

# HARVEY

BY **MARY CHASE**

DIRECTED BY **DEVON DE MAYO**



**court** THEATRE

Dear Court Theatre Family,

Welcome to *Harvey*, the final production of our 62nd season. This year has been very artistically rewarding—in this way, one of the most successful in recent history. We are thrilled to share with you that the season opener, Michael Cristofer's *Man in the Ring*, was recently awarded the 2016 American Theatre Critic Association's Steinberg Award for Best New Play. We are proud to have produced the play's world premiere and grateful for the warm audience reception. It has been a season that is typical of Court, filled with diverse and engaging productions that challenge the standard definition of classic theatre. *Harvey* enables us to conclude this season with a beloved, time-tested comedy.

Although this season is closing, our job at Court is never done. We are actively working on next season, which includes:

- ***Iphigenia in Aulis***. We have been invited to bring our 2014 production to the Getty Villa in Los Angeles in September. This is a great honor for theatres producing Greek and Roman work, and we are thrilled to have this opportunity.
- ***Five Guys Named Moe***. Resident Artist Ron OJ Parson has wanted to direct a musical for some time, and he has enlisted Court favorite Felicia Fields to help kick the season off with rhythm and blues.
- ***The Belle of Amherst***. Director Sean Graney and actress Kate Fry will bring Emily Dickinson to life on our stage.
- ***All My Sons***. Court will continue its exploration of modern classics as Charles Newell, Marilyn F. Vitale Artistic Director, directs the play that announced playwright Arthur Miller to the world.
- ***Guess Who's Coming to Dinner***. This adaptation of the beloved film comes to Court's stage and introduces Chicago Director Marti Lyons to our audiences.
- ***The Originalist***. A fascinating play about the late Supreme Court Justice Antonin Scalia concludes Court's 63rd season. Straight from Washington, D.C.'s Arena Stage, Molly Smith will direct and Edward Gero will portray Justice Scalia.

Each year we create unique seasons for you—our audience. The Chicago theatre community is highly competitive, and Court has to be creative in finding the right mix. We hope that you recognize a distinctive blend of classics, poignant works, and some plays that are meant to make you smile—like this production. We deeply appreciate your continued support.

Enjoy the summer, and plan to join us next season.



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.**

# HARVEY

BY MARY CHASE  
DIRECTED BY DEVON DE MAYO

*Scenic Design by Courtney O'Neill U.S.A.*

*Costume Design by Izumi Inaba U.S.A.*

*Lighting Design by Lee Keenan U.S.A.*

*Sound Design and Composition by Kevin O'Donnell U.S.A.*

*Cree Rankin, Casting*

*Karen Jean Martinson, Production Dramaturg*

*Amanda Weener-Frederick,\* Production Stage Manager*

*Erin Albrecht,\* Assistant Stage Manager*

Setting: A midsize city in Colorado's Rocky Mountains. Scenes unfold in the Dowd family mansion and the reception area of Chumley's Rest, a private psychiatric hospital.

Please be advised: Production contains the use of e-cigarettes.

There will be a 15-minute intermission.

*Sponsored by*

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**Charles Custer**

**Joel and Cheryle Williamson**

*Harvey by is produced 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

<i>Myrtle Mae Simmons</i> .....	Sarah Price
<i>Veta Louise Simmons</i> .....	Karen Janes Wodistch*
<i>Elwood P. Dowd</i> .....	Timothy Edward Kane*
<i>Mrs. Ethel Chauvenet / Betty Chumley / E.J. Lofgren</i> .....	Amy J. Carle*
<i>Ruth Kelly, RN</i> .....	Jennifer Latimore
<i>Duane Wilson</i> .....	Andy Nagraj*
<i>Lyman Sanderson, MD</i> .....	Erik Hellman*
<i>William R. Chumley, MD</i> .....	A.C. Smith*
<i>Judge Mara Gaffney</i> .....	Jacqueline Williams*
Understudy: Kona Burks	

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# PRODUCTION STAFF

<i>Assistant Director</i> .....	Sarah Gitenstein
<i>Scenic Design Assistant</i> .....	Camila Devereux
<i>Scenic Artists</i> .....	Samantha Bodnar U.S.A., Scott Gerwitz U.S.A., Julie Ruscitti U.S.A.
<i>Carpenters</i> .....	Tony Cooper, Andrew Halverson, Andrew Hildner, Theron Seckington, Chris Walls
<i>Draper</i> .....	Beth Uber
<i>Tailor</i> .....	Fox Brothers
<i>Wigs &amp; Hair Design</i> .....	Christina Carlson
<i>Stitcher</i> .....	Alex Rutherford
<i>Wardrobe Supervisor</i> .....	Jody Schmidt
<i>Wardrobe Crew</i> .....	Alex Rutherford
<i>Assistant Lighting Designer</i> .....	Madeline Scott
<i>Assistant Master Electrician</i> .....	Billy Murphy
<i>Electricians</i> .....	Billy Borst, Caitlin Cavannaugh, Kenny Cole, Chris Cvikota, Duane Deering, Victoria Fox, Raphael Grimes, Andy Kauff, Jared Sheldon, Carley Walker
<i>Floor Manager</i> .....	Jaclynn Joslin
<i>Scenic Artists identified by U.S.A. are members of United Scenic Artists, I.A.T.S.E. Local USA829, AFL-CIO,CLC.</i>	

**Harvey is this season's Honorary Marion Lloyd Production.**

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

Cover photo of Timothy Edward Kane 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.



# Director Devon de Mayo is here to make you laugh.

by Shelby Krick

“I just believe in joy, and I think it’s imperative as theatre artists to bring it to the stage, to hear audiences laugh, and to feel a sense of community through that laughter,” she says.

Devon has a deep personal history with theatre—her mother worked as a theatre critic in Orange County, California, and she spent much of her childhood watching those performances. She never considered a career in the theatre until a college professor urged her to make the leap.

“I was originally a political science major, but theatre professor Jonathan Tazewell said to me, ‘I don’t know who you’re kidding, but this is where you’re meant to be.’ I feel very lucky, because it’s rare to have someone see something in you and help you make those big life decisions,” she shares. “I realized that he was right, and I thought long and hard about what that meant to me and what role I wanted to play.”

After graduation, Devon moved to Chicago and immediately started investing in the theatre community here. She has directed productions across Chicago, as well as in Mexico, New York, and London. With her diverse experience, she brings a global perspective to her work.

Devon and actor Timothy Edward Kane have teamed up before, and their work together led her to Court. “I worked with Tim on Northlight Theatre’s *Lost in Yonkers*. It was a wonderful experience and we got along really well. Tim reached out to [Court’s Marilyn F. Vitale Artistic Director Charles Newell] and said that I was someone he needed to know.”

CONTINUED ON P 6



Director Devon de Mayo at first rehearsal (photo: Joe Mazza).

**// I want you to come  
away reflecting on  
human kindness.**

While new to Court, Devon is not new to the University of Chicago. She has been a lecturer in the University's Theater and Performance Studies (TAPS) program since 2012. "I'm thrilled to connect my students with my work. My relationship with the campus and the students made [Court] a natural fit."

**How can we treat each  
other better? But also,  
I hope that you leave  
with a sense of joy. //**

So what kind of challenges and opportunities come with directing a classic comedy like *Harvey*, which the audience may already be familiar with when they walk through the theatre doors?

"The first opportunity is to reveal the play in a new way and surprise the audience. This play can really do that because it does feel like it's speaking directly to our time and it feels like it is call out to be performed," Devon explains. "We also have a few theatrical tricks up our sleeves that may surprise people!"

"The other opportunity we have is to lean into that nostalgia and familiarity, and have the play feel like the comfort of a warm embrace," she continues. "It's been thrilling to hear about [Pulitzer prize-winning *Harvey* playwright] Mary Chase: an amazing woman, writer, and activist who had strong opinions about society and class structure. She wrote the play during World War II, when a lot of women were alone. She encountered a woman grieving over her son killed in the war, and she thought, 'I want to make that woman laugh, to bring her joy.' I love that! It's a lofty and compassionate goal that is completely welcoming."

"This year I feel particularly lucky, because all of the plays that I'm directing are written by women," she notes. "From classic American playwright Mary Chase, to a Chicago premiere by New York playwright Jaclyn Backhaus [*You On the Moors Now*, *The Hypocrites*], to a brand new play by Sarah Sander [*Sycamore*, Raven Theatre], spending my year with great women writers has been such a pleasure."

How does Devon hope this visit with *Harvey* resonates with you—the audience—in a new way? "I want you to come away reflecting on human kindness. How can we treat each other better? But also, I hope that you leave with a sense of joy." ■

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# THE IMPROBABLE LIFE OF

*Mary Chase*

by Karen Jean Martinson

**“Healing laughter is in order...**

**The world has need of it.”**

**–Mary Chase**

Mary Chase lived a raucous, improbable life. Born Mary McDonough in Denver in 1906, she joked that her family’s home “was not quite on the wrong side of the tracks, but the noise of the trains reached it.” Growing up in poverty instilled in Mary a disdain for social hierarchy, and taught her compassion for eccentrics and unfortunates. Two painful events in her youth solidified this philosophy. After police shot and wounded her teenage brother for stealing candy from a gumball machine, local families ostracized Mary as socially undesirable. Later, in college, she was rejected when she tried to rush an exclusive sorority. From these events, Chase learned that wealth and social status did not correlate to kindness.

In 1925, having finished college at age 18, Mary joined the *Rocky Mountain News* and became a well-respected daredevil journalist who never backed away from an exciting lead. There she met Bob Chase; they wed in 1928. In 1931, Mary quit journalism to become the playwright she always intended to be. At the height of the Depression, the Chases had three sons, whom they raised on a newspaperman’s salary and freelance jobs that suited Chase’s rebellious personality: she wrote weekly radio programs for the Teamsters, handled publicity for the National Youth League, and formed a chapter of the American Newspaper Guild. She also was involved in labor disputes; bedecked in the large hats that she favored, Chase struck a fiery presence on the picket line.

Her first play, *Me, Third*, was a hit with Denver audiences, so Chase sent the script to director Antoinette Perry (Denver native and Tony Awards namesake) and producer Brock Pemberton. They agreed to produce the show. Chase borrowed money to make the trip to New York. Retitled *Now You’ve Done It*, she saw her first Broadway opening in 1937. Audiences “[laughed] their heads off,” but critics panned the piece. It closed after 43 performances.

**CONTINUED ON P 10**

“my mother used to say to me... ‘In this world, Elwood, you must be oh, so smart or oh, so pleasant.’ For years I was smart. I recommend pleasant.”

—Elwood P. Dowd in *Harvey*

Chase returned to Denver badly in debt, her confidence wounded. She lamented, it was “a terrific blow. I don’t think I would have tried it again if Mr. Chase hadn’t said to me, ‘Write another play immediately. When a pilot crashes, they make him take up another plane before he leaves the field.’” She wrote several plays, sold a script for \$2500, and paid down their bills. One comedy, *A Slip of a Girl*, toured army camps, which committed Chase to making people laugh during solemn times. Describing her early career, she said: “After years of study I had had one failure on Broadway, one play done by the films, and two published... My friends regarded my playwriting as harmless amusement.”

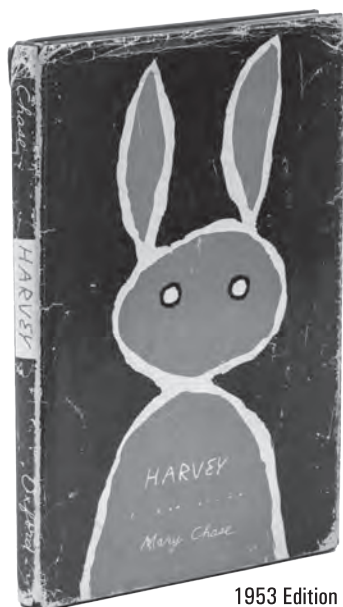
Everything would change with *Harvey*.

Witnessing the heartbroken movements of her neighbor, a widow who lost her only son in World War II, Chase wondered, “Could I ever possibly write anything which might make that woman laugh again?” It took Chase three months to hatch the idea of *Harvey*, until “one morning when I was only half awake, I saw a big white rabbit following a psychiatrist.” The play took two years to complete; said Chase, “none of it came easy.”

Asserting that “the laughs are deep and rooted in truth,” she sent *Harvey* to Perry and Pemberton. Chase used her \$500 advance to travel New York City before the Broadway opening. At previews, she wore a borrowed dress and shoes with holes in the soles, and carried a note from Bob: “Don’t be unhappy if the play does not succeed. You still have your husband and your three boys and they all love you.” Audiences and critics adored the show. *Harvey* would run for 1,775 performances, win the 1945 Pulitzer Prize, tour extensively, and be made into a film.

Chase’s abrupt change of fortune unmoored her. She noted, “The things you see by the flares of sudden fame are shattering and terrifying: the glittering eye of Greed, the distorted faces of her sisters Envy and Malice. These witches always come to the feast. They chill your heart and leave you alone in the world.” One momentous change was economic—she was instantly

rich. More shocking was Chase's ascendancy into the high society that previously snubbed her. She said, "I found lies everywhere. I was still the same person I had always been, yet everyone had changed in their attitude toward me." Chase became depressed; she suffered from "a sort of soul sickness...that plows up every bit of contentment that you ever had."



1953 Edition

"I was afraid for awhile that I had shot everything with *Harvey*," she noted, especially when her next play closed after only eight performances. The promise of laughter helped return her focus. She wrote several more plays, and even saw New York City honor her with "Mary Chase Alley." Still, her career recollections were bittersweet: "I never regretted *Harvey*, but I shouldn't have spent as many years as I did trying to surpass it."

On October 20, 1981, Chase died of a heart attack, survived by her husband, three sons, and eleven grandchildren. Bob died in 1990, and the two are buried in Lakewood, Colorado's Crown Hill Cemetery. They chose their plot specifically: their headstone is overlooked by Harvey—not the rabbit, but the marker of a Mr. and Mrs. Harvey of Jefferson County. The famous pooka remains their not-quite-visible protector.

Chase wrote to bring her audiences joy. To her, humor was sacred and necessary. Shortly before her death, Chase reiterated the importance of compassion and hilarity: "If I have any message at all for young writers it is this: Healing laughter is in order. A writer either weeps or praises. Look up and praise. The world has need of it." This continues to resonate, as does *Harvey's* simple, yet powerful message. Through his radical kindness, Elwood creates a beautiful world, one where everyone is a potential friend and where everyone is valued. We would do well to adopt such an attitude today. ■



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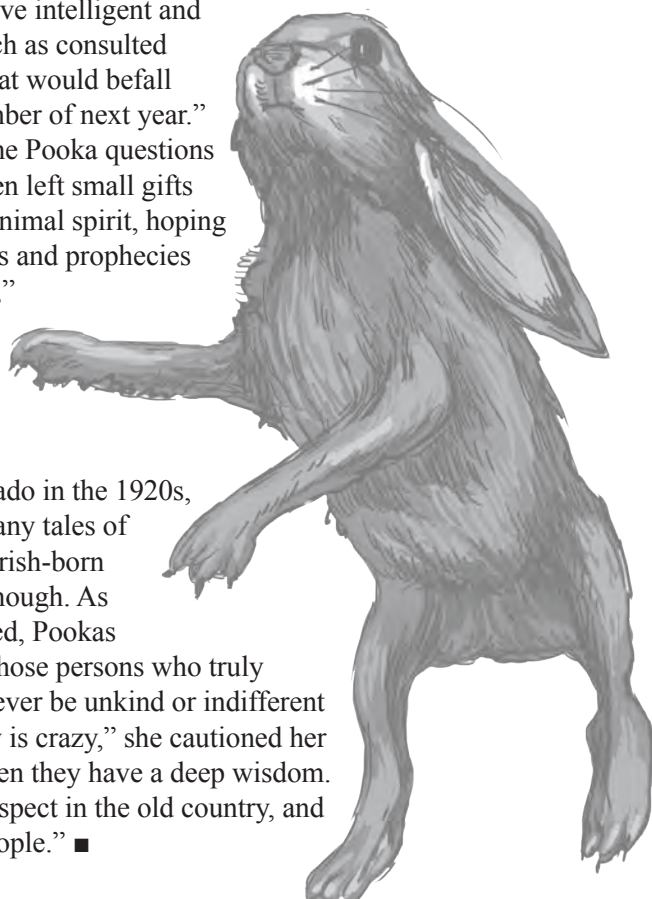
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# THE POOKA

In the 1880s, poet William Butler Yeats set out to chronicle the world of dreams and imagination that had been expressed for centuries in the folklore and story-telling traditions of his native Ireland. His 1888 book *Fairy and Folk Tales of the Irish Peasantry* catalogued the many extraordinary creatures populating Irish myth and legend. Chief among the fairies, sprites, changelings and ghosts Yeats described was the Pooka, a mischievous spirit fond of taking on the shape of familiar animals, appearing as a horse, an eagle, a bull, a rabbit or a goat. According to legend, the month of November was when the Pooka chose to go forth in search of conversation with lonely or solitary human beings. At this time of year, Yeats wrote, the Pooka was able to “speak in a human voice, and was accustomed to give intelligent and proper answers to such as consulted him concerning all that would befall them until the November of next year.” People eager to ask the Pooka questions about their future often left small gifts and presents for the animal spirit, hoping to encourage his visits and prophecies “Speculative persons,” Yeats concluded, “consider the Pooka the forefather of Shakespeare’s Puck.”

Growing up in Colorado in the 1920s, Mary Chase heard many tales of the Pooka, from her Irish-born mother, Mary McDonough. As McDonough explained, Pookas were visible only to those persons who truly believed in them. “Never be unkind or indifferent to a person others say is crazy,” she cautioned her young daughter. “Often they have a deep wisdom. We pay them great respect in the old country, and we call them fairy people.” ■



# Q&A TIMOTHY EDWARD KANE

by Grace Bolander

*Timothy Edward Kane is no stranger to the stages and the classrooms at the University of Chicago. He returned to teaching this spring with a master class in acting, where he shared his experiences of performing classic roles and brought his students into the Harvey rehearsal process. Court Theatre intern and current University of Chicago student Grace Bolander had the opportunity to ask Tim how he balances the two responsibilities, as well as his understanding of his latest classic character, Elwood P. Dowd.*

**Throughout your career you've worked on a wide range of classic works, from Shakespeare to Molière to Chekhov—the list goes on! Many of these have been at Court Theatre, including *An Iliad* and *One Man, Two Guvnors*. What attracts you to working on the classics, particularly at Court?**

Over the last fifteen years, Court theatre has become something of an artistic home for me. It's at Court where I've felt most consistently trusted and valued as an actor and I feel I've been offered varied and challenging roles that have afforded me the opportunity to "grow up" as an actor. It should be noted that in those fifteen years I've only ever been directed by Charlie, so my experience of working on the "classics" at Court directly relates to how Charlie approaches the classics. I believe that risk is a consistent part of the equation at Court: have good material, with a good director, trust each other, and take risks. Sounds like "classics alive" to me.

**Elwood P. Dowd is a pretty unconventional guy, most notably for his insistence on the existence of his friend Harvey. What is it like playing opposite a character whom no one else can see?**

I had some experience in *An Iliad* talking to myself, so I'm familiar with the frustration. I prefer to have an actual scene partner rather than making poor choices for an imaginary one.

**The play leaves the reality of Harvey's existence ambiguous. Do you think that Elwood is delusional, or is Harvey actually real?**

I don't want to answer this question. I believe that each audience member should have the opportunity to answer the question of Harvey for themselves.

**Do you perceive Elwood as a comedic character, or as tragically misunderstood?**

I'm not sure it matters. Elwood sees the world from a unique perspective. He believes that all people are worth the time and attention required to be seen and heard and that unique perspective leads to comedy, misunderstanding and the potential for tragedy based on other characters' reaction to Elwood.



Timothy Edward Kane, A.C. Smith, and Karen Janes Wodistch enjoying the table read at first rehearsal (photo: Joe Mazza).

**You say in the Court Theatre Artist Master Class description that the course is designed to develop students' ability to apply contemporary acting technique to the performance of classical roles. What are common challenges that actors face when tackling classical roles that they may not encounter with contemporary ones?**

I believe that irony and or a “knowing, world-weary, cynicism” is a tempting default when tackling the pure-hearted ingenue/dudegenue roles often found in classical theatre. Those young characters operate on two distinct dramatic levels: character and plot. If the actors portraying those characters don't feel deeply and honestly all that the characters profess to feel, the bottom drops out, the audience stops caring, and all of the conflict of the play that rests on those character getting or staying together, dies. I hope that our class is able to exercise the muscles of contemporary acting, based on grounded talking and listening, and apply it to those enduring roles while avoiding the pitfalls of the simpering and saccharine or, conversely, knowing and jaded.

**What do you think the biggest barrier is for young actors approaching classic texts? How would you suggest combatting it?**

The actor needs to be as brave as the character. Who would want to watch an actor play Romeo if he “winks” at the audience that he knows all this “love stuff” is stupid. If the audience doesn't believe he'll die if he doesn't get to glimpse Juliet, is the play even worth watching? She's the moon! Go for it.

**Is there anything you hope to learn or gain from teaching this class?**

I learn from students every time I teach. I've got a great group of bright and talented students and I'm sure their questions and roadblocks will teach me a great deal as I work to answer their questions and assist them in addressing their challenges. I always feel like I'm a better actor when I'm teaching. ■

# Donors Make a Difference

## Judy Chernick

Judy Chernick's relationship with Court dates back to the days when the company performed in Hutchinson Court on the University of Chicago campus. A season ticket subscriber since the early 1970s, Judy has been a donor for just as long, finding the connection between being a supporter and an audience member a natural fit.

Judy enjoys classic texts, which is what originally brought her to Court. She cites the 1974 production of *Rashomon* as one of the most memorable early productions she saw. "It was a seminal theatre experience that bound me to Court."

Over many seasons, she has enjoyed taking the journey as the definition of classic plays has expanded to include work by August Wilson and classic musicals like *My Fair Lady* and *Porgy and Bess*. The intimacy offered by the Abelson Auditorium allows each and every audience member to be fully engaged with the onstage work. To Judy, this important distinction is crucial to the Court experience.

A longtime Tom Stoppard fan, Judy is particularly excited when one of his plays appears in a Court season. She was delighted to participate in the University of Chicago Graham School class taught by Charles Newell, Marilyn F. Vitale Artistic Director, and Nora Titone, Resident Dramaturg, during *The Hard Problem*. "The whole experience brought additional insight to the work onstage, and how Charlie went about creating the show. Nora was thorough and brought a depth of research that also enhanced my understanding of the material. It was truly a unique opportunity." The course also highlights another aspect of Court that Judy considers unique: Court's relationship with the University of Chicago. "I am proud that Court is part of the University and part of the community."

In Judy's case, Court also provides a space for fellow theatre-goers to connect and converse. She met Charles Custer, a production sponsor for *Harvey*, at the opening night reception for *The Secret Garden* in 2015. They have continued their friendship ever since.

The intersection of art and scholarship, which defines Court as the Center for Classic Theatre, is what has kept Judy returning for over 40 years. "Court is where I can experience fine theatre, expertly produced. The work is meaningful and inspiring. I understand the costs of producing theatre, and I am pleased and proud to support that work." Court Theatre thanks Judy Chernick for her decades-long support of the theater, through her giving and her patronage.

*Your gift to Court supports artists onstage and behind the scenes, as well as students and teachers in our classrooms, and partners in the community. Individual donors like Judy provide 45 percent of donations to Court in a year, and are critical to Court's sustained success. If you are interested in making a gift, contact Lauren Sheely, Development Assistant, at 773-834-3563 or [lsheely@uchicago.edu](mailto:lsheely@uchicago.edu), or visit [www.courttheatre.org](http://www.courttheatre.org) to give today! ■*



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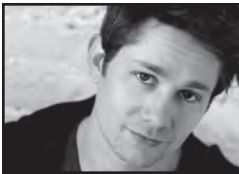
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**AMY J. CARLE** (*Mrs. Ethel Chauvenet/Betty Chumley/E.J. Lofgren*) Previously with Court Theatre: *Orlando*. Chicago credits: *The Book of Joseph* (Chicago Shakespeare Theatre); *Wonderful Town*, *The Sins of Sor Juana*, *Rock 'n' Roll*, *Desire Under the Elms* (Goodman Theatre); *The Book Thief*, *The Internationalist*, *Animals Out of Paper*, *Sex With Strangers*, *Hedda Gabler* (Steppenwolf); *North China Lover*, *Bengal Tiger at the Baghdad Zoo*, *Peter Pan*, *Trust* (Lookingglass); *Season's Greetings* (Northlight); *Chapter Two* (Windy City Playhouse); *Luce* (Next Theatre); *Gideon's Knot* (Profiles); *Refuge* (CollaborAction); *SubUrbia*, *The Lights*, *Ecstasy*, *WAS*, and *The Planets* (Roadworks Productions, founding member). Off-Broadway National Tour: *The Vagina Monologues*. Regional credits: *The Profane* (Chautauqua Theatre Company); *Fully Committed* and *The Diary of Anne Frank* (Madison Rep.); *Or*, (Forward Theatre); and *Morning Star* (Kansas City Rep). Television: *Boss* (STARZ), *Chicago Code* (FOX), *Law & Order*, *Chicago Fire*, *Chicago Med*, and *CRISIS* (NBC). Film: *Who Gets the Dog?* Ms. Carle coaches privately, and teaches at Vagabond School for the Arts.



**ERIK HELLMAN** (*Lyman Sanderson, MD*) is happy to be returning to Court Theatre after appearing in *One Man Two Govnors*; *The Good Book*; *Tartuffe*; *The Misanthrope*; *Proof* (Jeff Award Nomination - Supporting Actor); *The Comedy of Errors*; *The Mystery of Irma Vep* (Jeff Award Nomination - Lead Actor); *Titus Andronicus*; and *Arcadia*. Chicago credits include *Luna Gale* (Goodman); *Marjorie Prime*, *Hesperia*, and *The Frog Prince* (Writers); *Miss Bennet*, *Shining Lives*, *The Commons of Pensacola*, and *Lost in Yonkers* (Northlight); *The Madness of King George III*, *The Taming of the Shrew*, *Macbeth*, and *Edward II* (Chicago Shakespeare); *Honest*, *The Elephant Man*, and *Huck Finn* (Steppenwolf); *Eastland* (Lookingglass); *All My Sons* (TimeLine); as well as shows at Next, Chicago Dramatists, Remy Bumppo, The House Theatre of Chicago, and as a company member of Strawdog. Outside of Chicago, Erik has appeared at Milwaukee Repertory, Geva, Syracuse Stage, Indianapolis Repertory, Shakespeare Santa Cruz, Houston's Stages Repertory, and Off-Broadway at The Mirror Repertory. Film/TV work includes *The Dark Knight*, *The Chicago Code*, *Boss*, *Betrayal*, *Chicago Fire*, *Chicago PD*, and the upcoming feature *Walden*.



**TIMOTHY EDWARD KANE** (*Elwood P. Dowd*) is pleased to return to Court Theatre having previously appeared in *One Man, Two Govnors*; *An Iliad* (2013 & 2011); *The Illusion*; *Wild Duck*; *Titus Andronicus*; *Uncle Vanya*; *The Romance Cycle*; and *Hamlet*. Chicago credits include: *Blood and Gifts* (TimeLine Theatre Company); *Hamlet*, *Rosencrantz and Guildenstern Are Dead*, *Arms and the Man* (Writers Theatre); *The North Plan* (Steppenwolf Garage); *Faceless*, *Lost in Yonkers*, *The Miser*, *She Stoops to Conquer* (Northlight Theatre); and fifteen productions at Chicago Shakespeare Theatre including *Tug of War: Civil Strife*, *The Comedy Of Errors*, *Henry IV Parts 1 & 2* (CST and at the Royal Shakespeare Company, Stratford-Upon-Avon). Regional credits: The Mark 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.

# PROFILES



**JENNIFER LATIMORE** (*Ruth Kelly, RN*) is thrilled to be making her Court debut in *Harvey*. Other Chicago credits include *Love's Labor's Lost* (Chicago Shakespeare Theater) and *Miss Bennet: Christmas at Pemberley* (Northlight Theatre). Regional credits include *The African Company Presents Richard III*, *Arcadia*, *An Ideal Husband* (American Players Theatre); *Good People*, *The Color Purple*, *Dreamgirls*, and *A Christmas Carol* (Milwaukee Repertory

Theater). Jennifer hails from Georgia, but is proud to call the Midwest home as well. Much thanks to family and friends for the constant support and love.



**ANDY NAGRAJ** (*Duane Wilson*) returns to Court, where he was previously seen in *Titus Andronicus*. Other Chicago area credits include work with Northlight Theatre, Writers Theatre, Silk Road Rising, and TimeLine Theatre. Regional: Denver Center, Milwaukee Rep, Chautauqua, and the Texas, Virginia, Ohio, and Utah Shakespeare Festivals. TV/Film: *Chicago Fire* (NBC) and *Geeta's Guide to Moving On*. Andy is a frequent voice-over actor, he co-

wrote the book, music, and lyrics to the musical *Murphy's Law*, and he got his MFA at the PTPP/Delaware. Love and thanks to Devon, Cree, and Charlie; Stewart Talent; and especially Liz.



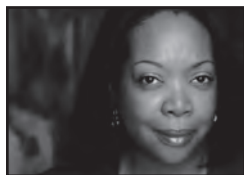
**SARAH PRICE** (*Myrtle Mae Simmons*) is thrilled to be making her Court debut! Chicago credits include *Earthquakes in London* (Steepe Theatre Co.), *You On The Moors Now* (The Hypocrites), *Mai Dang Lao* (Sideshow Theatre), *The Sweeter Option* (Strawdog Theatre), *Carlyle* (Goodman Theatre, New Stages Production), *Solstice* (A Red Orchid Theatre), *Northanger Abbey* (Remy Bumpo Theatre), and *Monstrous Regiment* at Lifeline Theatre, where she will be briefly

reprising her role as Polly Perks for their Concert Reading Series this July. Regional credits: *A Midsummer Night's Dream* (Indiana Repertory Theatre). TV credits: *Chicago Fire* (NBC/Universal). Sarah is a graduate of The Theatre School at DePaul University, the Improv Training Program at iO, and Second City's Conservatory. She is also a company member with A Crew of Patches, performing Shakespeare for high school students in the city and suburbs. Sarah is proudly represented by Grossman & Jack Talent. Thanks, in advance and always, to Cruz, and to Patriac, who had the sixth second at first sight. More at [www.sarahpricechi.com](http://www.sarahpricechi.com).



**A.C. SMITH** (*William R. Chumley, MD*) was most recently seen at Court Theatre as Eli in *Gem of the Ocean*. Other shows at Court Theatre include *Waiting for Godot*, *The Misanthrope*, *Tartuffe*, *Itinerary*, *Invisible Man*, *Ma Rainey's Black Bottom*, *The Piano Lesson*, *The First Breeze of Summer*, and *Fences*, for which he received the prestigious Jeff Award for Lead Actor in a drama for his portrayal of Troy Maxon. A native of Chicago, Smith has performed at many

theatres here including Victory Gardens, TimeLine Theatre, Writers Theatre, Steppenwolf Theatre, Goodman Theatre, The Chicago Theatre for the Performing Arts, Illinois Theatre Centre, Second City, and Chicago Shakespeare Theater. Regional theatre credits include The Ensemble Theatre of Cincinnati, Portland Stage, Geva Theatre Center, Milwaukee Rep, Actors Theatre of Louisville, and Saint Louis Black Repertory Company, where he has been a company member for the past 18 years (nine-time Woodie King, Jr. Award winner). In addition, A.C. has done film, television, radio, commercials, and voice-overs, and he has appeared in *Ebony* and *Jet* magazines. He is represented by Paonessa Talent Agency. God Bless!



**JACQUELINE WILLIAMS** (*Judge Mara Gaffney*) returns to Court where she appeared in *Man in the Ring*, *Gem of the Ocean* (Aunt Ester); *The Good Book*; *Caroline, or Change* (Dotty); *Fences* (Rose, Jeff award); *Electra* (title role); and *The First Breeze of Summer*. Most recently, she played Bell in Marcus Gardley's world premiere *A Wonder in my Soul* at Victory Gardens, where she also appeared as Makeda in Gardley's *The House That Will Not Stand* (Jeff Award).

Her long association with Goodman Theatre includes *stop.reset.*, *Pullman Porter Blues* (some performances), *Blues for An Alabama Sky*, *Camino Real*, *The Trinity River Plays*, *The Amen Corner*, *Richard II*, *The Story*, *Ooh-Bla-Dee* and many others. Chicago: Steppenwolf (*The Christians*, *Airline Highway*, *Head of Passes*, *The Hot L Baltimore*, *The Brother/Sister Plays*, *Othello*, and others); Victory Gardens (*Gospel of Lovingkindness*, *The Colored Museum*, and others); Northlight (*Gees Bend*, *The Miser*, and others); Next (*Yellowman*, *Fabulation*); and Fleetwood-Jourdain (Maya Angelou in the premiere of *Maya's Last Poem*, *Going to St. Ives*, *Having Our Say*). Regional: Asolo Repertory (Tillie in Frank Galati's production of *Guess Who's Coming To Dinner*), La Jolla, Huntington Playhouse, ACT Seattle, Berkeley Rep, Portland Stage Co., Arena Stage, Hartford Stage and more. Tours: *Crowns* and *Born in the RSA* with Market Theatre of Johannesburg. Broadway: *The Young Man from Atlanta*. Off-Broadway: *From the Mississippi Delta* (co-produced by Oprah Winfrey), *Mill Fire*, and *The Talented Tenth*. TV/Film: cast of *Turks*, *Empire*, recurring as Officer Beccera on *Chicago PD* and *Chicago Fire*, *Chicago Code*, *Prison Break*, *Heartlock*, *The Break Up*, *The Lake House*, and *Hardball*. Awards/Nominations: Jeff, Helen Hayes, BTAA, Lunt-Fontanne Shakespeare Fellow, 3Arts, American Arts Council, Drama Desk, Sarah Siddons, Excellence in the Arts, After Dark, among others. This fall she will reprise her original role of Mae in Tarell McCraney's *Head of Passes* opposite Phylicia Rashad at Mark Taper. Jacqueline holds a BFA from Goodman/Theatre School. Greatest blessing: daughter, Kara.

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## PROFILES



**KAREN JANES WODISTCH** (*Veta Louise Simmons*) is pleased as punch to be back at Court Theatre, where she was last seen as Helga in *M. Butterfly*. Chicago credits: *Death of a Streetcar Named Virginia Woolf* (Jeff nominated, Best Ensemble), *Doubt*, *Yellow Moon*, *Heartbreak House*, *Do The Hustle*, *Othello* (After Dark Award, Performance), and more (Writers Theatre); *Domesticated* (Steppenwolf Theatre); *Rapture*, *Blister*, *Burn*, *A Christmas Carol*, and *Crumbs from the Table of Joy*, (Goodman Theatre); *To Master the Art* (TimeLine Theatre Company/Broadway Playhouse - Jeff nominated, Principle Actress); *Romeo and Juliet*, *Taming of the Shrew* and *Measure for Measure* (Chicago Shakespeare); and others. Regional credits: eight seasons at Peninsula Players Theatre, and a summer with Montana Shakespeare in the Parks. TV credits: *Patriot*, *Chicago PD*, *Runner*, and *Crisis*. Film credits: *Bad Johnson* and *American Fable*.



**DEVON DE MAYO** (*Director*) is excited to be working with Court Theatre for the first time. Recent credits include: *Sycamore* (Raven Theatre), *You on the Moors Now* (The Hypocrites), *Animals Out of Paper* (Shattered Globe Theatre), *You Can't Take it With You*, and *Lost in Yonkers* (Northlight Theatre). In 2015, Devon worked as the Resident Director under Stephen Daldry on the Broadway production of *The Audience*. Other Directing credits: *Jet Black Chevrolet* (side project); *Compulsion* and *Everything is Illuminated* (Next); *Roadkill Confidential*, *The Further Adventures of Hedda Gabler*, and *Clouds* (Dog & Pony). Directing and devising credits: *Guerra: A Clown Play* (La Pira); *The Whole World is Watching*, *As Told by the Vivian Girls* (Dog & Pony); and *The Twins Would Like to Say* (Dog & Pony, Steppenwolf Garage Rep). She received her MFA from Middlesex University in London and did further studies at the Russian Academy of Dramatic Arts in Moscow and the Indonesian Institute for the Arts in Bali, Indonesia.

**MARY CHASE** (*Playwright*) was born on February 25, 1907, in Denver, Colorado. Her parents, Frank and Mary (McDonough) Coyle, were both Irish-born and emigrated to the United States at the end of the nineteenth century. Her first play to be professionally staged was *Me Third* (1936), which was produced by the Federal Theatre Project, first in Denver and then the following year in New York, directed by Brock Pemberton under the title *Now I've Done It*. Her next plays, *A Slip of a Girl* and *Banshee* were unsuccessful. Between 1941 and 1944 she became publicity director for the National Youth Administration in Denver, and then for the Teamsters' Union. Nothing daunted, Brock Pemberton was so confident of Mrs. Chase's ability that he undertook to produce a piece called *The White Rabbit*, on the condition that its title be changed to *Harvey*. The play was an immediate hit and won its astonished author the Pulitzer Prize for 1944-45. Almost all of Mary Chase's work was humane and comic, informed by her love of Irish folklore. Her sense of internal reality often slips gently into the playfully surreal—a quality which guaranteed her, through *Harvey* at least, enduring acclaim. She was a member of the Dramatists Guild and was given the William MacLeod Raine Award from the Colorado Authors' League in 1944. In 1947 the University of Denver honored her with the degree of doctor of letters. She died in October 1981 at her home in Denver, where she had lived for virtually the whole of her adult life, survived by her three sons, Michael, Colin, and Barry.

**COURTNEY O'NEILL** (*Scenic Designer*) returns to Court Theatre, having previously designed *Waiting for Godot*. Design credits include *Moby Dick* and *The Little Prince* (Lookingglass Theatre Company), *Julius Caesar* (Writers Theatre); *The Burials*, *Life and Limb*, *The Compass*, and *Of Mice and Men* (Steppenwolf Theatre); *Moby Dick* (Alliance Theatre, Arena Stage, South Coast Repertory); *The Amish Project* and *Song Man Dance Man* (Milwaukee Repertory); *Romeo and Juliet* (Chicago Shakespeare Theater); *Fetch Clay Make Man* (Marin Theatre Company, Round

House Theatre); *When I Come to Die* (Kansas City Repertory); *The Mountaintop* (Virginia Stage Company); *Wit*, *Our Town*, *Oedipus*, *The Bald Soprano*, and *Mud* (The Hypocrites); and *Good for Otto*, *Bethany* and *Dirty* (The Gift Theatre), among others. O'Neill received a Jeff Award for *Mud* and is the 2017 recipient of the Michael Maggio Emerging Designer Award. She holds an MFA from Northwestern and a BFA from DePaul University, and currently teaches at both institutions. Visit [courteneyoneill.com](http://courteneyoneill.com).

**SARAH GITENSTEIN** (*Assistant Director*) is thrilled to be working with Court Theatre for the first time. Directing credits include work at Chicago Commercial Collective, Curious Theater, American Theater Company (Assistant Director, *The Humans*), A Red Orchid Theatre (*Sick by Seven*). Sarah is an ensemble member of The New Colony where she directed *Kate and Sam Are Not Breaking Up* (Jeff nomination, New Work) and the Off-Broadway, national tour and commercial run of *5 Lesbians Eating a Quiche* (Winner Best Production 2012 New York International Fringe Festival). Sarah is a graduate of Kenyon College and will begin her MFA in Directing at Northwestern this fall.

**LEE KEENAN** (*Lighting Designer*) is delighted to return to Court Theatre where previously he lit *Long Day's Journey into Night*, *Waiting for Godot*, and *Sizwe Banzi is Dead*. Lee is a Company Member at The House Theatre of Chicago and a Senior Lecturer at Loyola University Chicago. He has designed for Lookingglass Theatre, Northlight Theatre, Victory Gardens, Next Theatre, 500 Clown, Silk Road Rising (Artistic Associate), Milwaukee Repertory, Centerstage Baltimore, Kansas City Rep, Circle Theatre, The Hypocrites, Griffin Theatre Company, Buzz22, Theatre Seven of Chicago, Bailiwick Chicago, CST Short Shakes!, Steppenwolf SYA, The Building Stage, Apple Tree, Route 66, and Albany Park Theatre Project.



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# PROFILES

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**IZUMI INABA** (*Costume Designer*) is thrilled to be working with Court Theatre again after assisting her mentor Linda Roethke on *The Good Book*. Her recent design credits includes *Diamond Dogs* (House), *Faceless* (Northlight), *A Wonder In My Soul* (Victory Gardens), *A Wrinkle In Time* (Lifeline), *10 Out Of 12* (Wit), *Born Yesterday* (Remy Bumppo), and *King Of The Yees* (Goodman). She was honored to receive Michael Maggio Emerging Designer in 2014, and she is currently a resident designer at Albany Park Theater Project. MFA in stage design, Northwestern University.

**KEVIN O'DONNELL** (*Sound Designer/Composer*) is a musician, composer, and sound designer, and is pleased to be back at Court Theatre, where he previously worked on *Water by the Spoonful*, *Angels in America*, and *Three Tall Women*. His work in Chicago theatre has earned him 23 Jeff Nominations (10 Awards), and 2 consecutive After Dark Awards (Outstanding Season); additionally he was recently nominated for a Big Easy Award for sound design (New Orleans). In Chicago he has worked with Steppenwolf, Lookingglass, Northlight, Chicago Shakespeare, and many others. Regionally: Seattle Rep, Olney Theatre Center, A.C.T. (San Francisco), Kansas City Rep, The Arsht Center (Miami), Baltimore Center Stage, First Stage (Milwaukee); New Orleans: Le Petite Theatre, The Southern Rep, The New Orleans Shakespeare Festival; New York: The Signature Theatre, St. Anne's Warehouse, The Cherry Lane, 59E59. As a musician he has recorded and/or performed with Andrew Bird, Nickel Creek, The Squirrel Nut Zippers, and many others.

**KAREN JEAN MARTINSON** (*Production Dramaturg*) is a Lecturer in the program of Communications, Media Arts, and Theatre (CMAT) at Chicago State University. She is extremely grateful to be working at Court Theatre, where got her theatrical start as a dramaturgical intern almost twenty years ago. She has served the Dramaturgy Focus Group of the Association for Theatre in Higher Education (ATHE) for many years, and currently holds the position of Secretary of the organization. In her scholarly and creative work, she explores the intersection of contemporary American performance, neoliberalism, and the processes of identification. She is also active in several other organizations, including ASTR, MATC, LMDA, and ATDS.

**AMANDA WEENER-FREDERICK** (*Production Stage Manager*) is thrilled to be spending her fourth season with Court Theatre. Amanda previously stage managed *Water by the Spoonful*; *M. Butterfly*; *Native Son*; *Iphigenia in Aulis*; *Waiting for Godot*; *The Good Book*; *The Secret Garden*; *Gem of the Ocean*; *Agamemnon*; *Satchmo at the Waldorf*; *Long Day's Journey Into Night*; *One Man, Two Guvnors*; *Man in the Ring*; *Electra*; *Blues for an Alabama Sky*; and most recently, *The Hard Problem*. 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.

**ERIN ALBRECHT** (*Assistant Stage Manager*) is thrilled to be back at Court having previously worked on *Blue 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: *And Away We Go*, *In Acting Shakespeare*, *The Philanderer*, *The Bald Soprano*, and *Wittenberg* (The Pearl Theatre); *Richard III* and *Hamlet* (New York Classical Theatre); *A Touch of the Poet* (Friendly Fire); and *The Marvelous Wonderettes* (West Side Theatre—original cast). Regional Theatre: American Players Theatre, Arena Stage, Arkansas Repertory Theatre, Arkansas Symphony Orchestra, Blue Man Group Chicago, Phoenix Theatre, Quest Visual Theatre, BARD Summerscape, and The Utah Shakespeare Festival. Erin holds a Bachelor's degree in 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.



**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 *The Hard Problem*; *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. He has led some of America’s most prestigious theatres, including the Mark Taper Forum/Center Theatre Group, Alley Theatre, and Hartford Stage Company. Albert began his career with the Mark Taper Forum/Center Theatre Group in Los Angeles where he worked in senior management positions for over a decade, rising to Managing

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

**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.

# COURT 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.

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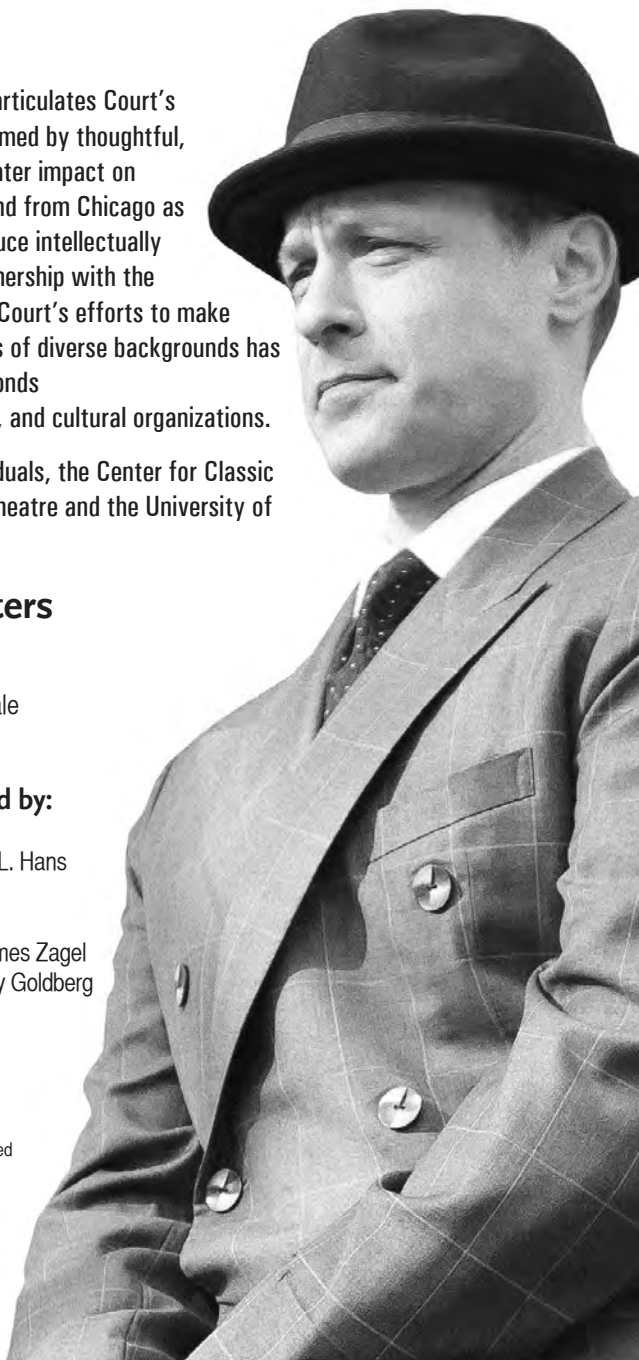
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Photo of Timothy Edward Kane by Joe Mazza.



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## MISSION

Court Theatre is the professional theatre of the University of Chicago, dedicated to innovation, inquiry, intellectual engagement, and community service. Functioning as the University's Center for Classic Theatre, Court mounts theatrical productions and audience enrichment programs in collaboration with faculty. These collaborations enable a re-examination of classic texts that pose the enduring and provocative questions that define the human experience.



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## VISION

Court Theatre's vision is to foster growth of the Center for Classic Theatre at the University of Chicago. The Center for Classic Theatre is:

- An organization dedicated to creating excellent productions of classic plays, where "classic" is defined as enduring dramatic works that teach us about the human experience
- A hub of intellectual activity that unites artists and scholars and fosters collaboration between the theatre and a myriad of other academic disciplines
- A home to an expanding, inquisitive audience
- A laboratory that fosters unique learning experiences for students and audiences
- A force in creating and producing new adaptations, new works, and translations of classic texts
- A leader in the successful integration of scholarly theory and artistic practice
- A model of the mutually beneficial relationship that can exist between a professional performing arts organization and a top-tier research university

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Photo of Stephanie Andrea Barron and Sandra Marquez (Brosilow).

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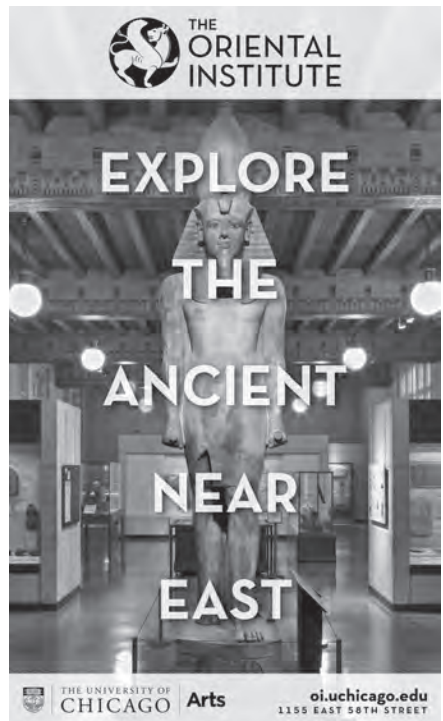
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