

FIVE GUYS NAMED MOE

COURT THEATRE

A MUSICAL BY **CLARKE PETERS**
FEATURING
LOUIS JORDAN'S GREATEST HITS

ORIGINALLY PRODUCED AT
THEATRE ROYAL STRATFORD EAST

DIRECTED BY **RON OJ PARSON**
MUSIC DIRECTOR **ABDUL HAMID ROYAL**
ASSOCIATE DIRECTOR **FELICIA P. FIELDS**





Dear Court Theatre Family,

Welcome to Court Theatre's 63rd Season!

In some ways, our season has already begun. Every year, the Getty Villa in Malibu sees Greek and Roman plays all over the world, and invites one theatre company to bring their work to the 500-seat amphitheatre. This year, they selected Court's production of *Iphigenia in Aulis* for their stage. Our invitation is a singular honor for Court Theatre and for the University of Chicago, and a well-deserved accolade for Founding Artistic Director Nick Rudall, whose translations inspired our Greek Cycle over the past three seasons. We are grateful to you, our audience and patrons, who made it possible for a theatre focused on classic plays to be able to include works like this in our seasons.

Here in Chicago, *Five Guys Named Moe* opens on our stage. When Ron OJ Parson and Felicia Fields approached us about this production, we were truly excited. For Ron, it is an opportunity to mount his first musical production at Court. Felicia is a musical theatre veteran, and her role as Associate Director creates a great team for this undertaking. When Abdul Hamid Royal, who conducted the original Broadway production, agreed to be our Musical Director, we knew that something special was brewing. We aspire to always go deeper in the work we do, and this play's challenge is to bring you the joy and energy of Louis Jordan's songs.

Five Guys Named Moe is a great lift off for a season that will turn to Emily Dickinson, Arthur Miller, a revisit to a classic film, and end with a new work that takes us inside the Supreme Court. Every season we strive to provide you diverse, fresh insights into the world and, tonight, some fun along the way. Thank you for joining us and making our work possible.

Charles Newell
Marilyn F. Vitale Artistic Director

Stephen J. Albert
Executive Director



CHARLES NEWELL
Marilyn F. Vitale
Artistic Director

STEPHEN J. ALBERT
Executive Director

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

FIVE GUYS NAMED MOE

September 7 - October 8, 2017
A MUSICAL BY CLARKE PETERS
FEATURING LOUIS JORDAN'S GREATEST HITS
ORIGINALLY PRODUCED AT
THEATRE ROYAL STRATFORD EAST
DIRECTED BY RESIDENT ARTIST RON OJ PARSON
MUSIC DIRECTOR ABDUL HAMID ROYAL
ASSOCIATE DIRECTOR FELICIA P. FIELDS

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

Costume Design by Michael Alan Stein U.S.A.

Lighting Design by Heather Gilbert U.S.A.

Sound Design by Victoria Deiorio U.S.A.

Christopher Carter, Movement/Musical Staging

Cree Rankin, Casting

Martine Kei Green-Rogers, Production Dramaturg

Erin Albrecht, Stage Manager*

Cara Parrish, Assistant Stage Manager*

Setting: Nomax's Apartment, 1940's

Please be advised: Actors will be using the aisles; production utilizes water-based haze.

There will be a 15-minute intermission.

Sponsored by



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FIVE GUYS NAMED MOE is presented through special arrangement with Cameron Mackintosh and Music Theatre International. All authorized performance materials are supplied by Music Theatre International, 421 West 54th Street, New York, NY 10019.

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

Nomax Stephen 'Blu' Allen
Eat Moe James Earl Jones II*
No Moe Eric A. Lewis*
Little Moe Darrian Ford*
Four Eyed Moe Kelvin Roston Jr.*
Big Moe Lorenzo Rush Jr.*

Understudies: Trequon Tate (Nomax/No Moe), Denzel Tsopnang (Big Moe/Four Eyed Moe), and A.D. Weaver (Eat Moe/Little Moe).

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MUSICIANS

Piano/Band Leader Abdul Hamid Royal
Trombone J.P. Floyd
Bass Chuck Webb
Drums Harold Morrison
Trumpet Sam Hankins
Reeds Jarrard Harris

PRODUCTION STAFF

Assistant Director Ashley Honore
Assistant Scenic Designer Camila Devereux
Scenic Artists Scott Gerwitz U.S.A., Julie Rusciotti U.S.A.
Assistant Technical Director Justin Snyder
Carpenters Antony Cooper, Erin Gautille, Andrew Hildner, Mariana Noga, Theron Seckington, Justin Snyder, Christopher Walls, Jon Woelfer
Assistant to the Costume Designer Katie Friedman
Costume Shop Assistant Jerica Huckle
Tailors Mckinley Johnson, Paul Chang
Assistant Lighting Designer Here Perkowitz
Assistant Master Electrician Raphael Grimes
Electricians Billy Borst, Chris Cvikota, Victoria Fox, Billy Murphy, Megan Turnquist, Jonah White
Sound Assistant Spencer Batho
Floor Manager Gabriella Welsh
Production Assistant Jennifer Thompson

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

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

Cover Photo: James Earl Jones II, Lorenzo Rush Jr., Darrian Ford, Stephen Allen, Eric A. Lewis, and Kelvin Roston Jr. Photo by Joe Mazza.

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



SONGS

ACT I

EARLY IN THE MORNING

(Louis Jordan/Leo Hickman/Dallas Bartley)

FIVE GUYS NAMED MOE

(Larry Wynn/ Jerry Breslen)

BEWARE, BROTHER, BEWARE

(Morris Lasco/Dick Adams/Fleecie Moore)

I LIKE 'EM FAT LIKE THAT

(Claude Demetriou/Louis Jordan)

MESSY BESSY (Jon Hendricks)

PETTIN' AND POKIN' (Lora Lee)

LIFE IS SO PECULIAR

(Johnny Burke/Jimmy Van Heusen)

I KNOW WHAT I'VE GOT

(Sid Robin/Louis Jordan)

AZURE TE (Bill Davis/Don Wolf)

SAFE, SANE & SINGLE

(Louis Jordan/Johnny Lange/Hy Heath)

PUSH KA PI SHI PIE

(Joe Willoughby/Louis Jordan/Dr. Walt Merrick)

SONG CREDITS:

EARLY IN THE MORNING

Written by Louis Jordan/Leo Hickman/
Dallas Bartley
By Permission of Cherio Corp.

FIVE GUYS NAMED MOE

Written by Larry Wynn/Jerry Breslen
By Permission of MCA Music Publishing,
A Division of MCA, Inc.

BEWARE, BROTHER, BEWARE

Written by Morris Lasco, Dick Adams,
Fleecie Moore
By Permission of Cherio Corp.

I LIKE 'EM FAT LIKE THAT

Written by Claude Demetriou/Louis Jordan
By Permission of MCA Music Publishing,
A Division of MCA, Inc.

MESSY BESSY

Written by Jon Hendricks
By Permission of Hendricks Music, Inc.,
Administered by EMI April Music, Inc.

PETTIN' AND POKIN'

Written by Lora Lee
By Permission of Pic Corp.

LIFE IS SO PECULIAR

Written by Johnny Burke, Jimmy Van Heusen
By Permission of Famous Music Corporation

I KNOW WHAT I'VE GOT

Written by Sid Robin, Louis Jordan
By Permission of Pic Corp.

AZURE TE

Written by Bill Davis, Don Wolf
By Permission of Fred Ahlert Music Group

SAFE, SANE & SINGLE

Written by Louis Jordan, Johnny Lange,
Hy Heath
By Permission of RYTVO, Inc.

PUSH KA PI SHI PIE

Written by Joe Willoughby, Louis Jordan, Dr.
Walt Merrick
By Permission of Cherio Corp.

SATURDAY NIGHT FISH FRY

Written by Ellis Walsh, Louis Jordan
By Permission of Cherio Corp.

WHAT'S THE USE OF GETTING SOBER

Written by Bubsy Meyers
By Permission of MCA Music Publishing,
A Division of MCA, Inc.

ACT II

PUSH KA PI SHI PIE (Instrumental Reprise)

SATURDAY NIGHT FISH FRY (Ellis Walsh/Louis Jordan)

WHAT'S THE USE OF GETTING SOBER (Bubsy Meyers)

IF I HAD ANY SENSE (R. McCoy/C. Singleton)

DAD GUM YA HIDE BOY (Guy Browley, Jr.)

THE CABARET

FIVE GUYS NAMED MOE

LET THE GOOD TIMES ROLL (Fleecie Moore/Sam Theard)

REET, PETITE AND GONE (Spencer Lee/Louis Jordan)

CALDONIA (Fleecie Moore)

AIN'T NOBODY HERE BUT US CHICKENS

(Joan Whitney/Alec Kramer)

DON'T LET THE SUN CATCH YOU CRYING (Jo Greene)

CHOO, CHOO, CH'BOOGIE

(Vaughn Horton/Denver Darling/Milton Gabler)

LOOK OUT, SISTER (Sid Robin/Louis Jordan)

MEDLEY

HURRY HOME (Joseph Meyer/Buddy Bernier/Robert Emmerich)

IS YOU IS OR IS YOU AIN'T MY BABY? (S. Austin/Louis Jordan)

DON'T LET THE SUN CATCH YOU CRYING (Reprise)

IF I HAD ANY SENSE

Written by R. McCoy, C. Singleton
By Permission of WB Music Corp.,
As Administrator for Walden Music, Inc.

DAD GUM YA HIDE BOY

Written by Guy Browley, Jr.
By Permission of EMI Unart Catalog, Inc.

LET THE GOOD TIMES ROLL

Written by Fleecie Moore, Sam Theard
By Permission of RYTVO, Inc.

REET, PETITE AND GONE

Written by Spencer Lee, Louis Jordan
By Permission of Pic Corp.

CALDONIA

Written by Fleecie Moore
By Permission of Cherio Corp.

AIN'T NOBODY HERE BUT US CHICKENS

Written by Joan Whitney, Alec Kramer
By Permission of The Bourne Company

DON'T LET THE SUN CATCH YOU CRYING

Written by Jo Greene
By Permission of MCA Music Publishing,
A Division of MCA, Inc.

CHOO, CHOO CH'BOOGIE

Written by Vaughn Horton, Denver Darling,
Milton Gabler
By Permission of RYTVO, Inc.

LOOK OUT, SISTER

Written by Sid Robin, Louis Jordan
By Permission of Pic Corp.

HURRY HOME

Written by Joseph Meyer, Buddy Bernier,
Robert Emmerich
By Permission of Larry Spier, Inc.

IS YOU IS OR IS YOU AIN'T MY BABY?

Written by S. Austin, Louis Jordan
By Permission of MCA Music Publishing,
A Division of MCA, Inc.

KNOCK ME A KISS

Written by Mike Jackson, Andy Razaf
Vocal and Orchestral arrangements by
Reginald Royal
By Permission of MCA Music Publishing
A Division of MCA, Inc.

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THE ARTS.

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Court Theatre's *Five Guys Named Moe.*



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FROM THE DIRECTORS

This period of music in *Five Guys Named Moe* was what my parents played while I was growing up, and even though when I was a kid I really just wanted to listen to rock and roll and rhythm and blues, I've grown to really appreciate Louis Jordan's style and impact on the music world. He was always really fun on stage; in the same way August Wilson stays alive during rehearsals when I direct his shows, we will keep Louis Jordan's spirit in the room.

It's been an honor to work with Felicia P. Fields and Abdul Hamid Royal. Felicia put the band together—she's in the music world, and her knowledge of that will add structure to the show. Abdul Hamid has been a part of this play from the beginning, and I'm really looking forward to working with him more.

Usually, *Five Guys Named Moe* is produced in 1,300 seat theatres. In Court's more intimate setting, we will be able to better engage with the audience through the story and the music. We basically just want everyone to have fun. The show should feel like one big party; we want the audience to dance, have fun with the music, and be ready to move!

—Ron OJ Parson, Director

I first saw this show at Candlelight Theatre and from that moment, I knew I needed to convince Court Theatre to produce it. Then Ron OJ Parson mentioned wanting to do a musical and “BAM”—there was my opportunity. The climate of this time in history—its political divisiveness and violence—made me feel as though a momentary escape in the theatre is needed. Thank you, Court Theatre! I have had a great time working on this show. I am grateful to my Court Theatre family, and especially Ron, for taking me under his wing. Join in with us and have some fun while you are watching the show. Abdul Hamid is a gift to you all and along with this cast, crew, designers, and band—this is a show that won't stop!

—Felicia P. Fields, Associate Director

Special thanks to Mwata Bowden, Marc Chevalier, Antioch M.B. Church, Columbia College Chicago Theatre Department, Ywain Fields, Adam Green, Doris Humphries, Kathleen Humphries, Shawn Christopher Newmann-Batarse, Jeremy Ramey, Sword of Spirit Ministries, and Tom Vendafreddo.



First rehearsal photos by Joe Mazza:

1. Ashley Honore, Ron OJ Parson
2. Lorenzo Rush Jr., James Earl Jones II, Kelvin Roston Jr.
3. Eric A. Lewis, Felicia P. Fields

Louis Jordan: On the Cutting Edge

Adam Green is an associate professor of American History and a faculty member of the Center for the Study of Race, Politics, and Culture at the University of Chicago. Court Theatre's Resident Dramaturg, Nora Titone, asked Green some questions to put into a broader context Louis Jordan's role in the evolution of music, his success with a wider audience than other artists before him, and his treatment of women in his lyrics.

You once mentioned that Louis Jordan was an artist who “laughed to keep from crying.” Could you talk about that phrase in relation to Jordan's path-breaking music and style of performance?

Louis Jordan's music was known as “jump blues,” a reboot of the Black vernacular form that infused city speed and street-smart values into the time-honored folk aesthetic. The music that Jordan's Tympany Five came up with was witty, topical, avant-garde in its texture and sensibility, yet—as blues—without illusions that the everyday problems of people, and specifically Black people, were often beyond resolution, due to their rootedness in inequality, deprivation, and disempowerment. Behind each lyrical double-entendre or sight gag on stage, Jordan and his collaborators meditated on what it took to endure life challenges, rather than eliminate them. And even as those listening laughed upon hearing and seeing Jordan, they knew they were contemplating circumstances, along with conditions, that could bring tears as well as invite chuckles.

How do you see Louis Jordan's legacy? What was his influence in his own time, and how did he blaze a trail for future generations of American entertainers?

Jordan was a singular bridging artist who demonstrated how the harmonic, rhythmic, and lyrical conventions of jazz and blues music could evolve as an urban-oriented and youth-forward style that came to be known, on either side of the color line, as rock and roll or rhythm and blues. Much of this was due to his acute capacities as an innovator. But there were structural explanations as well. The music industry experienced a series of shocks in the early 1940s, with jukeboxes and radio playlists constituting disruptive revenue streams. The American Federation of Musicians called a two-year strike on recording between 1942 and 1944—exactly the time when Jordan and his Tympany Five began to create a topical and humor-based format for their live performances during extended stays in Middle Western small cities like Cedar Rapids, IA. Jordan, then, came up with a unique and novel formula for popular music—but he also benefited from launching that sound at a moment of disarray in American popular music. In other words, it may have been Jordan's understanding of the relationship between changes in music production and shifts in audience taste,



Portrait of Louis Jordan, Paramount Theater(?), New York, N.Y., ca. July 1946. William P. Gottlieb/Ira and Leonore S. Gershwins Fund Collection, Music Division, Library of Congress.

Jordan drew a distinction between jazz musicians who he believed “played for themselves,” while he “played for the people.”

as much as his sense of artistic experimentation, that offers the most important lessons to future generations of musicians.

What was Louis Jordan's relationship with Chicago and the South Side nightclubs?

While Jordan lived during the early and mid 1940s in Harvey, IL, a South suburb of Chicago, and played frequently at South Side venues, his audience was much more national than local, and exceptionally interracial, for an African American performer of the day. Chicago, however,

was a key center for the music industry, as far as African American musicians were concerned. Black-appeal disc jockeys were especially prolific in the city during and after the war. Jukeboxes were built and loaded with music by local manufacturers. Small labels targeting emerging genres of Black urban music—gospel blues, urban blues and, increasingly, jump blues—were based in the city. Jordan's rise, while powered by a national reputation and market, drew on the incubator quality of the music community in Chicago, and disseminated its stories and practices more broadly throughout the country.

How do you think Louis Jordan differed from his fellow performers, who played for themselves, while he “played for the people?”

Jordan drew a distinction between jazz musicians who he believed “played for themselves,” while he “played for the people.” On the surface, the distinction seems overly self-congratulatory. Bebop, a notoriously coded and introverted music, proved resonant with migrating masses just as much as rhythm and blues did, over the long run. Yet Jordan intuited that those masses wanted a music that was topical as opposed to esoteric in its attitude to the social environment, similar to the ways that “gangsta” rap in the 1980s seemed more revealing about the post-industrial circumstances of African American youth than the more “conscious” form of that music. He sought inspiration for his many songs from stage comedy revues, Caribbean and Southern folk stories, and the bawdy, raucous domain of street wisdom on relations between the sexes. Many of those songs were deeply concerned with the African American individual's role within dynamic urban society, revealing how mass migration (compounded by wartime relocation of military personnel and war industry workers) was a unique moment of status anxiety for Blacks. Jordan's music de-escalated the stakes of considering such conditions, through humor, familiar vernacular motifs, and a healthy respect for the inherently egalitarian distribution of virtue and sin among humankind.

Louis Jordan's music and his performance style were wildly popular, exercising an appeal that crossed racial lines. How do you explain his universality?

One reason that Jordan proved so successful as a racial crossover phenomenon was his reliance on humor as a means to get across his musical message. Comedy, of



Louis Jordan and His Tympany Five.

course, has proven the back channel through which the truth of black lives could be made intelligible, if not acceptable to a broader white public in America. But Jordan's appeal to youthful adventurism—especially as a means to valorize an urban pace of affairs—and his skillful adaptation to opportunities to circulate his music through wartime channels (he toured with the USO and released a number of songs as “V-disks,” which were sent in large numbers to soldiers on the front line) meant that he made special inroads to white audiences that might otherwise not have known of him. Whatever the explanation, Jordan was a pioneer as a crossover musician, who helped pave the way not only for later black performers from Chuck Berry and Little Richard to Michael Jackson and Prince, but also a long string of white performers who adopted the conventions of black popular music to craft the soundtrack of an emerging American youth generation.

Jordan used his music at times to explore questions about gender relations. Could you talk about how he tried on personas in his songs, and played with notions of masculinity and femininity?

Jordan's take on gender and the balance of power between the sexes was trenchant and at times could be retrograde. He often relied upon the motif of valuing women in his lyrics through looks. He invariably referenced a low-grade antagonism between black women and men, in their social interactions. He occasionally played on domestic violence, for laughs. Yet Jordan's obsession with how black men and women got on was driven more by questions, rather than answers. He understood, in a way what the greatest Black musical artists have ever since, that how men and women got on was one of the most powerful positive indices of personal self worth for African Americans, in the context of a world where restrictions on wealth, position, and education afforded precious few opportunities to recover reputation and self-regard. He also understood that in such a transforming and unstable domain as the post-migration city, relations between men and women needed to be considered as they were, rather as they might be, or ought to be, in order to compel his audience to see themselves in his lyrics. Those struggles with social representation and meaningful equity continue today, of course, in how music provides a resonant, though by no means flattering, mirror for how communities, including black communities, live out their relations among groups, including women and men. ■

LOUIS JORDAN

1908-1975

Timeline by Emily Lovett

1908: Louis Jordan is born in Brinkley, Arkansas. His father, James Jordan, coaches the Brinkley Brass Band and insists that Louis will be a musician.

~ 1918: Jordan starts playing with the Brinkley Brass Band

1920: The first radio news program is broadcast.

1923: Jordan starts playing with the Rabbit Foot Minstrels. Bessie Smith records "Downhearted Blues" with Columbia Records. It is the first million-selling record by an African American artist.

1929: Jordan plays for Jimmy Pryor's Imperial Serenaders and Bob Alexander's Harmony King.

Mid-1920s: Jordan enrolls in Arkansas Baptist College, and marries for the first time.

1925: Jordan buys a C-melody saxophone and begins playing for the Silas Green from New Orleans Show.

1927: Automated Musical Instruments Inc. (AMI) develops an amplifier for the jukebox and its popularity surges.

1930: Jordan starts playing for Ruby Williams' band. They play for an almost exclusively white clientele.

1932: Jordan joins Charlie Gaines' band. The band accompanies Louis Armstrong in a recording session for his first vocal solo, "I Can't Dance I Got Ants in my Pants."

By 1932 he's married to Ida Fields, a Texas singer.

1935: Jordan moves to New York City.

1936: Chick Webb hears Jordan play and asks him to join his band. Jordan accepts.

1937: Jordan records with Ella Fitzgerald and Charles Linton.

1938: Jordan is fired by Chuck Webb. His new band, The Elks Rendezvous Band, have their first recording session.

1939: Jordan's band is billed as Louie Jordan and his Tympany Five, because he hated when his name was mispronounced. World War II begins, and 2.5 million African American men sign up for the draft.

1942: The Tympany Five plays at Chicago's Savoy Ballroom, the Regal Theatre on the South Side, and the Oriental Theatre. Jordan and his band record "Five Guys Named Moe."

1942: Jordan marries his childhood sweetheart, Fleecie Moore

Between 1943 and 1951: Jordan has 55 singles in the top 10 on the rhythm and blues chart.

1944: Bing Crosby and Louis Jordan have a recording session.

1945: Jordan records "Caldonia," "Buzz Me," and "Somebody Changed the Lock on My Door." Television is born.

1946: Jordan and his Tympany Five record *Beware!*, an all-black musical. The Tympany Five has five top songs on the "Race Records" chart. Their hit, "Choo Choo Ch'Boogie," runs 35 weeks at number one.

1949: Jordan records the duet, "Baby It's Cold Outside," with Ella Fitzgerald.



1950: Jordan has a recording session with Louis Armstrong.

1951: Marries Vicky Hayes, a dancer.

1951: Jordan adds an electric guitar to the Tympany Five. He disbands his big band.

1957: Returns to his hometown, Brinkley, AK, for a visit.

1959: Ella Fitzgerald and William "Count" Basie become the first black performers to win Grammys.



1961: Jordan disbands Tympany Five and becomes a guest star with Debby Hayes.

1962: Jordan continues working as a guest star for various artists in Los Angeles and goes on his first European tour.

1966: Jordan marries his fifth and final wife, Martha Weaver, a singer and dancer.

1975: Jordan dies in Los Angeles and is buried in Mt. Olive Cemetery in St. Louis, MO.

1987: Jordan is inducted into the Rock & Roll Hall of Fame.

1990: *Five Guys Named Moe* premieres in the West End.

2008: Jordan is depicted on a 42¢ stamp in the Vintage Black Cinema commemorative set. ■



Jill Tiongeo 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.

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



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PHOTO OF STEPHANIE ANDREA BARRON AND MARK L. MONTGOMERY BY JOE MAZZA.

Court Theatre is honored to remount our production of *Iphigenia in Aulis* at The Getty Villa stage in Malibu, California, September 7-20, 2017. Each fall, the Getty selects one classical tragedy or comedy to showcase in its dramatic Barbara and Lawrence Fleischman Theater, an outdoor venue modeled after ancient Greek and Roman theatres. This invitation is one of the highest honors for theatres producing classical works, and thanks to our audience support, we were recognized for our commitment to classic theatre.

You may remember seeing *Iphigenia in Aulis* on Court's stage in 2014, translated and updated by respected Classics scholar and Court's Founding Artistic Director Nicholas Rudall. At the Getty, Charles Newell, Marilyn F. Vitale Artistic Director, will lead the reprisal with returning cast members Mark L. Montgomery as Agamemnon, Sandra Marquez as Clytemnestra, and Stephanie Andrea Barron as Iphigenia. *Iphigenia in Aulis* began Court's recent three-year cycle of Greek tragedies, produced on our stage.

In addition, Nicholas Rudall will conduct a University of Chicago Harper Lecture on September 10 in Los Angeles, examining classical drama, the different interpretations of the Agamemnon story, and how these plays reflected life in ancient Athens.

Production travel between California and Chicago is provided by United Airlines. United is committed to connecting people around the world, and supporting landmark arts and cultural institutions.



You can find more information at The Getty Villa website, www.getty.edu. ■

PROFILES



STEPHEN 'BLU' ALLEN (*Nomax*) is excited to be making his Court Theatre debut with this All Star cast. Previous Chicago credits include *In The Heights* and *The Scottsboro Boys* with Porchlight Music Theatre. He was last seen in *Jesus Christ Superstar* at The Paramount Theatre.



DARRIAN FORD (*Little Moe*), a Chicago native, moved to New York City at 18 to dance with Alvin Ailey and Donald Byrd/The Group. He made his Broadway debut as Charlie in *State Fair*, and appeared in The Who's *Tommy* (Broadway/First National), as well as the first national Broadway tours of *Smokey Joe's Cafe* and *The Color Purple*. He co-starred opposite Halle Berry in HBO's *Introducing Dorothy Dandridge* and had a recurring role on Disney's *That's So Raven*. *The Cooke Book: The Music of Sam Cooke*, Ford's original concept concert, opened in 2008 and also tours nationally. His new original vocal jazz album, *The New Standard*, will release fall 2017. www.darrianford.com



JAMES EARL JONES II (*Eat Moe*) Chicago credits include *She Loves Me*, *October Sky*, *Elf*, *Dreamgirls*, *The Full Monty* (Marriott Theatre); *Satchmo at the Waldorf*, *The Secret Garden*, *The Good Book*, *Porgy and Bess* (Court); *Wonderful Town*, *Carlyle* (Goodman); *Scottsboro Boys*, *Sondheim on Sondheim* (Porchlight Music Theatre); *Shrek* (Chicago Shakespeare); *Cymbeline* (First Folio); *Sweet Charity*, *Company* (Writers); *Mr. Rickey Calls a Meeting* (Lookingglass); *Porgy and Bess* (Lyric Opera, San Francisco Opera); *The Wiz* (TATC); *Aida*, *Spamalot*, *Ragtime* (Drury Lane); *A Civil War Christmas* (Northlight); *Annie Get Your Gun* (Ravinia Festival); *The 25th Annual Putnam County Spelling Bee* (Broadway in Chicago); and *Dessa Rose* (Apple Tree). National tours: *Porgy and Bess*. Television/film: *Pokerhouse*, *Chicago Fire*, *Hot Date*, and *Empire*. James is represented by Stewart Talent. For Semajé...



ERIC A. LEWIS (*No Moe*) was last seen in the off-Broadway hit, *Spamilton*. Chicago credits include Jimmy Early in *Dreamgirls* at Porchlight Theatre, which earned him a Jeff Award; Disney's *The Little Mermaid*, *In the Heights*, and *Tommy* (Paramount Theater); *My Way*, *Women on the Verge...* and *All Shook Up* (Theater at the Center); *Parade* at BoHo Theatre; and *How to Succeed in Business...*, *Sister Act*, and *Seussical* (Marriott Theatre); and *Once Upon a People* (Black Ensemble Theater). Regional credits: Fireside Theatre, *Dreamgirls* at Milwaukee Rep. Eric would like to thank God, his family, and his lovely new wife for their continued love and support.



KELVIN ROSTON JR. (*Four Eyed Moe*) is so very pleased to be in this production of *Five Guys Named Moe*. Court credits include *Seven Guitars*, *Porgy and Bess*, *Ma Rainey's Black Bottom*. Other Chicagoland theaters: Congo Square, Paramount, Marriott-Lincolnshire, Goodman, Writers, Black Ensemble, TimeLine, Northlight, and Steppenwolf. Regional theatres: The

PROFILES

Black Rep (St. Louis, MO), Fulton (Lancaster, PA), New Theatre Restaurant (Overland Park, KS), MSMT (Brunswick, ME), Baltimore Center Stage (Baltimore, MD). International: Orb (Tokyo, JP), Festival Hall (Osaka, JP). Television: *Chicago Med*, *Chicago PD*, KFC, Instant Care. Film: *Get a Job*, *Princess Cyd*, *Breathing Room*. Kelvin is an artistic associate of Congo Square Theatre, a member of AEA, and represented by Paonessa Talent.



LORENZO RUSH, JR. (*Big Moe*) was seen in Chicago in *Jesus Christ Superstar* (Paramount); *Ain't Misbehavin'* (Jeff Award); *A Funny Thing Happened on the Way to the Forum* (Porchlight Music Theater); *Dreamgirls*, *City of Angels* (Marriott Theater); *Parade* (BoHo Theater). Regional credits include *Shrek*, *Big River* and *Ragtime* (Grandstreet Theater). TV/Film:

Sirens on USA. Lorenzo received his BA in Musical Theater at Western Illinois University.

J.P. FLOYD (*Trombone*) is a producer, writer, and Grammy Award-winning trombonist from the West Side of Chicago. He attended Lincoln Park High School and Hampton University in Hampton, VA, where he also pledged Phi Mu Alpha Sinfonia Fraternity of America, Inc. J.P. has worked and performed all over the world with artists, such as Bette Midler, Frank Ocean, Chance The Rapper, Kids These Days, Solange, and many more. J.P. recently won his first Grammy Award for being apart of Chance The Rapper's *Coloring Book*, which won "Best Rap Album" at the 2017 Grammy Awards.

SAM HANKINS (*Trumpet*) earned his Bachelor's Degree in Music Performance from Northeastern State University, and a second Bachelor's Degree and Master's Degree in Music Education from the University of Illinois at Urbana-Champaign. He was a trumpeter in the Air Force jazz band, The Pacesetters, at Chanute Air Force Base. As band director at Edison Middle School, Hankins led the struggling program to Division I ratings. He won the Golden Apple Award for commitment to excellence in education, and he was recognized by the White House for his work with the Edison Middle School band program. Hankins has performed with legendary artists including Al Jarreau, Clark Terry, The O'Jays, The Temptations, The Dells, The Impressions, Aretha Franklin, and the Glenn Miller Big Band.

JARRARD HARRIS (*Reeds*) is a saxophonist and educator native to Louisville, Kentucky. He attended the University of Cincinnati College Conservatory of Music, where he studied with Rick VanMatre, Pat Harbison, and Marc Fields. Jarrard moved to Chicago to earn his Master's degree in jazz studies at DePaul University under the tutelage of Bob Lark, Tim Coffman, and Marc Colby. Jarrard lives in Chicago, and is a faculty member at Northwestern University, Columbia College Chicago, and the City Colleges of Chicago. He is the director of jazz studies with the Chicago Public Schools Advanced Arts Education Program at Gallery 37. He maintains an active private teaching studio, adjudicates and performs at festivals, and serves as a board member for the Jazz Institute of Chicago.

HAROLD MORRISON (*Drums*) has been a professional drummer for more than 30 years. He was a member of the Drury Lane South pit band for 13 years, and performed numerous musicals and backed many acts that came to the theater. He has also performed musicals at The Goodman Theatre, Candlelight Theatre, Theatre at the Center, and others.

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Harold has also performed at several Chicago jazz festivals. Harold has toured with The Dells, Eddie Harris, and many others. Harold has led his own band called Harold & Co. for many years. He has a CD called *Harold & Friends Live*.

CHUCK WEBB (*Bass*) is a first call electric and acoustic bassist who has toured the world performing with notable artists like Aretha Franklin, Ramsey Lewis, David Sanborn, Al DiMeola, Grover Washington Jr., Freddie Hubbard, and many others. As one of Chicago's top studio bassists, Chuck has performed on hundreds of records, commercial jingles and soundtracks. A graduate of University of Miami's Frost School of Music, Chuck is a member of the National Federation of Musicians and the National Educators Association, and he is the creator of the critically acclaimed educational music programs "Mind Games" and "Multiply This". Chuck is on the faculty of Columbia College Chicago's music department, serving as coordinator of bass studies, bass instructor, ensemble director, and coordinator of the Contemporary, Urban, and Popular Music ensemble program.

CLARKE PETERS (*Author*) played the role of Billy Flynn in *Chicago* on Broadway, and in the West End. An American living in London, Mr. Peters was last seen on Broadway as Joe Mott in *The Iceman Cometh*, a role which he also played in the Almeida production. London credits include: *Guys and Dolls*, *Ma Rainey's Black Bottom*, *The Passion and Despatches*. Additional West End credits: *Driving Miss Daisy*, *Kiss of the Spider Woman*, *Amen Corner*, *Little Shop of Horrors*, *Blues in the Night*, *King*, *Five Guys Named Moe*. *Fringe*: *Othello*, *The Wiz*, *Carmen Jones*, and *Putting It Together*. Film: *Notting Hill*, *Outlands*, *Mona Lisa*, and *Death Train*. He recently appeared in the HBO miniseries *The Corner* with Charles Dutton. As a director, his credits include *Blues for Mr. Charlie*, *Fascinating Aida*, *King*, and *Martin Luther*. He is the author of *Five Guys Named Moe* and *Unforgettable*. Peters received the 1999 Theatre World Award for *The Iceman Cometh* and was nominated for the 1992 Tony Award for Best Book of a Musical for *Five Guys Named Moe*.



RON OJ PARSON (*Resident Artist, Director*) hails from Buffalo, New York and is a graduate of the University of Michigan's professional theatre program. He is a Resident Artist at Court Theatre, former co-founder and artistic director of the Onyx Theatre Ensemble, and co-founder of the Beyond the Stage Theatre Project. Ron is a company member of TimeLine Theatre, and associate artist at Writers Theatre and Teatro Vista. Ron has worked with Black Ensemble Theatre, ETA, Congo Square Theatre, Goodman, Victory Gardens, Northlight, Chicago Dramatists, Urban Theater Company, Steppenwolf, Chicago Theatre Company, and City Lit. Regional theatres include Virginia Stage Company, Portland Stage, Studio Theatre, Studio Arena Theater, Roundabout Theatre, Mechanic Theatre, Center Stage in Baltimore, Actors Theatre of Louisville, Milwaukee Rep, St. Louis Black Rep, Pittsburgh Public Theater, Pittsburgh Playwrights Theatre, Geva Theatre, Signature Theatre (New York), Alliance Theatre, South Coast Rep, and Pasadena Playhouse. In Canada, Ron directed the world premiere of *Palmer Park* by Joanna McClelland Glass at the Stratford Shakespeare Festival. Ron is a proud member of AEA, SAG-AFTRA, and SDC. Visit www.RonOJParson.com. Ron would like to dedicate this production to the memory of Xavier O. Joy... gone too soon.

PROFILES



ABDUL HAMID ROYAL (*Music Director/Pianist*) won the Ovation Award, the Los Angeles Drama Critics Circle Award, the SAGE Award, and the NAACP Image Award for his work on *The Gospel at Colonus*; the NAACP Image Award for Broadway's *Five Guys Named Moe*; and the Stage Scene LA Award for Outstanding Musical Direction on *Recorded in Hollywood*. Broadway/International/National Music Director: *Five Guys Named Moe*, *Twist*, *Sophisticated Ladies*, *Ain't Misbehavin'*, *Jelly's Last Jam*, *The Wiz*, *Truly Blessed*, *Ma Rainey's Black Bottom*, *Sound of Music*, *Fiddler on the Roof*, *Betsy Brown*, *Concerts for the Earth*, *Colors of Christmas*, *Smokey Joe's Café*, *The Life*. Composer/Arranger: *Five Guys Named Moe*, *Truly Blessed*, *Body and Soul*, *Twist*, *Cole Porter Festival*, *Colors of Christmas*. Recording Artists: Natalie Cole, Peabo Bryson, Melissa Manchester, Cy Coleman, Al Jarreau, The Pointer Sisters, Liza Minelli, Ashford & Simpson, Martha Wash, Jennifer Holliday, Jeffrey Osborne, Maurice Hines, Melba Moore, Patti Austin, Masashi Sada, Patti LaBelle, Christina Aguilera, Jason Mraz, Stevie Wonder, David Foster, Doc Powell, The LA Philharmonic, Ty Herndon, Roberta Flack, Brenda Russell, and Phil Collins.



FELICIA P. FIELDS (*Associate Director*) was last seen at Court headlining her own concert and in *Seven Guitars*. She is best known for her portrayal of Sofia in the Broadway musical *The Color Purple*, for which she received a Tony nomination, Clarence Derwitt Award, and several other awards. She has performed in shows at the Marriott, Goodman, Milwaukee Rep, Drury Lane, Broadway in Chicago, Northlight, Theatre at the Center, and more as well as many productions throughout the United States and Canada, commercials, voice-overs, and films. Felicia has received several Jeff nominations, garnering one for *Sophisticated Ladies*. TV: *Chicago Fire*, *Sense 8*, and *Who gets the dog?* She travels regularly throughout the United States with productions of *Low Down Dirty Blues* and *I'll Take You There*. She can be seen next in the film *Slice* with Chance the Rapper. P.S. I love my grands.

COURTNEY O'NEILL (*Scenic Designer*) Credits include *Harvey*, *Waiting for Godot* (Court); *Moby Dick* and *The Little Prince* (Lookingglass); *Julius Caesar* (Writers); *The Burials*, *Life and Limb*, *The Compass*, *Of Mice and Men* (Steppenwolf); *The Amish Project*, *Song Man Dance Man* (Milwaukee Rep); *Romeo and Juliet* (Chicago Shakespeare); *Fetch Clay Make Man* (Marin, Round House); *When I Come to Die* (Kansas City Rep); *The Mountaintop* (Virginia Stage); *Wit*, *Our Town*, *Oedipus*, *The Bald Soprano*, *Mud* (Hypocrites); and *Good for Otto*, *Bethany and Dirty* (Gift Theatre). 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 courtneyoneill.com.

MICHAEL ALAN STEIN (*Costume Designer*) is a successful costume designer and stylist for theatre, film, and television. He earned industry accolades for his brilliant eye for detail and his ability to capture the soul and essence of a character. Today, he parlays his specialized talent and experience to produce a fashion collection which masterfully blends classic sophistication and modern elegance. Michael offers a unique spin on cool

PROFILES

simplicity which captures the spirit of seductive, yet understated chic. His ready-to-wear collections showcase his signature design aesthetic of fitted silhouettes enhanced by sharp linear details and bold, rich color palettes.

HEATHER GILBERT (*Lighting Designer*) most recently designed *Gem of the Ocean*, *Water by the Spoonful*, and *Home* at Court. She designs for many Chicago stages including Hypocrites, Steppenwolf, Goodman, Steep, Victory Gardens, Chicago Children's Theatre, Writers', TimeLine, About Face, and more. Regional credits include Oregon Shakespeare Festival, Magic Theatre, Kirk Douglas Theatre, American Repertory Theatre, Kansas City Rep, Milwaukee Repertory Theatre, and more. International credits include the Almeida in London and Singapore Repertory Theatre. Heather is a recipient of the NEA/TCG Career Development Grant and the 3Arts Award. She serves as the Head of Lighting Design at Columbia College Chicago, and received her MFA at the Theatre School at DePaul.

VICTORIA DEIORIO (*Sound Designer*) is thrilled to be back at Court where she designed *Long Days Journey Into Night*, *Waiting for Godot*, and *The Mountaintop*. Off-Broadway credits include *9 Circles* (Sheen Center), *A Christmas Carol* (St. Clements), *Two Point Oh* (Primary Stages), *The Bluest Eye* with Steppenwolf (The Duke); *Cassie's Chimera at Joe's Pub* (The Public), and more. She has been composing and designing for 20 years in Chicago and across the country. She is the first woman to have been nominated for 13 Joseph Jefferson Awards, winning 7. Victoria is the head of Sound Design at DePaul University and Co-Chair of the Theatrical Sound Designers and Composers Association. For more information visit www.victoria-sound-design.com.

CHRISTOPHER CARTER (*Movement/Musical Staging Consultant*) is a graduate of Grand Valley State University with a liberal arts degree in dance. A former scholarship student of the Debbie Allen Dance Academy, he moved to Chicago in 2009. Credits include *Hair* (Mercury); *Dreamgirls*, *In The Heights* (Porchlight); *Sweeney Todd*, *Godspell* (Grand Valley State); *A Christmas Story*, *Beauty and the Beast*, *Into the Woods* (Grand Rapids Civic); *Joseph and the Amazing Technicolor Dreamcoat* (Paramount Theatre); *Oliver* (Light Opera Works); *The Wiz* (South Bend Civic, Theatre at the Center). Chris has also been the choreographer for the Grand Rapids Civic School of Theatre Arts program for the past four years.

MARTINE KEI GREEN-ROGERS (*Production Dramaturg*) is an Assistant Professor at SUNY: New Paltz, a freelance dramaturg, and the President-Elect of the Literary Managers and Dramaturgs of the Americas. Her dramaturgical credits include *The Greatest* with the Louisville Orchestra; *Fences*, and *One Man, Two Guvnors* (Pioneer Theatre Company); *Clearing Bombs* and *Nothing Personal* (Plan-B Theatre); *Blues for an Alabama Sky*, *Gem of the Ocean*, *Waiting for Godot*, *Iphigenia at Aulis*, *Seven Guitars*, *The Mountaintop*, *Home*, and *Porgy and Bess* (Court Theatre); and *Book of Will*, *Shakespeare in Love*, *UniSon*, *Hannah and the Dread Gazebo*, *Comedy of Errors*, *To Kill A Mockingbird*, *The African Company Presents Richard III*, *A Midsummer Night's Dream*, and *Fences* (Oregon Shakespeare Festival). She also works with the Great Plains Theatre Conference and NNPN.

ASHLEY HONORE (*Assistant Director*) has worked as an actor and teaching artist in Chicagoland for nine years. She has worked with Chicago Children's Theatre, Chicago Dramatists, Court, and Writers, and as a teaching artist with Congo Square, Northlight, Steppenwolf, Victory Gardens, and Writers. She assistant directed *Jabari Dreams of*

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Freedom with Chicago Children's Theatre and *Blues for an Alabama Sky* with Court, and directed the World Premiere of *Leavings* at Polarity Theatre, the *Black Lives*, *Black Words* International Project: *Beyond The Canon*, and the Artistic Home Theatre's *Cut to the Chase* play festival.

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

CARA PARRISH (*Assistant Stage Manager*) is thrilled to be returning to Court this season! Chicago credits include *The Hard Problem*, *Electra*, and *Gem of the Ocean* (Court Theatre); *Beauty's Daughter* (American Blues); *James and the Giant Peach* (Drury Lane); *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*, *The Marvelous Marvelettes* (Black Ensemble Theater); *The MLK Project*, *Port Authority*, *Yellow Moon*, *The Letters*, *The Blonde*, *the Brunette*, and *the Vengeful Redhead*, *The Caretaker* (Writers Theatre). Thank you to my family and friends for your love and support!

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For more information, contact
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Photo of Stephanie Andrea Barron and Sandra Marquez (Brosilow).

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CHARLES NEWELL (*Marilyn F. Vitale Artistic Director*) has been Artistic Director of Court Theatre since 1994, where he has directed over 50 productions. Recent Court highlights include *The Hard Problem*; *Man in the Ring*; *One Man, Two Guvnors*; and *Satchmo at the Waldorf*. Charlie has also directed at the Goodman Theatre, Guthrie Theater, Arena Stage, John Houseman's The Acting Company, Lyric Opera, Chicago Opera Theatre, Glimmerglass, and Opera Theatre of St. Louis. Awards received include the SDCF Zelda Fichandler Award, the TCG Alan Schneider Award, and the League of Chicago Theatres' Artistic Achievement Award. Charlie has been nominated for 16 Jeff Awards, winning four times.



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

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.

ABOUT COURT THEATRE

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

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

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Program Additions & Corrections

Addition to the Cast List (p. 3)

Radio AnnouncerInsayne Ywain Fields

Change in Musician (p. 3)

DrumsBen Johnson

Drums (9/9, 9/23, 9/29)Marcus Evans

Production Staff (p. 3), name correction:

Ashley Honore should be Ashley Honore Roberson

Production Staff (p. 3), additions

Assistant Music Director Jeremy Ramey

Tailor Fox Brothers Tailors

Millinery Elizabeth Flauto

Piano Tuner Kent Busse

Addition to Songs (p. 4)

In Act 1, following “Azure Te”:

“Knock Me a Kiss”

Written by Mike Jackson, Andy Razaf

Vocal and Orchestral Arrangements by Reginald Royal

Correction to Lorenzo Rush Jr. Profile (p. 20)

We misstated that Lorenzo Rush Jr. received a Jeff Award for *Ain't Misbehavin'*. Rather, he received a Jeff Award nomination. We apologize for the error.

Additional Profile

JEREMY RAMEY (*Assistant Music Director*) is a concert pianist, conductor and music director based in Chicago. For 2017, Jeremy received his eighth non-equity Jeff nomination and fourth Jeff Award for his music direction of *The Most Happy Fella* at Theo Ubique Cabaret Theatre where he is the Resident Music Director. Previously, he received Jeff Awards for *The Light in the Piazza*, *Smokey Joe's Cafe*, and *Rent*. In 2016, he won his second Broadway World Award for Music Direction for *Bette, Live at the Continental Baths* with Hell in a Handbag Productions. Some of his favorite projects include *War Paint* at Goodman, *Altar Boyz* at Drury Lane Water Tower Place, *Forever Plaid* at Drury Lane Oakbrook, and *Cats* at The Marriott Theatre. He received his training in piano performance at Rhodes College, Northwestern University, and The Juilliard School of Music.