tells stories and signifies character through clothing.

In *Electra*, all the characters are struggling with memories of the past. Having established a visual vocabulary for each character in my costume designs for *Iphigenia in Aulis* and *Agamemnon*, I had a very literal background to draw upon when working on this production. We know what Electra's father, Agamemnon, looked like when he died. We know what her sister Iphigenia looked like when she was sacrificed. Electra is haunted by her father's murder and her sister's death; she clings to her grief for them inconsolably. Agamemnon and Iphigenia are the ghosts who haunt this play, who incite the actions and emotions of the surviving characters, and they both are quite literally represented on stage. Electra wears a black, tattered version of the pristine white dress her sister was wearing when she was sacrificed to the gods. Atop this dress, Electra wears the very coat her father was wearing when he was murdered by his wife. Electra is torturing her mother by flaunting these emblematic garments, ensuring that the images of the dead cannot be neatly packed away. The images remain, like memories do, even when we least want to face them.

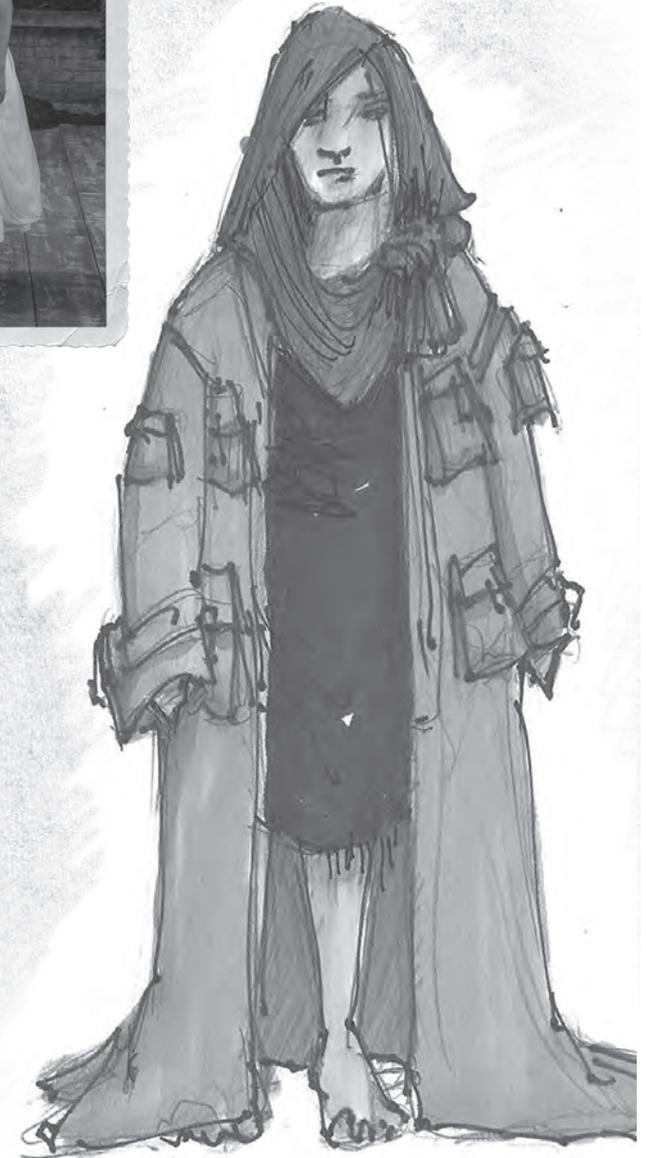
AGAMEMNON



IPHIGENIA



ELECTRA



CLYTEMNESTRA

We have been referring to this trilogy of tragedies as the Clytemnestra Cycle because together, the plays encompass Clytemnestra's transformation from a loving, doting mother to a mourning and vengeful queen, then ultimately to a paranoid and somewhat off-balance woman awaiting her violent fate. In *Electra*, Clytemnestra is now unhinged. Her first dress, in *Iphigenia in Aulis*, had a bold simplicity. She was a queen, but she was open, caring, in control. Her second dress, in *Agamemnon*, began to twist and torque, a reflection of how Clytemnestra's world was becoming more complicated. We started to shift into asymmetry and multiple fabrics in the design, to suggest that something was hiding inside Clytemnestra, barely being revealed but scrambling to emerge. Her third and final dress, in *Electra*, takes those ideas further. The asymmetry now is more noticeable. There are more textures and fabrics. The twisting detail is more complex. The material of her dress shows

the impact of wear and weather. At a glance, she is still a woman with power, but that power, like her mind, is unraveling. The hints at Ancient Greek details and silhouettes in the costume give us a sense of glory and opulence. The texture and age and metallic accessories give us a sense of tarnish and deterioration. Clytemnestra is trying desperately to present a majestic image, but that image belies her mounting guilt and fear.



Clytemnestra in Iphigenia

Clytemnestra in Agamemnon



*Clytemnestra
design for
Electra*



Costume renderings by Jacqueline Firkins. Photographs of Mark L. Montgomery (p10), Stephanie Andrea Barron (p11), and Sandra Marquez (p12) by Michael Brosilow.

ORESTES



Orestes is often depicted as a glorious hero coming back from war to honorably avenge his father and sister, but our Orestes is battle-worn and journey-worn. He has grown up knowing his fate is to kill his mother. He has been haunted by this knowledge for his entire life. When we first meet him in *Electra*, we need his costume to give us a sense of where he has been and what he has been through. We need to see in his form the cost of the war that his father launched with his sister's death. We need to feel Orestes' hard travels. We need to know that he has not simply leaped off a ship with a sword in his hand and no moral dilemma. Orestes' costume is worn and weathered. He has lots of pockets and pouches in which to carry his goods on his exhausting journeys. He is closely wrapped and shielded from the sun and winds. His clothes are not perfectly fit to him, because his body has changed over time. Through war and many travels, he was without resources to perfectly equip himself and without the impetus to present a polished or glorious image to others. He has slept in his clothes. He has fought in his clothes. And now he must kill in his clothes. ■

Actresses

Sandra Marquez & Kate Fry

By Shelby Krick

This year in Electra, we see many returning faces from Agamemnon and Iphigenia in Aulis, but we are also introduced to a few new faces that leave a lasting impression. Kate Fry (Electra) joins Sandra Marquez (Clytemnestra) in the final tragic chapter in Court Theatre's Greek Cycle.

Sandra, this is the third round for you playing Clytemnestra. What have you learned about her character throughout this three-year process?

Sandra: I guess the thing that I have learned about Clytemnestra over these three years is that she runs the gambit of human emotions. She is so often thought of as simply a villainous angry woman, but she is more than that. She is a mother who loves her children and is never the same after Iphigenia's death. She is a woman terribly betrayed by Agamemnon, her second husband, whom she was faithful to despite the fact that he killed her first husband and baby. She is a woman trying to find justice for her daughter. She is a woman who would have been happy to be a mother loving her children and a queen enjoying her rightful place in the palace and polis, but life dealt her a different hand.

What is it about *Electra* that really speaks to you in today's world? What still makes this play relevant?

Kate: Where do I start? First of all, there is grief. Something every human being has endured (unless you're a child who hasn't yet experienced it or an extremely lucky adult). Grief is unavoidable and necessary, but it is also potentially toxic to the soul. I think that sometimes people suffering from grief unwittingly prolong it because it feels like the only way they can remain viscerally connected to the person they have lost. How much is this a factor in *Electra's* grief? And how much of her grief is propelled by her sense of justice, making sure that all who live never forget what happened to her father? Let's throw in survivor guilt too, just to make it a real party. When someone you love is murdered, but your own life is spared? Who feels worthy of that? Another depressingly relevant part of the play is the relentless cycle of violence. From the streets of our own city of Chicago to Aleppo, Syria, this is a cycle that seems impossible for us to escape. It's horrible.



Photo of Sandra Marquez and Kate Fry by Joe Mazza.
Court Theatre 16

Sandra: In rehearsals, [Founding Artistic Director and translator] Nicholas Rudall often talks about how these plays are a reflection of Greek society trying to work out new concepts at that time, such as justice and what that has looked like, and maybe what it could or should look like. (I'm sure my paraphrasing is not doing him any justice, by the way.) Here we are a couple of thousand years later, and though we have codes and dogmas that guide us depending on one's belief system, I think we as individuals still struggle with those same questions in our very personal circumstances.

I recently heard that after Jack Kennedy was assassinated and his brother Bobby fell into a very dark depression, Jacqueline suggested he read the Greeks. I found that incredibly moving. Having recently lost a particularly good-hearted family friend in a very senseless accident, many of the lines in *Electra* are terribly resonant to me right now—especially the struggle to find answers, and the rage at how events have played out. I find it a bit comforting that 2,500 years ago, humans were asking the same questions and somehow I feel less alone knowing that.

What is the most challenging thing about playing your respective roles in *Electra*? What is the most intriguing or exciting thing?

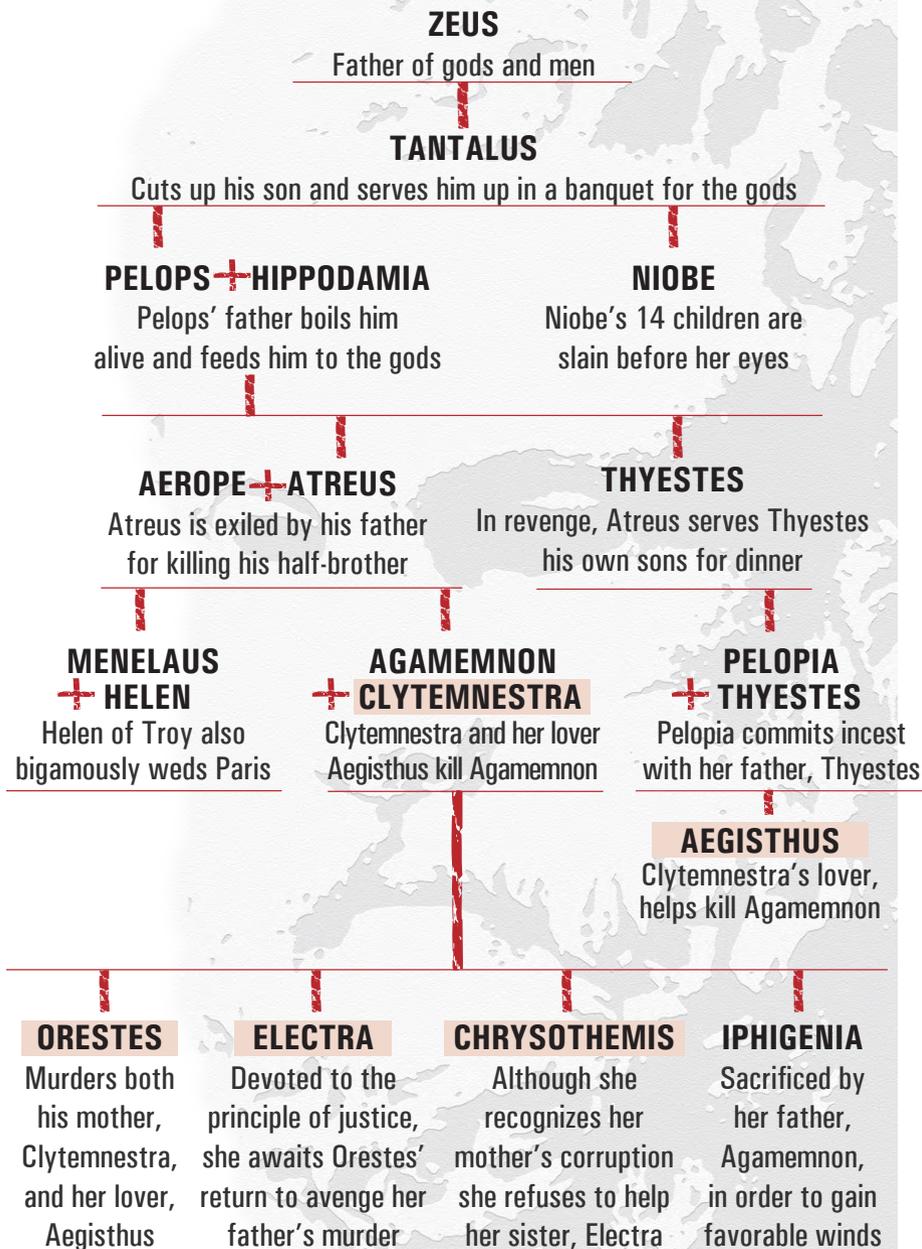
Kate: Something I'm grappling with is navigating the difference between justice and vengeance. There is a lot of overlap between the two, but justice seems a lot more righteous than revenge. It feels bigger in scope. Compared to justice, revenge seems mathematical: an "eye for an eye," "you did this to me, so I will do it to you." But if justice is achieved, there is a cosmic shift that leads to balance in the universe. Or at least it's supposed to. As Nicholas Rudall told me, these ancient Greeks didn't do forgiveness, the concept hadn't been introduced to them yet. Consequently, I'm finding it difficult to see the murder of *Electra*'s stepfather as satisfying. To me, with my 2016 brain, it just feels like the latest phase of bloodshed. Maybe that's the point?

Sandra: The most challenging thing about playing Clytemnestra is finding all the nuances that make her human and not just a meanie, which is how I think many people think of her. It's important to me that she is as well rounded as I can make her.

Next year, the first installment, *Iphigenia in Aulis*, will head to The Getty in Los Angeles. Sandra, how does it feel to head back to the beginning of the story after finishing it up here at Court this year?

Sandra: Honestly, I am very excited to be revisiting *Iphigenia* next year! It will be the first time I've had the pleasure of reprising a show and I am eager to find out how the Clytemnestra of *Agamemnon* and *Electra* will inform the Clytemnestra of *Iphigenia in Aulis*. Of course, I will need to be clear about where I am in the sequence emotionally, since that first Clytemnestra has no idea what is in store for her. ■

the HOUSE of ATREUS



PROFILES



CAREN BLACKMORE (*Chorus*) is thankful and excited to return to Court Theatre, where she was last seen in *Jitney*. Some of her Chicago Theatre credits include: *Spill* (Timeline Theatre), *The MLK Project: The Fight For Civil Rights* (Writers Theatre), *Bulrusher* (Congo Square), *Bodies* and *MiLK* (MPAACT), *I Gotcha!: The Story of Joe Tex and The Soul Clan* (Black Ensemble Theater), and *Checkmates* (eta). Caren is a proud graduate of Oberlin College and has attended The National Theatre Institute at the Eugene O'Neill Theatre Center and Freedom Theatre. "Love in abundance."



THOMAS J. COX (*Orestes*) is grateful to return to Court Theatre, where he has previously appeared in *Fräulein Else*, *Raisin*, *Ma Rainey's Black Bottom*, *Orlando*, *Agamemnon*, and *Man in the Ring*. He is an ensemble member with Lookingglass Theatre, where he has worked on more than forty productions since 1988. Regionally, he has performed in *End of the Rainbow* (Milwaukee Rep); *Elephant Man* (Steppenwolf Young Audiences); *Rock n Roll* (Goodman); *Season on the Line* (House); *Pride and Prejudice*, *Jekyll and Hyde*, and *Outgoing Tide* (Northlight); and *Richard III* (Gift); as well as seven seasons at the Weston Playhouse in Vermont. He serves as Master Teacher for Lookingglass, and teaches theatre around the Chicago area. Film/TV: *Since You've Been Gone* (Miramax); *Brotherhood* (Showtime); *Chicago Fire* (NBC).



KATE FRY (*Electra*) returns to Court Theatre, where she has performed in over a dozen productions, including *The Romance Cycle*, *Twelfth Night*, *The Cherry Orchard*, *My Fair Lady*, and *Caroline, or Change*. Other Chicago area credits include work with Writers Theatre (*Arcadia*, *Marjorie Prime*, *Hedda Gabler*, *The Letters*, *Oh, Coward!*, *A Minister's Wife*); Chicago Shakespeare Theatre (several productions, including *As You Like It*, *Henry IV Parts One and Two*, *The Merchant of Venice*, *The Molière Comedies*); Northlight Theatre (*Outside Mullingar*, *The Miser*); Victory Gardens (*In the Next Room, or the Vibrator Play*); 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 L.A., 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.



EMJOY GAVINO (*Chrysothemis*) is thrilled to complete Court's Greek Cycle, having been in its first chapter, *Iphigenia in Aulis*. She was last seen at Court as Bethany in *The Good Book*, and looks forward to the upcoming production of *The Hard Problem* as Bo. Representative Chicago credits include *The Hypocrites*, *Second City* (national tour), *Northlight*, *Steppenwolf*, *Victory Gardens*, *Remy Bumppo*, *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*. Emjoy 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 emjoygavino.com for updates.

PROFILES



CRUZ GONZALEZ-CADEL (*Chorus*) is thrilled to make her Court Theatre debut. Born and raised in Buenos Aires, Argentina, Cruz received her degree in acting from the Universidad del Salvador. Chicago credits include *You on the Moors Now* (The Hypocrites), *The Compass* (Steppenwolf Theatre), *The Grown Up* (Shattered Globe Theatre), *The Life and Death of Madam Barker* (Red Tape Theatre), *i put the fear of Mexico in 'em* (Teatro Vista), and *Your Problem With Men* (Teatro Luna). Film Credits include: *Batman v. Superman: Dawn of Justice*. Cruz is an artistic associate at Teatro Vista and is proudly represented by Stewart Talent.



RASHAAD HALL (*Pylades*) is an actor, teaching artist, poet, and performance artist in Chicago. Since graduating from DePaul's BFA program in 2010, he has worked at Goodman Theatre, The Hypocrites, Steppenwolf, Victory Gardens, Chicago Slam Works, and Black Ensemble Theatre, among others. Recently, he was nominated for a Joseph Jefferson award with the cast of *The Hairy Ape* by Eugene O'Neil. Film credits include his guest starring role on *Brown Girls*, a web series premiering in 2017. He is a company member of For Youth Inquiry, providing sexual health and wellness forum theatre to students across Chicago with Illinois Caucus for Adolescent Health. He is proudly represented by Paonessa Talent Agency.



SANDRA MARQUEZ (*Clytemnestra*) is happy to return to the Court Theatre stage as Clytemnestra. She is an actor, director, and educator, as well as a longtime ensemble member and former Associate Artistic Director (1998-2006) of Teatro Vista. Last spring she had the honor of joining the ensemble of Steppenwolf Theatre where she most recently appeared in the world premiere of *Mary Page Marlowe*. As a director, Ms. Marquez' credits include Teatro Vista's production of *Breakfast, Lunch and Dinner*, and the critically acclaimed production of *Our Lady of the Underpass* by Tanya Saracho. More recently, she directed *My Mañana Comes* (Chicago premiere, Teatro Vista) and *Men on the Verge of Hispanic Breakdown* (Pride Films and Plays). As an actor, Ms. Marquez has worked at theatres in Chicago and beyond including Goodman Theatre; Steppenwolf Theatre; Victory Gardens; the Oregon Shakespeare Festival; Madison Repertory; and Second Stage Theatre, Uptown. A proud member of AEA and SAG-AFTRA, her film and TV credits include: *The Big Bang Theory*, *Chicago Code*, *Boss*, *Chicago Med*, and *Timer*. She has been a member of the theater faculty at Northwestern University since 1995, where she very much enjoys teaching and mentoring young people.



MICHAEL POGUE (*Aegisthus*) is delighted to work again with Court. He has appeared in their productions of *Agamemnon*, *Tartuffe*, *The Misanthrope*, *Angels in America*, and *Spunk*. Other theater credits include: *Dutchman* (American Blues); *Carter's Way* and *Venus* (Steppenwolf); *Stick Fly* (Windy City Playhouse); *Night and Day* (Remy Bumppo); *Romeo and Juliet* (Teatro Vista); *The Two Gentlemen of Verona* and *Hamlet* (Oak Park Festival); *Ruined* and *Six Degrees of Separation* (Eclipse); *Saturday Night/Sunday Morning* (Prologue); *As You Like It* and *King Lear* (Lakeside Shakespeare); *Radio Golf* (Raven); *Lobby Hero* (Redtwist); and *Panther Burn* (MPAACT). Television credits include *Chicago Fire* and *Crisis* (NBC).

PROFILES



TRACY WALSH (*Choreographer/Chorus*) is delighted to be back at Court Theatre where she recently choreographed *Agamemnon* and choreographed and appeared in *Iphigenia in Aulis*. She is an ensemble member of Lookingglass Theatre Company where she has written, directed, acted in, and choreographed shows over the years. Tracy has also written and directed several shows for the Lookingglass Young Ensemble. She modified her most recent project with them, *Handle With Care*, into a two woman play which is now being performed at locations in the Chicago area. The play was commissioned by The Working Women's History Project and is about the importance of quality, affordable childcare. She and her husband own Lighthouse Yoga in Evanston. Tracy teaches prenatal yoga and yoga to adults and young people with special needs.



DEXTER ZOLLICOFFER (*Paedagogus*) appeared at Court Theatre in *Water by the Spoonful* and *The Mystery Cycle: Creation and Passion*. Most recently, Dexter appeared in *Charm* for Northlight Theatre (Jeff Award for Actor in a Principle Role and a nomination for Ensemble). Other theatre credits include: *The Little Foxes*, *Dartmoor Prison*, *The Odyssey*, *Blues for an Alabama Sky*, and *A Christmas Carol* at Goodman; *To Kill a Mockingbird*, *A Lesson Before Dying*, and *Pudd'nhead Wilson* at Steppenwolf; *Relatively Close*, *Knock Me a Kiss* and *The Sutherland* at Victory Gardens; and *The Overwhelming* at Next Theatre. Regionally, Mr. Zollicoffer appeared in *Blues for an Alabama Sky* at Alabama Shakespeare Festival, *The Odyssey* at McCarter Theatre Center, and Seattle Repertory Theatre, *Our Country's Good* at Berkeley Repertory Theatre, *The Recruiting Officer* and *Our Country's Good* at Madison Repertory Theatre, *Voice of Good Hope* at BoarsHead Theater, and *Permanent Collection* at Indiana University Northwest. On television, Mr. Zollicoffer has been seen on *Chicago Fire*, *Detroit 1-8-7*, and the upcoming feature, *Who Gets the Dog*. He is an administrator at The Theatre School at DePaul University where he received best director, best ensemble, and Special Jury Prize nominations for his original work, *Ma Fille, Ma Naturelle* at the 6th annual International Theatre Festival of University Theatre in Tangier, Morocco. He is a 2011-12 recipient of the Spirit of DePaul award given by DePaul's Office of Mission and Values.



NICHOLAS RUDALL (*Translator*) is the Founding Artistic Director of Court Theatre, having led the theatre from 1971 to 1994. He led the growth of Court from a community theatre to a leading professional Equity theatre. In addition to his achievements as an actor and director, Rudall is a Professor Emeritus in Classics at the University of Chicago, where he taught for over forty years. His translations for the theatre—known for their stage-friendly language and “playability”—are myriad and span many languages, but he is best known for his translations of ancient Greek tragedy. Court is producing three translations by Rudall over three years. *Iphigenia in Aulis* by Euripides began the series two years ago, and last year featured the world premiere of his *Agamemnon* by Aeschylus. We now conclude with Sophocles' *Electra*.



SERET SCOTT (*Director*) is directing her third show at Court Theatre, having previously directed *Spunk* and *Native Son*. Directing credits: Old Globe Theatre (San Diego—Associate Artist), Oregon Shakespeare Festival, Denver Center Theatre Company, New Victory Theatre, and Second Stage Theatre (Off-Broadway), Philadelphia Theatre Company, Arena Stage, Ford's Theatre,

Woolly Mammoth Theatre Company and Studio Theatre (DC), American Conservatory Theatre (San Francisco), South Coast Repertory and L.A. Theatreworks (CA), Long Wharf Theatre and Yale Repertory Theatre (New Haven), Two River Theatre Company (NJ), Hartford Stage (CT), Indiana Repertory Theatre, Pan Asian Repertory Theatre and National Black Theatre (NYC), Alliance Theatre (Atlanta), Alley Theatre (Houston), Actors Theatre of Louisville, Virginia Stage Company, New Mexico Repertory, and Playmakers Repertory Company (NC). She is a member of the executive board of the Stage Directors and Choreographer's Society and a recipient of a TCG/PEW Residency Grant (Long Wharf Theatre) and Drama Desk Award in acting (*My Sister; My Sister*). Ms. Scott's play *Second Line* was produced by Passage Theatre (NJ) and Tribute Productions (DC).

SCOTT DAVIS (*Scenic Designer*) Chicago credits include productions with: Chicago Shakespeare Theater, Steppenwolf, Court Theatre, Paramount Theater, Victory Gardens, Drury Lane, Northlight Theatre, American Theater Company, Griffin Theatre Company, Windy City Playhouse, Steep Theatre, and Northwestern University. Off-Broadway: *Ride the Cyclone* (MCC), *Othello: The Remix* (Westside Theatre). International credits include productions with: Shakespeare's Globe, Unicorn Theatre (London), The Market Theatre (South Africa), The Neuss (Germany), Gdańsk Shakespeare Theatre (Poland), The Cultch (Vancouver), DUCTAC Theater (Dubai), Brice Mason Center (New Zealand), and The Edinburgh Festival (Scotland). Regional credits include productions with Milwaukee Repertory Theater, Asolo Repertory Theatre, Signature Theatre, Walnut Street Theatre, Children's Theatre Company, Utah Shakespeare Festival, Clarice Smith Performing Arts Center, Rep Stage, and Dallas Theater Center. Mr. Davis is a co-founder of the Chicago based design firm Aether and Nyx, and serves as adjunct faculty at Columbia College having received his MFA from Northwestern University. Visit www.scottadamdavis.com.

JACQUELINE FIRKINS (*Costume Designer*) is pleased to return to Court Theatre. Design work includes sets and/or costumes for Victory Gardens Theater, TimeLine Theatre Company, 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 Dorset Theatre Festival. Jacqueline is a recipient of a 2001 Princess Grace Award and teaches design at the University of British Columbia. Her recent research project, "Fashioning Cancer: The Correlation Between Destruction and Beauty," was featured in media outlets around the world.

PAUL TOBEN (*Lighting Designer*) Broadway: *The Story of My Life*. Off-Broadway: *Daddy Long Legs*, (Davenport Theatre), *The Judy Show* (DR2), *Saturn Nights* (Incubator Arts Project), *Electra in a One Piece* and *The Realm* (The Wild Project), *Romeo and Juliet* (Columbia Stages), *Futurity* (HERE), *When in Disgrace* (Examined Man), *The Redheaded Man* (Fringe Encores). London: *Daddy Long Legs* (St. James Theatre). First National Tour: *Nice Work If You Can Get It*. Regional: *4000 Miles*, *Peter and the Starcatcher*, *The Last Five Years*, and many others at Actors Theatre of Louisville (including three years of the Humana Festival); *NSFW* at Round House Theatre; *The Who and the What* at Kansas City Repertory Theatre; *Fly by Night* and others at both TheatreWorks and Dallas Theater Center. Additionally, his work has been seen at the Williamstown Theatre Festival, Walker Art Center, Cincinnati Playhouse in the Park, The Magic Theatre, Flat Rock Playhouse, Cleveland Playhouse, Arizona Theatre Company, and others. Visit www.paultoben.com.

ANDRE PLUESS (*Sound Designer*) returns to Court Theatre where previous credits include *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.

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.

TAYLOR BARFIELD (*Production Dramaturg*) is the associate artistic director of Collaboration Theatre Company. This his second production with Court Theatre, having served as the assistant director for *Man in the Ring*. His new play dramaturgy credits include *This Land was Made* and *The Children* (Yale School of Drama); *50:13*, *The Untitled Project*, *The Hotel Nepenthe*, and *The Defendant* (Yale Cabaret); and *WAR* (Yale Repertory Theatre). He has also worked on classic plays such as *Paradise Lost* (Yale School of Drama); *Dutch Masters*, *Trouble in Tahiti*, and *The Brothers Size* (Yale Cabaret); and *Cymbeline* (Yale Repertory Theatre). Taylor has also worked for the Dwight/Edgewood Project and Young Playwrights Inc., teaching playwriting to students in middle and high school. He received his M.F.A. in Dramaturgy and Dramatic Criticism from Yale School of Drama and his B.A. in English and biology from Johns Hopkins University.

SARA GOSSES (*Assistant Lighting Designer*) is newly based in Chicago. Previously, she has assisted at St. Ann's Warehouse, The Mint Theatre, and Performa 13. Gosses is the resident lighting designer for the Exquisite Corpse Company (NY) and the Circle Theatre of NY. She is currently pursuing her MFA at Northwestern University. For more information, please visit SaraGosses.com.

NATHAN SINGH (*SDC Gielgud Fellow/Assistant Director*) is a director from Los Angeles whose work includes theatre, opera, and site-specific performance. He has worked at various theatres around LA including: East West Players, Playwrights' Arena, The Theatre at Boston Court, Son of Semele, Company of Angels, and Musical Theatre Repertory. He directed the opera *America Tropical* for the Autry National Center and USC Vision and Voices. He also directed *A Shipwreck Opera* for the Definiens Project and USC Spectrum. He recently was assistant director on *TRANSit* at American Blues Theatre in Chicago. He spent two seasons at the Oregon Shakespeare Festival serving as the FAIR assistant director on *Willful* (2011) and *The Tenth Muse* (2013). He is a graduate of the USC School of Dramatic Arts. Nathan is currently pursuing his MFA in Directing at The Theatre School at DePaul University where he recently directed *The Great God Pan*, *In The Blood*, and *The Children's Hour*. This spring, he will be directing the Chicago premiere of Tarell Alvin McCraney's *Wig Out!*

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*, and most recently, *Man in the Ring*. 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 *Electra*. She was last seen as the assistant stage manager for *Gem of the Ocean*. Cara's other Chicago credits include *Douglass* (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.



CHARLES NEWELL (*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.



STEPHEN J. ALBERT (*Executive Director*) is a founding partner in Albert Hall & Associates, LLC, a leading arts consulting firm. Prior to forming the consulting practice, Albert was recognized as a leading arts manager. 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

PROFILES

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 both president and vice president of the League of Resident Theatres (LORT) and as a board member of Theatre Communications Group (TCG). He has also 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.

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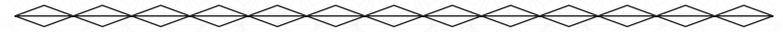
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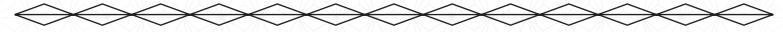
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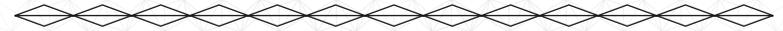
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Photo of Kamal Angelo Bolden, Sandra Marquez, Chaon Cross, and Timothy Edward Kane by Joe Mazza.

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