

Dear friends,

This has been a season filled with joyful celebration as we launched multiple hit productions in Chicago and Los Angeles. This also has been a season of unexpected sorrow: our beloved Executive Director, Steve Albert, passed away on December 29, 2017. With all my heart, I want to thank you for supporting us throughout. We believe it is an affirmation of life to produce art that is both meaningful and transcendent. In the spirit of this season, we continue to dedicate ourselves to the work we love—the work of theatre.

To conclude the 2017/18 Season, we challenge our preconceived notions and celebrate democracy with *The Originalist*, fresh from a cross-country tour under the direction of Arena Stage Artistic Director Molly Smith. Originally produced with wild success in 2015 in Washington, D.C., the production toured to Asolo Repertory Theatre in Sarasota, Florida, and continued to Pasadena Playhouse in California. Four-time Helen Hayes Award-winner and distinguished D.C. actor Edward Gero reprises his role as Justice Scalia. We are proud to bring in an impressive array of University of Chicago scholars and experts to lead and strengthen conversations about *The Originalist*, and give audiences even more to discover.

All five productions this season have brought us to new places, and challenged us to open our minds and hearts to new discoveries. We look forward to continuing that conversation with you in the upcoming 2018/19 Season. Join us for the tenth installment of August Wilson's American Century Cycle, an inventive interpretation of a monster tale, a celebration of a brilliant female scientist, a courageous staging of song and poetry by seven African American women, and the world premiere of a classic American novel.

Sincerely,

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

Charles Newell, Marilyn F. Vitale Artistic Director



CHARLES NEWELL
Marilyn F. Vitale Artistic Director

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

ASOLO REPERTORY THEATRE | ARENA STAGE | PASADENA PLAYHOUSE PRODUCTION

THE ORIGINALIST

BY **JOHN STRAND**

May 10 - June 10, 2018

DIRECTED BY MOLLY SMITH

WITH ASSOCIATE DIRECTOR SEEMA SUEKO

FEATURING EDWARD GERO AS ANTONIN SCALIA

Scenic Design by Misha Kachman U.S.A.

Casting by Amelia Acosta Powell C.S.A.

Costume Design by Joseph P. Salasovich

Additional Casting by Becca McCracken C.S.A.

Lighting Design by Colin K. Bills U.S.A.

Katie Rosenberg, *Production Dramaturg*

Will Kirkham U.S.A., *Associate Lighting Designer*

Amanda Weener-Frederick,* *Production Stage Manager*

Sound Design by Eric Shimelonis

Susan R. White,* *Production Stage Manager*

Erin Albrecht,* *Assistant Stage Manager*

SETTING:

The play takes place in and around Washington, D.C. during the 2012-2013 term of the U.S. Supreme Court.

The Originalist is presented without intermission.

Please be advised: Production contains gunshots and the use of electronic smoking devices.

Sponsored by **The Women's Board** Charles Custer
The University of Chicago

This production of *The Originalist* premiered at Arena Stage at The Mead Center for American Theater, Washington D.C., on March 6, 2015, Artistic Director Molly Smith and Executive Director Edgar Dobie. The production then toured to Asolo Repertory Theatre in January 2017 and Pasadena Playhouse in May 2017.

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

Edward Gero*U.S. Supreme Court Justice Antonin Scalia

Jade Wheeler* Cat, Scalia's law clerk

Brett Mack*Brad, recent law school graduate

Understudies: Ian Maryfield (Brad), Jazelle Morriss (Cat), Jim Saltouros* (Justice Antonin Scalia)

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

PRODUCTION STAFF

Legal Consultants Elliot Feldman, Shira Feldman

Scenic Artists Scott Gerwitz U.S.A

Automation OperatorChristopher Walls

Carpenters Mari Noga, Dean Gnadinger, Tony Cooper, Chris Stoutjesdyk

Costume Shop Assistant Jerica Huckle

Assistant Master Electrician Raphael Grimes

Electricians Billy Borst, Jared Sheldon, Shelbi Arndt, Andy Kauff, John Sanchez,
Billy Murphy, Emily Hartig, Alex Little, Jillian Luce, Dylan Reyno

Floor ManagerJaclynn Joslin

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

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

Cover photo of Edward Gero by C. Stanley Photography.

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.





DISCUSSION SERIES

In the spirit of *The Originalist*, a play about listening to and engaging in civil discourse with those who have opposing viewpoints, Court is pleased to host a series of post-play discussions to delve deeper into the art and its related themes.

**MAY
10**

First Preview Tasting with CHANT and Discussion

Enjoy samples from Dining Partner CHANT pre-show, and a post-play discussion led by Seema Sueko, Arena Stage Deputy Artistic Director.

**MAY
11-17**

Previews with Post-Play Discussion

Following all preview performances

Seema Sueko, Arena Stage Deputy Artistic Director, or Edward Gero who portrays Justice Scalia, or other members of the artistic team.

**MAY
18**

***The Originalist* Playwright John Strand**

Following the Friday 8:00PM performance

Charles MacArthur Award winning playwright John Strand.

**MAY
20**

Martha Nussbaum and John Corvino on Religion, Law, and LGBT Rights

Following the Sunday 2:30PM matinee

Martha Nussbaum, Ernst Freund Distinguished Service Professor of Law and Ethics at the University of Chicago, joins John Corvino, Professor of Philosophy at Wayne State University and author of *Debating Same-Sex Marriage*, to discuss Supreme Court decisions on religious liberty and LGBT rights.

**MAY
26**

Elliot Feldman, Attorney and Legal Advisor for *The Originalist*

Following the Saturday 3:00PM matinee

Elliot Feldman, Senior Partner at Baker & Hostetler LLP in Washington, D.C. and Legal Consultant for *The Originalist*.

**JUNE
3**

Alison LaCroix and Jason Merchant on Rhetoric and Legal Interpretation

Following the Sunday 2:30PM matinee

In celebration of Alumni Weekend at the University of Chicago, the discussion will be led by Alison LaCroix, Robert Newton Reid Professor of Law at the University of Chicago Law School, and Jason Merchant, Lorna Puttkammer Straus Professor, Department of Linguistics and Humanities Collegiate Division at the University of Chicago.

**More discussions and speakers may be added.
Please visit www.CourtTheatre.org for updates.**

Playwright John Strand's travel is underwritten by Elliot Feldman.



Q&A

Actor Edward Gero

When Washington, D.C.-based actor Edward Gero agreed to take on the role of Antonin Scalia, he had no idea of the unlikely relationship that would develop between him and the late Supreme Court justice. Prior to Scalia's passing in 2016, Gero had visited "Nino" dozens of times, and bonded with him about their shared backgrounds, love of Shakespeare, and passion for language. Gero talked with Shelby Wenner, Court's Associate Director of Marketing, about his process to understand this character, and his hopes in bringing *The Originalist* to Chicago.

Tell me a little bit about the process of getting to know Justice Scalia, from an artist's perspective.

For me, the actual person and the character in the biographical play are deeply intertwined. I had the opportunity to meet Justice Scalia about six to seven months before starting rehearsal, but I decided that was too soon; I had to do my own research first! So I read biographies on him, I read *The Federalist Papers*, books on the Supreme Court, and so on.

In November of 2014, I was invited as Justice Scalia's guest to a hearing, and lunch in his chambers afterwards. I was sitting in his guest seats, and when he came out into the Court, he looked over at me. We locked eyes and regarded each other—it was a very long stare, and I thought to myself, "As long as I don't melt, I'll be fine." He finally looked away, and off he went. He was very engaged in that particular hearing, asking a lot of questions and using many behaviors that I could use as an actor.

We had lunch afterwards, and he was very charming. He said to me, "I want you to know that I won't be seeing the play, but I'm glad they got someone good to do it." We talked about some ideas that I had to understand his legal interpretations and theory. I used an analogy of how I approach Shakespearean work: with text analysis, syntax, and semantics, deriving meaning from the text itself. He said that this was perfectly analogous to how he approaches the United States Constitution. This really confirmed my early decisions about how I thought his mind worked.

CONTINUED ON P 7

Photo of Edward Gero in *The Originalist* at Arena Stage (C. Stanley Photography).

We talked about music, Italy, our New Jersey roots, our religious background. He had a command of language that I hadn't experienced before. He said to come back anytime I liked, and I took him up on that offer.

What was it like meeting him?

Life-altering. Inspiring to be in the presence of someone who had such commitment to democracy and the law. What surprised me about him was his humility. Like a good actor, you serve the playwright. Like a good justice, you serve the law. Being in the courtroom is like being in the theatre... words really matter.

Has acting as Justice Scalia in multiple productions of *The Originalist* as the world changes drastically affected your relationship with the play's meaning?

I was present for the *Obergefell v. Hodges* hearing [the landmark civil rights case in which the Supreme Court ruled that same-sex couples are guaranteed the fundamental right to marry], I had lunch with him afterwards in his chambers, and I performed *The Originalist* that night. The audience was trying to read the tea leaves to see if there was anything there—but we didn't talk politics. For him, it didn't matter if you didn't agree with him. What was important to him was what you thought, and how you arrived at it. Let's challenge it, poke holes in it, and move on. The fact that we vilify people who disagree with us was not something he was doing. Fundamentally, it was about taking the law and democracy seriously.

What has changed since his passing and the last election cycle are audience reactions and expectations. What started out as a lecture to the political left about being open-minded has become not only that, but also a cautionary tale to the right. A consistent and transparent conservative to whom words matter is seen as a hope, and people appreciate him more because you at least know what you're going to get every time.

When not performing on stage, you are on faculty at George Mason University. How does working with and teaching students interact with your profession as an actor?

There is definitely influence; Jade [Wheeler, playing Cat] is actually my former student! We come by the relationship organically and honestly, which is a great boon to the play. It's been wonderful to work with her.

I've been at George Mason University for over 25 years. My students value my role as a professional actor, as a role model for students showing that having a life in both a theatre and in a community is possible. I've made a serious commitment to regional theatre, but I spend nine hours a day at George Mason on Mondays, the Equity day off. This schedule frees me to go to rehearsals, bring best practices back to the classroom, and my students are able to come to performances to see me hopefully walking the walk.

What are your hopes for bringing *The Originalist* to a Chicago audience? How do you hope this play lives on in the future?

I love Chicago audiences: they're smart, hip, critical, diverse. From the vibrancy of a college town, to the working class, and all the way up the scale. They like grit, and they like new ideas. I'm excited to see how they respond.

As a Shakespearean actor, I'm used to playing a lot of characters people love to hate, but I've never played one that audiences hate to love. It is my hope that audiences get a sense of the human being that I got to know, and in so doing, reconsider their ideas of the man and the Justice. I hope the play engages audiences to reconsider how they conduct their civil discourse. Work at listening, especially when we disagree. Get out, get engaged, express yourself, and vote! ■

PLAYWRIGHT JOHN STRAND ON JUSTICE SCALIA

John Strand was the playwright in residence at Arena Stage in Washington, D.C. when his play, *The Originalist*, premiered in 2015. He is currently at work on the film version of *The Originalist*, as well as the new play, *River of Doubt*, about the life of Teddy Roosevelt. Nora Titone, Court Theatre's Resident Dramaturg, spoke with Strand to discover how he created a version of Justice Scalia for the stage, and what his motivation was for exploring this complex moment in America's highest court.

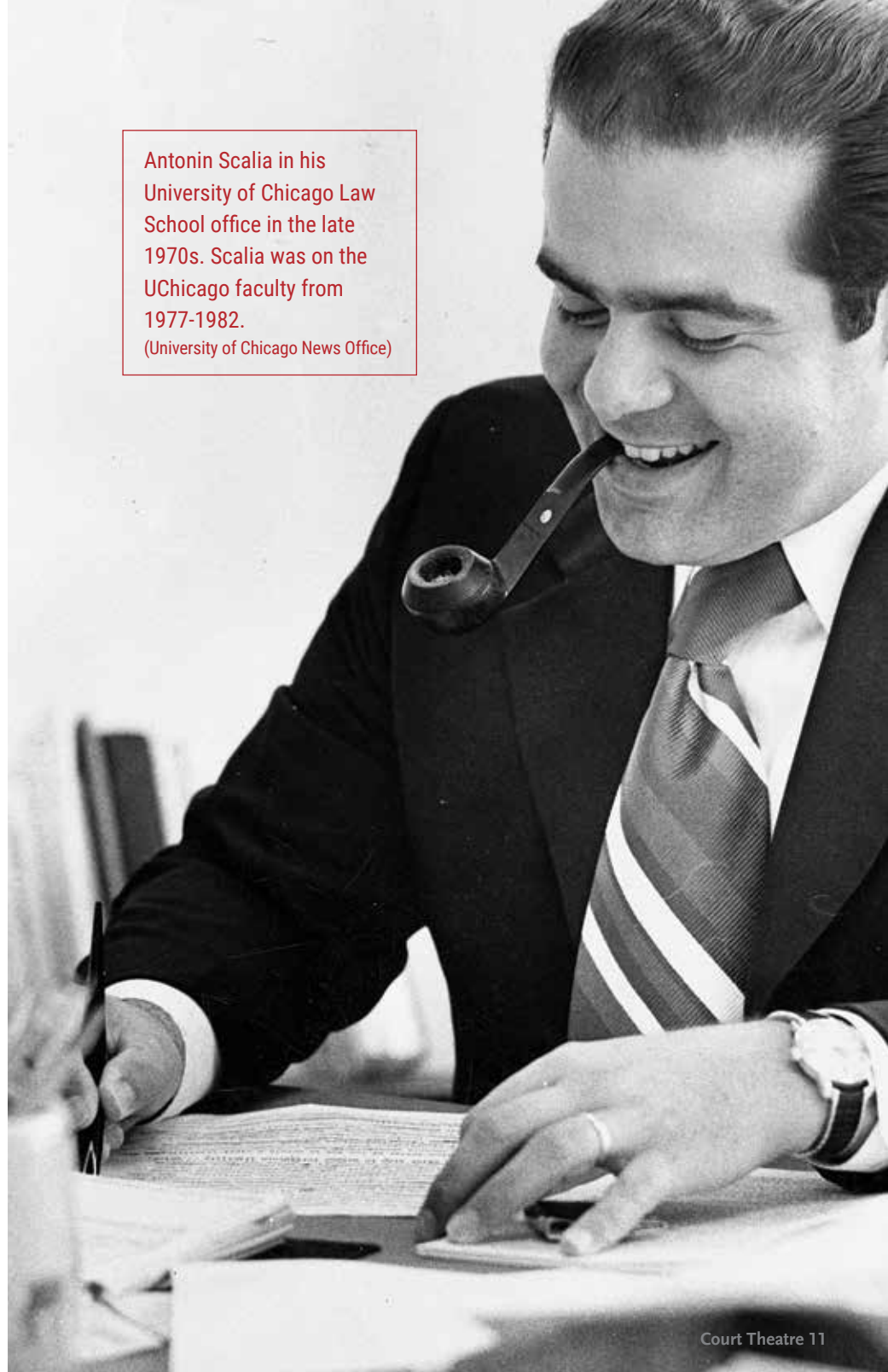
You observed that "Nobody is neutral on the subject of late Supreme Court Justice Antonin Scalia." What is it about him that evokes such passionate responses across the political spectrum?

One primary reason is that he was a puncher. He was pugilistic in his approach to what he believed and that really antagonized people who disagreed with him and caused people who agreed with him to stand on their feet and cheer. It was his nature to be controversial in public and we see that in his words from the bench. Part of what led me to first research Scalia was how vicious and vitriolic the comments were about him, not just as a Supreme Court Justice, but as an individual. But when I began to speak with people who worked with him and knew him well, he was this wonderful, paternal, humorous, brilliant individual. I thought there must be an interesting way to reconcile those two extremes.

By exploring Scalia's character, did you hope there was going to be a collective lesson we could learn, or a political rift that could be healed? Or was it really just purely intellectual, to answer the question: how does he tick?

Many people join me in feeling alarm at the polarization of political discourse, if we can even dignify it with this term. I wanted to use Scalia as an example of someone who represents the extreme and see what it would be like to put him in the same ring with someone who is his polar opposite. We match him with a woman of color in her twenties, fresh out of law school, and what happens is that this pairing is not a mismatch: she learns how to punch. The historic Scalia was someone who welcomed debate from his clerks and made a point of hiring a liberal law clerk because it inspired heated debate. He loved that. But I think there's an intellectual generosity in the idea that, 'I don't agree with you, but I will listen to you explain your condition respectfully and then I'll answer you respectfully,' and that's how he treated the people around him. He was much tougher on his fellow justices. When they did something that he thought was wrong—that went against his own originalist interpretation of the Constitution—he could be vicious. You wouldn't want to be on the wrong side of Antonin Scalia when he was reading a dissent to the bench. He frequently excoriated the other justices when he thought that they were violating the principles of the Constitution as he saw them.

Antonin Scalia in his University of Chicago Law School office in the late 1970s. Scalia was on the UChicago faculty from 1977-1982.
(University of Chicago News Office)



CONTINUED ON P 12

Were there particular decisions of his from the bench that you had at the forefront of your mind as you were thinking about creating his portrait?

I went back and read all of his dissents. Scalia was a brilliant thinker and he had a comic timing that was really remarkable. He was funny from the bench, often to the chagrin of the people of opposing view. I think someone did a survey of how many times each justice solicited humor from fellow justices or the Court during a hearing and Scalia did so at a rate of about ten times that of any other. He knew how to deliver a line. There was a certain performer in Scalia, which is another thing that really interested me. He loved opera and he even appeared in a few operas as an extra. Scalia was a larger than life character and I think he really enjoyed that. He used the bench with its very theatrical setting, its costumes, and its lighting to perform. He performed from the bench.

The play was embraced in Washington by enthusiastic audiences during Scalia's lifetime, and now is proliferating in a new way in a new political moment. What do you hope to see happen as people come to the theater now and watch this piece?

At the heart of the play is the idea that it is possible for two people of extremely divergent viewpoints to argue their case and at the same time not lose respect for one another and even, perhaps, gain respect for one another. The alternative is for us all to retreat into a kind of childish, reactionary, hateful response to people with whom we disagree politically. But here are two people who are extreme opposites of one another but have a certain amount of hope to move towards the other's position. If you don't have the respect to listen, research, and learn from an opposite viewpoint, you'll never be effective in arguing against it. So that's the hope from this, I think. In the play they come to respect one another in a way that neither one of them would have anticipated.

And as you say there's a historical basis in the life of Justice Scalia for that hopefulness.

You need only look at his most famous buddy sitting next to him on the bench, Justice Ginsburg. His positions may have driven her crazy from time to time but she loved him for his qualities as a person: his humor, the way he mentored his clerks—liberal or conservative—and the way he was a natural teacher. She has said that there are many times when she would submit one of her opinions to Scalia, asking him to read and comment on it. He was tough on her but she said that he made her argument better, stronger, more accurate. In reading her opinion, he probably disagreed with every line, but he took it seriously and worked to strengthen her argument. I think he greatly admired her courage and he saw how difficult it was for a woman in those days to advance in law and then rise all the way to the Supreme Court. I think he would begin from the position of: if you're seated next to me on the bench, you're a remarkable person and you are very talented in matters of law or you wouldn't be here. If past that point you also happen to have a wonderful sense of humor and you're just a real humanist and an intellectual, as is true of Justice Ginsburg, she had his respect. ■

-Edited by Ella Hester



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INTERPRETING THE CONSTITUTION

Is the Constitution a living document, one that should change and evolve over time, or is it a text frozen in the moment of its creation, strictly bound by the Founding Fathers' original intentions?

David A. Strauss, Gerald Ratner Distinguished Service Professor of Law at the University of Chicago, wrote *The Living Constitution* (Oxford University Press, 2010) to address this question.

Strauss has served as Special Counsel to the U. S. Senate Judiciary Committee and as Assistant Solicitor General of the United States, and argued nineteen cases before the U.S. Supreme Court. Court's Resident Dramaturg about Justice Scalia and the debate over the nature of the Constitution.

What is your definition of originalism?

I think originalism is the claim that we can figure out what the Constitution allows and forbids by looking at decisions made by the Founders—decisions made at the time the Constitution was written. My view is that just cannot be done. You cannot get answers to today's issues by consulting the intentions of people who lived in an utterly different country in the late 18th century. And because originalism really doesn't work in the way its proponents claim, the appeal to the Founders ends up being a kind of rhetorical move that people use to accomplish something else. Originalists, I think, often find principles in the text and in the decisions of the founding generation that they want to find there. They might be perfectly good principles, but they should be defended on their own merits, not by invoking the authority of the Founders or the text.

What kind of originalist was Antonin Scalia?

Justice Scalia was regarded as a conservative, but one thing people do not always realize is that originalism is not necessarily a conservative approach. The most influential originalist of the last 100 years was not Justice Scalia at all. It was Justice Hugo Black, an intellectual force for civil rights and free speech on the Warren Court. In most respects, Justice Black was what we would call a liberal, and he very much fancied himself an originalist.

What that tells me is that originalism is something people use to attack the tradition they grew up in. Justice Black, who was from Alabama, grew up in a tradition of racism, in a time when there was Jim Crow segregation and repression in the South, and he hated it. So he appealed to the Founders, claiming that they believed in racial equality and civil liberties. Racial equality and civil liberties are good things, but it's not so clear that the Founders thought so!

Justice Scalia grew up in the Warren Court era, when the Court was aggressively protecting what the Court saw as disadvantaged groups in society, and Justice Scalia thought the Warren Court went too far. So he portrayed the Founders in a different way.

Your view of the Constitution is the opposite of originalism. Could you explain what you mean by a "living" Constitution?

One of the strengths of our Constitutional system is that it maintains certain principles as fundamental, but it shapes and adapts those principles to changing circumstances, changing times, and to particular crises that arise. That's because our system, it seems to me, is based mostly on precedent and tradition, instead of simply looking for an authoritative command from the Founders or the text of the Constitution. That's the sense in which the Constitution is "living": it is able to adapt without losing touch with the past, by continuing to develop principles that have been worked out over time.

What are examples of the "living Constitution" in action?

There are a lot of them, because major events in the history of this country have changed our understanding of the Constitution in many ways. Those changes are now built into our institutions and our traditions and even our ways of thinking about each other. Take racial equality, for example. The Supreme Court's decisions establishing principles of racial equality rely on the Fourteenth Amendment to the Constitution, but when that Amendment was adopted, the idea that African Americans were equal to whites was a radical position. The Amendment just gave blacks certain limited rights. No one, for example, thought that the Amendment meant that there was a right to interracial marriage. But over time, we made progress. Americans came to understand that racial discrimination was intolerable in all its forms. It took a while for the country to come around to that view, but the country did come around, and it is now a point of essentially universal consensus—as much a part of the Constitution as anything you can think of, even though the text was never amended. I could give you a lot of other examples; women's equality is in a way an even more dramatic case. ■



Nicholas Rudall Endowed Fund

The Nicholas Rudall Endowed Fund was established to honor the contributions of Court Theatre's Founding Artistic Director, Nicholas Rudall. As a professor, actor, director, translator, and leader, Nick was the catalyst for the creation of Court Theatre at the University of Chicago. Today, Court is a major force in Chicago's theatre scene and a leader in presenting adaptations of classic works for contemporary audiences.

The Nicholas Rudall Endowed Fund supports the production of classical theatre at Court Theatre and ensures that Nick's legacy will continue as a permanent part of the Court's future. Thanks to these generous individuals, the Nicholas Rudall Endowed Fund has been created at Court Theatre.

Anonymous

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To make a gift to the Nicholas Rudall Endowed Fund, please contact Lauren Sheely, Development Assistant, at (773) 834-3563 or lsheely@uchicago.edu.

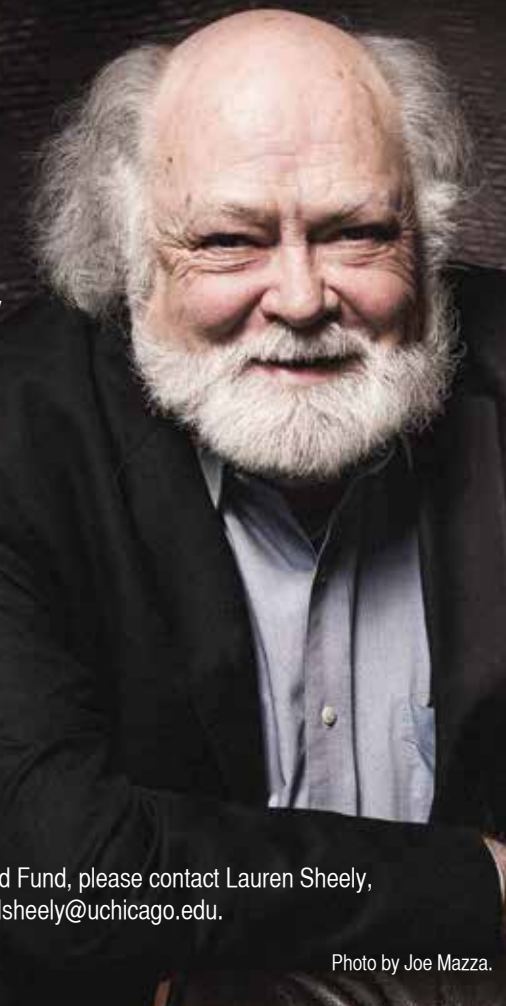


Photo by Joe Mazza.

PROFILES



EDWARD GERO (*Justice Antonin Scalia*) has appeared in Chicago in *RED* and *King Lear* at Goodman Theatre. Washington, DC credits: *The Originalist*, *Little Foxes*, *Pajama Game* (Arena Stage); 31 seasons and 75 roles at Shakespeare Theatre Company, including King Henry in *Henry IV, 1&2*; *A Christmas Carol* (Ford's Theatre); Nixon's Nixon (Roundhouse Theatre); *Amadeus* (Studio Theatre); *American Buffalo*, *Shining City*, and *Sweeney Todd* (Signature Theatre). Film/TV credits: *House of Cards*, *Turn: Washington Spies*, *Die Hard 2*, *Striking Distance*. Awards: 16-time nominee and 4-time recipient of the Helen Hayes Award. 2015 Lunt-Fontanne Fellowship Recipient. He is professor of Theatre at George Mason University.



BRETT MACK (*Brad*) is honored to be making his debut at Court Theatre. Past regional theatre credits include: *Mezzulah 1946* and *The Muckle Man* (Pittsburgh City Theatre); *Leveling Up* and *The Tempest* (The Hippodrome); *Twelfth Night* and *Julius Caesar* (Orlando Shakespeare Theatre); and *The Illusion* (Chautauqua Theatre). Brett is an MFA graduate from FSU and appeared this season in the Asolo Repertory's show, *The Great Society*. TV credits: *Scandal*. He is grateful to be a part of *The Originalist*. He would like to thank his friends and family for their constant support.



JADE WHEELER (*Cat*) is making her Chicago debut. She is reprising the role of Cat after playing the role at Asolo Repertory Theatre, Pasadena Playhouse, and Arena Stage. Most recently, she was seen as Mayme in *Intimate Apparel* (Everyman Theatre) and Jo in *The Legend of Georgia McBride* (GableStage). Other regional credits

include Shakespeare Theatre Company, Washington National Opera, Kennedy Center TYA, Signature Theatre, The Nora, Stoneham Theatre. Upcoming: George Brant's world premiere of *Dark Room* at Bridge Rep. Learn more out more at www.jadewheeler.com.



IAN MARYFIELD (*U/S Brad*) is thrilled to be working with Court Theatre alongside this amazing cast and crew. Other Chicago credits: *Fear and Misery in the Third Reich* (Haven Theatre); *The Nutcracker* (The House Theatre); *Burn Within Sight* (Arc Theatre: ArciTEXT Play Festival); *Wounds to the Face* (Runcible Theatre Company); *Macbeth*

(All-Star Theatre Company); *The Woman in Black* (St. Sebastian Players); and *Pride and Prejudice* (Adapt Theatre Company). TV credits: *Chicago Fire*. Ian received his BFA in acting from Oklahoma City University. He would to thank his mother and brother for their constant love and support, and Stewart Talent. To God be the glory.



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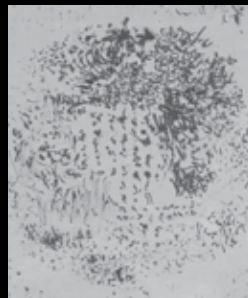
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Tang Chang, Untitled (detail), c. 1963, Oil on canvas. Courtesy of Thip Sae-tang.

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JAZELLE MORRIS (*U/S Cat*) is excited to be performing at Court Theatre for the very first time. Chicago credits include: *Skeleton Crew* (Northlight Theatre); *The Christians* (Steppenwolf Theatre); *The Nativity* (Congo Square Theatre); *Once Upon a People* (Black Ensemble Theater); *The Elves and the Shoemaker* (Chicago Symphony Orchestra); *A Year With Frog and Toad* (Chicago Children's Theatre); *Aladdin* (Provision Theater); *Train is Coming* (Open Door Repertory); and *Imprint* (Project Bound Dance). Jazelle sends many thanks to her amazing family for their steadfast love and never-ending support.



JIM SALTOUROS (*U/S Scalia*) is a proud member of AEA. His theatrical credits include: *Last of the Red Hot Lovers*, *I Ought to be in Pictures*, *Coyote on a Fence*, *Desperate Affection*, and *Only Kidding!* (Emergent); *Twelve Angry Men* (Roundabout Theatre, National Broadway Tour); *Wonderful World* (Actors Theatre of Louisville); *Sideman* (Steppenwolf); and *A View From the Bridge*, *The Manchurian Candidate*, and *A Streetcar Named Desire* (SGT). Film and TV includes: *Chicago PD*, *Empire*, *Play by Play*, *The Secret Santa*, *Early Edition*, *What About Joan*, *Mind of the Married Man*. "Thanks to Court Theatre for this wonderful opportunity."



JOHN STRAND (*Playwright*): John Strand's Arena Stage commissions include *Snow Child*, *The Originalist*, *The Miser*, *Lovers and Executioners* (MacArthur Award), and *Tom Walker*. Recent works include the book and lyrics for *Hat! A Vaudeville* (South Coast Repertory); *Lincolnesque* (Old Globe); *Lorenzaccio* (Shakespeare Theatre Company), and the book for the musical *The Highest Yellow* (Signature Theatre). Additional plays are *The Diaries* (Signature Theatre) and *The Cockburn Rituals* (Woolly Mammoth). Strand spent 10 years in Paris, where he worked as a journalist and drama critic, and directed NYU's Experimental Theater Wing in Paris. His novel *Commieland* was published by Kiwai Media, Paris in 2013. He is currently at work on a new play about President Teddy Roosevelt for Arena Stage and on the film adaptation of *The Originalist*.



MOLLY SMITH (*Director, Arena Stage Artistic Director*) is a leader in new play development, championing projects like *Camp David*, *Dear Evan Hansen*, and *How I Learned to Drive*. She works alongside playwrights like Sarah Ruhl, Paula Vogel and Karen Zacarias, and has directing credits around the US and Canada. She is the Artistic Director at Arena Stage since 1998, and she also founded and led Perseverance Theatre in

PROFILES

Alaska. Arena's Power Plays Cycle will commission 25 writers over 10 years on stories of American politics and power from 1776 to the present. Her directing credits at Arena include this season's Power Play premieres of *Sovereignty* and *Snow Child*.



SEEMA SUEKO (*Associate Director, Arena Stage Associate Artistic Director*) serves as Deputy Artistic Director at Arena Stage. Prior, she was Associate Artistic Director at Pasadena Playhouse and Executive Artistic Director of Mo'olelo Performing Arts Company. An alumna of University of Chicago, Seema is a three-time

Jeff Citation recipient. Her directing and acting credits include Arena Stage, Pasadena Playhouse, People's Light, The Old Globe, Yale Rep, 5th Avenue Theatre, among others. R&D work includes Consensus Organizing for Theater, the Green Theater Choices Toolkit, and neuroscience of theater. Next, she will direct *Vietgone* at Denver Center followed by *The Heiress* at Arena Stage.

MISHA KACHMAN (*Set Designer*) has worked at Arena Stage, Asolo Rep, Baltimore Center Stage, Cincinnati Playhouse, The Kennedy Center, Opera Lafayette, Royal Opera of Versailles, Pasadena Playhouse, Portland Center Stage, Signature Theatre, Syracuse Stage, Wilma Theater, and Woolly Mammoth Theatre, among many other companies in the U.S. and abroad. Misha is a recipient of the 2013 Helen Hayes Award and a Company Member at Woolly Mammoth. He is a graduate of the St. Petersburg Theatre Arts Academy and he serves as the Head of the MFA Program in Design at University of Maryland. More information at www.mishakachman.com.

JOE SALASOVICH (*Costume Designer*) is the costume director at Arena Stage, where he has worked for 17 seasons in various capacities on over 100 productions. He designed costumes for Molly Smith's *Mother Courage and Her Children* and the world premiere of *The Originalist*, among others. He held internships with Williamstown Theatre Festival and Actors Theatre of Louisville. Joe studied at the University of Dayton.

COLIN K. BILLS (*Lighting Designer*) is pleased to return to *The Originalist* and this wonderful team of artists. His work with director Molly Smith includes *Oliver!* and *Fiddler on the Roof* (Arena Stage). Colin has designed lighting or sets for over fifty productions at Woolly Mammoth, where he is a company member. His work has been seen nationally at Asolo Rep, The Berkshire Theater Festival, CENTERSTAGE, Chicago's Second City, Contemporary American Theater Festival, Dallas Theater Center, Ford's Theatre, Forum Theatre, Imagination Stage, The Kennedy Center, Opéra Royal Versailles, Pasadena Playhouse, Portland Center Stage, The Smithsonian, Signature Theatre, and many more. He won three Helen Hayes Awards and received a Princess Grace Fellowship in Theater.

PROFILES

ERIC SHIMELONIS (*Sound Designer*) designed the original production of *The Originalist* at Arena Stage. Other projects include the new Joshua Harmon play *Skintight* for the Roundabout Theatre in New York City, and *Circle Round*, a podcast of folktales for children, hosted by WBUR: Boston's NPR station.

KATIE ROSENBERG (*Production Dramaturg*) currently serves as the Literary Associate at Arena Stage. Prior to this, she was the Literary Fellow through the Allen Lee Hughes Fellowship program at Arena. Other professional theatre experiences include work with Keegan Theatre, Forum Theatre, the American Shakespeare Center, Signature Theatre, and the National Museum of American History. Katie graduated with a B.A. from Georgetown University in 2015.

AMANDA WEENER-FREDERICK (*Production Stage Manager*) is thrilled to be spending her fifth season with Court Theatre, where she has stage managed 20 productions. Favorite productions include *Native Son*; *Gem of the Ocean*; *Long Day's Journey Into Night*; *One Man, Two Guvnors*; *Man in the Ring*; *Blues for an Alabama Sky*; *The Hard Problem*; *Harvey*; and *All My Sons*. She was the stage manager for Court's production of *Iphigenia in Aulis* at the Getty Villa in California. In Chicago, Amanda has worked with Lookingglass Theatre and Chicago Shakespeare. Regionally, she spent eight seasons with Milwaukee Repertory, seven summers with Great River Shakespeare Festival, and two summers with Utah Shakespeare Festival. Amanda is a proud member of Actors' Equity Association.

SUSAN R. WHITE (*Production Stage Manager*) is thrilled to be a part of Court's season and to be working, once again, with Arena Stage Artistic Director Molly Smith. Susan is a proud member of Actors' Equity Association.

ERIN ALBRECHT (*Assistant Stage Manager*) worked at Court on *All My Son*, *The Belle of Amherst*, *Five Guys Named Moe*, *Harvey*, *Blues for an Alabama Sky*; *Man in the Ring*; *One Man, Two Guvnors*; *Long Day's Journey Into Night*; *Agamemnon*; *The Good Book*; and *Iphigenia in Aulis*. Off-Broadway: The Pearl Theatre, New York Classical Theatre, Friendly Fire, and West Side Theatre. Regional Theatre: American Players Theatre, Arena Stage, Arkansas Repertory Theatre, Blue Man Group, The Utah Shakespeare Festival, and others. Erin holds a Bachelor of Music from The Catholic University of America and a MFA in Stage Management from Virginia Tech. She is a proud member of Actors' Equity Association.



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 *All My Sons*; *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,

PROFILES

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.



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.



BECCA MCCRACKEN (*Casting Director*) is a Chicago theatre fanatic. Casting credits include American Blues, Asolo Rep, Florida Studio, Infusion, Indiana Festival, Indiana Rep, Lyric Opera, Madison Rep, Milwaukee Rep, New Theatre, Paramount, Provision, Silk Road Rising, Syracuse Stage, Writers, *Spamilton*, *Million Dollar Quartet*,

Old Jews Telling Jokes, *Evil Dead: The Musical*, *Working*, *Dee Snyder's Rock & Roll Christmas*, and *Mozart the Rock Opera*. National Tours: *How To Train Your Dragon*, *Peter Pan*, and *Sister Act*. She is an Artios Award winner for her casting of the Lyric Opera of Chicago's *Carousel*. Her casting career also spans into television, film, and commercial.

ARENA STAGE at the Mead Center for American Theater, under the leadership of Artistic Director Molly Smith and Executive Director Edgar Dobie, is a national center dedicated to American voices and artists. Arena Stage produces plays of all that is passionate, profound, deep and dangerous in the American spirit, and presents diverse and ground-breaking work from some of the best artists around the country. Arena Stage is committed to commissioning and developing new plays and impacts the lives of over 10,000 students annually through its work in community engagement. Now in its seventh decade, Arena Stage serves a diverse annual audience of more than 300,000. Arenastage.org.

ASOLO REPERTORY THEATRE: Now in its 59th season, Asolo Repertory Theatre is recognized as one of the premier professional theaters in America and one of the largest in the Southeastern United States. As a center for theatrical excellence, Asolo Rep crafts the highest quality productions of classical, contemporary, and newly commissioned work all performed in the rarest form of rotating repertory. Asolo Rep's highly-skilled acting company and extensive craftsmanship bring to life this unique performance method that offers audiences a unique and dynamic theatre

PROFILES

experience. Under the leadership of Producing Artistic Director Michael Donald Edwards and Managing Director Linda DiGabriele, this world-class institution has taken a bold step toward the future, building landmark partnerships and collaborations which will add to its success for generations to come.

PASADENA PLAYHOUSE: Celebrating its centennial this year, Pasadena Playhouse is one of the most prolific theater companies in America. Its legacy includes world premieres by beloved American playwrights Eugene O'Neil and Tennessee Williams and productions that have transferred to Broadway like *Sister Act: The Musical*. In 1937, the Playhouse was officially recognized as the State Theater of California for its contribution and commitment to the dramatic arts. Today it continues that tradition of excellence under the helm of Producing Artistic Director Danny Feldman. Dedicated to enriching lives through theater, community programs and learning, Pasadena Playhouse is a living force in the community. ■

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. As the University's Center for Classic Theatre, Court and its artists mount 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. Court Theatre endeavors to make a lasting contribution to classic American theatre by expanding the canon of translations, adaptations, and classic texts. Our theatre revives lost masterpieces; illuminates familiar texts; explores the African American theatrical canon; and discovers fresh, modern classics. Court engages and inspires its audience by providing artistically distinguished productions, audience enrichment activities, and student educational experiences.

Now in its 63rd Season, Court Theatre was founded in 1955 as an amateur outdoor summer theatre at the University of Chicago. In 1971, classics professor Nicholas Rudall assumed the role of director and conceived Court's tradition of translating and adapting classic texts for contemporary audiences; the theatre was then established as a professional company. Charles Newell, Marilyn F. Vitale Artistic Director, has led Court since 1994.

DONOR SPOTLIGHT: JACK HALPERN



PHOTO: UNIVERSITY OF CHICAGO NEWS OFFICE

On January 31, 2018, Court Theatre lost a friend and supporter, Professor Jack Halpern. Jack served as a member of the Court Theatre Board of Trustees from 1988 until his death.

Jack Halpern joined the faculty of the Chemistry Department at the University of Chicago in 1962 and remained there, as well as a resident of Hyde Park, for the rest of his career. His contributions to chemistry included hundreds of published scientific articles and serving as editor for numerous scientific journals. During his lifetime, he received many honors and much recognition for his work.

Beyond his scientific knowledge and expertise, Jack always had a fondness for the arts. His daughter, Janice, said, “Science was his calling, but art in all forms was his passion.” Jack and his late wife, Helen, were fans of modern art, especially Expressionist, Cubist, and Surrealist works, and over the years they developed an extensive collection.

Jack also was a longtime fan of Court’s work. Janice recalled, “He loved being part of the Court family. He felt like an insider because of his long connection with the theatre, his participation on the Board, and attendance at the many Opening Nights and other Court-sponsored events, where he could enjoy the company of its wonderful staff and patrons.” His younger daughter, Nina, added, “When I spoke with my father on the phone in later years, one of the most frequent topics of conversation was his immense pride in whatever the most recent production of Court Theatre happened to be.”

During Jack’s service on the Board, he saw Court through many changes, including Charles Newell’s appointment as Marilyn F. Vitale Artistic Director, and the expansion of the theatre’s work to include new adaptations and pieces from the African American canon.

During his nearly 30 years on the Board, Jack’s support was integral to the theatre’s success. In the 1990s, Jack and Helen established a Charitable Gift Annuity, indicating that after both of their deaths, the remaining funds would be distributed equally to Court Theatre and the Smart Museum. Since the Annuity was established over two decades ago, it has grown significantly from its original value. The distributed funds will be added to Court’s endowment, helping the theatre fulfill its mission of dedication to innovation, inquiry, intellectual engagement, and community service for next season, and seasons to come.

Nina said of her father, “I think he took great pride in the high quality of Court’s productions, and was happy to contribute to that ongoing excellence in whatever way he could.”

Court is humbled to carry on Jack’s and Helen’s legacy of passion for the arts. ■

Have you already included Court in your will or estate plans? Would you like to learn more about adding a bequest in your will to support Court or designating Court as beneficiary of your retirement account or life insurance plan? Contact Susan M. Zellner, Director of Development, at (773) 834-3305 or szellner@uchicago.edu.

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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.

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For more information, contact
Susan M. Zellner, Director of Development
szellner@uchicago.edu | 773.834.3305

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

court

STAFF

<i>Marilyn F. Vitale Artistic Director</i>	Charles Newell
<i>Resident Artist</i>	Ron OJ Parson
<i>Resident Dramaturg</i>	Nora Titone
<i>Casting Director</i>	Becca McCracken, C.S.A.
<i>Dramaturgy Interns</i>	Ella Hester, Emily Lovett, Megan Philippi

<i>Managing Director</i>	Heidi Thompson Saunders
<i>General Manager</i>	Zachary Davis
<i>Executive Assistant</i>	Lauren Kincaid-Filbey
<i>Community Programs Manager</i>	Aaron Mays

<i>Director of Education</i>	Patrese D. McClain
<i>Education Associates/Teaching Artists</i>	Kona Burks, Jennifer Glasse, Michael Aaron Pogue
<i>Teaching Artists</i>	Adia Alli, Lisa Beasley, Caren Blackmore, Celeste M. Cooper, Jarrell Henderson, Courtney O'Neill, Dorian Sylvain

<i>Production Manager</i>	Jennifer Gadda
<i>Associate Production Mgr/Company Mgr</i>	Joshua Kaiser
<i>Technical Director</i>	Ray Vlcek
<i>Assistant Technical Director</i>	Jacob Palmer
<i>Scene Shop Foreman</i>	Christopher Walls
<i>Properties Manager</i>	Lara Musard
<i>Costume Shop Manager</i>	Erica Friesen
<i>Wardrobe Supervisor</i>	Jody Schmidt
<i>Master Electrician</i>	Emily Brown
<i>Sound and Video Supervisor</i>	Sarah Ramos

<i>Director of Development</i>	Susan M. Zellner
<i>Institutional Relations Manager</i>	Erin Marie Williams
<i>Special Events Manager</i>	Qiana Moore-Nightengale
<i>Development Assistant</i>	Lauren Sheely
<i>Events and Fundraising Intern</i>	Somerset Gall
<i>Grant Writing Intern</i>	Sara Maillacheruvu

<i>Deputy Director of Marketing</i>	Traci Brant
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<i>House Manager</i>	Kat Lieder
<i>Bartenders</i>	Loie Hasler, Tom Story, Peyton Walker
<i>Audience Services Intern</i>	Lauren Torian
<i>Marketing & Communications Intern</i>	Emily Lynch
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<i>Volunteer Coordinator</i>	Judd Rinsema

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