

August Wilson's

# RADIO GOLF

Directed by Ron OJ Parson



COURT THEATRE



Dear Court Theatre Family,

Welcome to *Radio Golf*, and to Court's 64th season. This production marks Resident Artist Ron OJ Parson's seventh time directing a play in August Wilson's American Century Cycle at Court Theatre. We're pleased to open the season with our commitment to Parson's glorious work and this essential author. Since 2005, Ron has directed fifteen plays here, helping to expand our commitment to exploring the African American canon, an important pillar of Court's mission. I couldn't be more proud of our continued collaboration with Ron and the artists of *Radio Golf*.

This past year was one of joy and grief, as we celebrated artistic highs amidst personal sorrows. Most recently, our Founding Artistic Director, Nicholas Rudall, passed away on June 19. Many of you remember his time here as a performer and director, and how proud he was to open this very building. A renowned scholar, translator, and interpreter of the classics, Nick made Court the professional theatre you know today. This loss came too soon after the death of our Executive Director, Steven J. Albert, last December. What has sustained us during this time is the cathartic power of art and your stalwart support of our work.

In this time of transition, we joyously welcome Angel Ysaguirre, a transformational cultural leader, as our new Executive Director. We are thrilled by this new partnership's potential, and look forward to sharing more details upon his arrival in September.

Later this season, we'll see you back for the world premiere of Manual Cinema's *Frankenstein*, an exploration of Rosalind Franklin's work in *Photograph 51*, a new production of the classic *For Colored Girls Who Have Considered Suicide When the Rainbow is Enuf*, and our world premiere adaptation of *The Adventures of Augie March*.

Thank you for joining us, and carrying us through this time of transition.

Sincerely,

A handwritten signature in black ink, appearing to read "Charles", written in a cursive style.

Charles Newell, *Marilyn F. Vitale Artistic Director*



CHARLES NEWELL  
Marilyn F. Vitale Artistic Director

ANGEL YSAGUIRRE  
Executive Director

# August Wilson's RADIO GOLF

August 30 - September 30, 2018

DIRECTED BY RESIDENT ARTIST RON OJ PARSON

Scenic Design by Jack Magaw U.S.A.

Casting by Becca McCracken C.S.A.

Costume Design by Rachel Anne Healy U.S.A.

Martine Kei Green-Rogers, Production Dramaturg

Lighting Design by Claire Chrzan

Erin Albrecht,\* Production Stage Manager

Sound Design by Christopher M. LaPorte

Gabriella Welsh, Assistant Stage Manager

## SETTING:

The Hill District. Pittsburgh, Pennsylvania, 1997.

The office of Bedford Hills Redevelopment, Inc., in a storefront on Centre Avenue.

There will be a 15-minute intermission.

Sponsored by  **Allstate** |  **CHICAGO'S OWN GOOD HANDS**  **The Joyce Foundation**

Radio Golf is presented by special arrangement with SAMUEL FRENCH, INC.

Originally Produced on Broadway by Jujamcyn Theaters

Margo Lion, Jeffrey Richards/Jerry Frankel, Tamara Tunie/Wendell Pierce, Fran Kirmser, Bunting Management Group, Georgia Frontiere/Open Pictures, Lauren Doll/Steven Greil, The AW Group, Wonder City, Inc./Townsend Teague in association with Jack Viertel and Gordon Davidson

First produced in New Haven, CT in April 2005 by Yale Repertory Theatre (James Bundy, Artistic Director; Victoria Nolan, Managing Director)

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

James T. Alfred\* ..... Sterling Johnson  
Allen Gilmore\* ..... Harmond Wilks  
Ann Joseph\* ..... Mame Wilks  
James Vincent Meredith\* ..... Roosevelt Hicks  
Alfred H. Wilson\* ..... Elder Joseph Barlow

Understudies: Darren M. Jones (Roosevelt Hicks/Elder Joseph Barlow), Vincent Jordan (Harmond Wilks/Sterling Johnson), Quenna Lené (Mame Wilks)

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

## PRODUCTION STAFF

Assistant Director..... Kanomé Jones  
Assistant Costume Designer ..... Stefani Azores-Gococo  
Assistant Lighting Designer ..... Andy Kloubec  
Interim Assistant Technical Director ..... Chris Walls  
Scenic Artists..... Scott Gerwitz U.S.A., Julie Ruscitti U.S.A  
Carpenters ..... Tony Cooper, Erin Day, Mariana Noga, Joseph Staffa, Chris Stoutjesdyk, Alejandro Treccani  
Assistant Master Electrician..... Raphael Grimes  
Electricians ..... Shelbi Arndt, Duane Deering, Victoria Fox, Dale Hawes, Theresa Murphy, Adriana Pinkerton, Joseph Staffa, Megan Wines  
Costume Shop Assistant ..... Jerica Hucke  
Wardrobe Crew ..... Alex Rutherford  
Stage Manager ..... Katrina Herrmann\*  
Floor Manager ..... Brooke Mayberry

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 Alfred H. Wilson and Allen Gilmore by Joe Mazza.

Court Theatre operates under an agreement between the League of Resident Theatres and Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States. Productions are made possible, in part, by a grant from the Illinois Arts Council, a state agency. Court Theatre is a constituent of Theatre Communications Group, the national organization for the American Theatre, the League of Resident Theatres, the Illinois Humanities Council, and the League of Chicago Theatres.



# The Legacy of D. Nicholas Rudall



Above: Nicholas Rudall (far left) directs *The Doctor in Spite of Himself* in 1975.

On June 19, 2018, D. Nicholas Rudall, Court's beloved Founding Artistic Director, passed away peacefully surrounded by family. We all have been inspired and profoundly enriched by Nick's beautiful artistry for decades, and we are indebted to him for the enduring gift of this precious theatre. His artistic vision first propelled Court Theatre onto the national scene.

In 1970, President Edward H. Levi asked Rudall to transform Court, which began as a community-based outdoor drama festival, into a professional theatre. Rudall became Artistic Director of the theatre in 1972, and by the mid-1970s, the company had transitioned from working with students and community members to employing professional Equity actors.

It was under his guidance that Court and the University came together to create a permanent home for the theatre in 1981. Rudall directed dozens of plays, including *The Glass Menagerie*, *Lysistrata*, *Romeo and Juliet*, *Under Milk Wood*, and *The Mystery Cycle*. He also appeared often on the Court stage, playing, among other parts, Macbeth, Richard III, Falstaff, and Prospero.

"For over half a century, Nick Rudall was an important voice of the arts at the University of Chicago. He will be remembered for his scholarship, dedication to theatre, and critical work in building the Court Theatre into a leading artistic institution in Chicago," President Robert J. Zimmer said.

Prof. Emeritus David Bevington, one of the world's top Shakespeare experts, witnessed Rudall's classroom persona first-hand while teaching a UChicago class with him on the history and theory of drama.

"Nick taught me whatever I know about Western drama," said Bevington, the Phyllis Fay Horton Distinguished Service Professor Emeritus in English Language and Literature. "He encouraged the students and myself to take a much closer look at the texts until they began to live and breathe."

Born in 1940 in Llanelli, Wales, Rudall was the son of a steelworker and the grandson of a Welsh poet. Rudall likely would have followed in his father's footsteps to become a laborer had he not won a scholarship to the elite Llandovery boarding school, where he fell in love with theatre.

CONTINUED ON P 6

An internationally renowned translator, his writing encompassed texts by Aeschylus, Sophocles, and Euripides as well as works by Ibsen, Büchner, Schnitzler, and Feydeau. In the past year, Rudall completed a translation of Aeschylus' *Prometheus Bound*.

Rudall retired from teaching in 2006, but he continued to translate and write plays, launching a three-play Greek Cycle at Court Theatre, while also traveling the world with his daughter, Clare Rudall Lorrington, and his three grandchildren.

Charles Newell, Court's Marilyn F. Vitale Artistic Director, succeeded Rudall in 1994 and worked closely with him. "By entrusting me with Court Theatre, Nick gave me the extraordinary gift of my career as an artistic leader," Newell said. "Court will forever be Nick's legacy. I am honored to have been mentored by this transformative artist. He was and is my artistic father."

"On behalf of the entire Court Theatre Board of Trustees, I want to express my profound gratitude and admiration for the leadership of Founding Artistic Director Nicholas Rudall. He paved the way for a vital, prolific, and thriving regional theatre," said Timothy Bryant, Court Theatre board chairman.

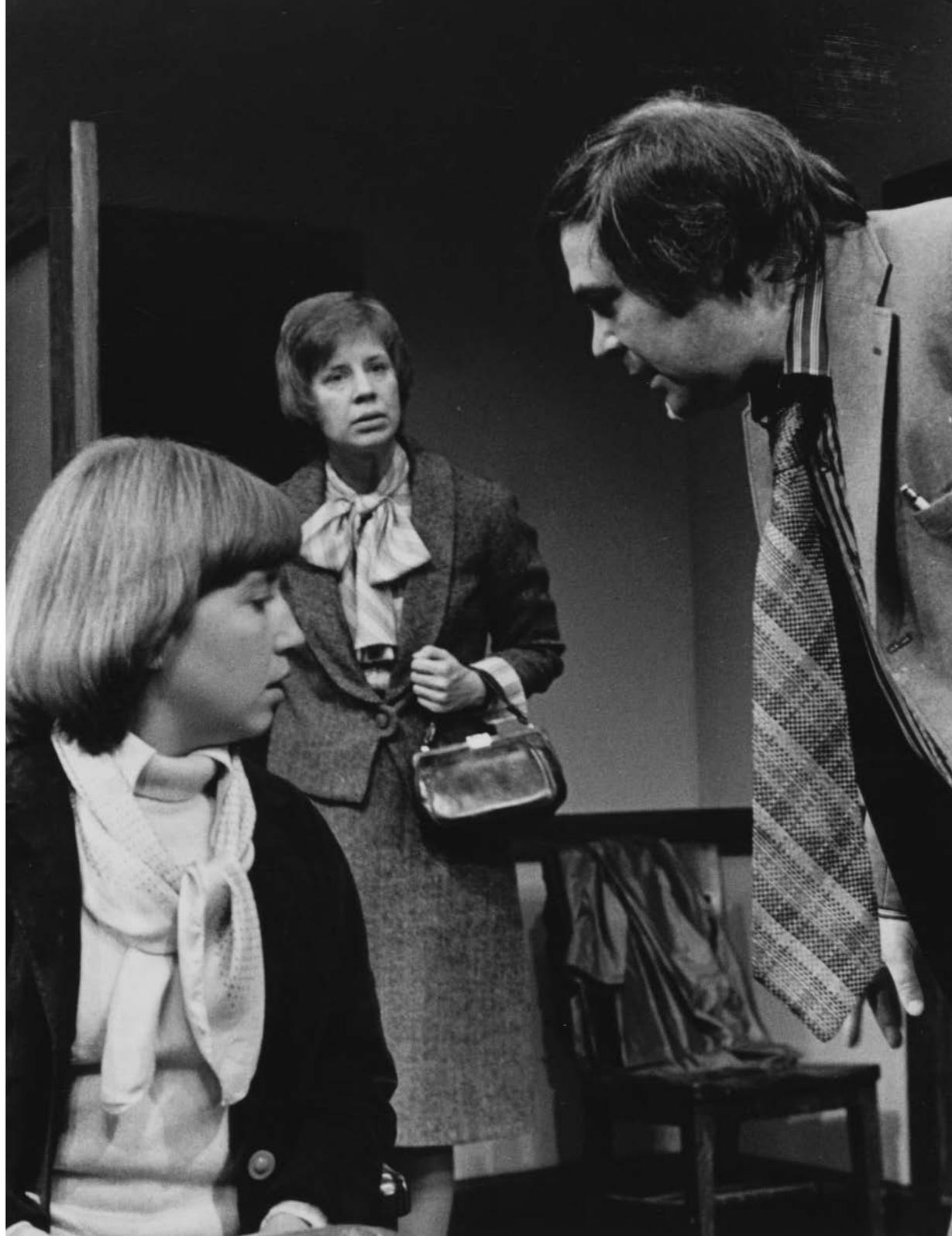
In an astonishing burst of creativity in recent months, he wrote the play he had dreamed of writing for thirty years—*But Only Hope*—an existential portrait of the life of 20th Century Russian poet Osip Mandelstam. The piece was performed at Court Theatre on Friday, June 8, before a crowd of Court family and friends. Fittingly, the play explores themes of mortality, literary creation, and transcendent love.

On May 29, Rudall posted a final message to Facebook. "I have led an extraordinarily happy life doing the two professions I have loved most, teaching and translating classics and working in the professional theater. I thank you all for helping me enjoy this wonderful life. There are tears, of course, but I entered this last stage of my life at peace and with a kind of subdued joy. So thank you all." ■

---

*In 2017, Court established the Nicholas Rudall Endowed Fund to support the continued production of classical texts and to ensure that his artistic legacy will endure. If you would like to honor him with a tribute gift to this fund, please visit [CourtTheatre.org/donate](http://CourtTheatre.org/donate) or contact Lauren Sheely, Development Assistant, at (773) 834-3563 or [lsheely@uchicago.edu](mailto:lsheely@uchicago.edu).*

Right: Maureen Gallagher, Kathleen Hart, and Nicholas Rudall in *Butley*. Rudall won a Joseph Jefferson Award for his 1977 performance.



**court**

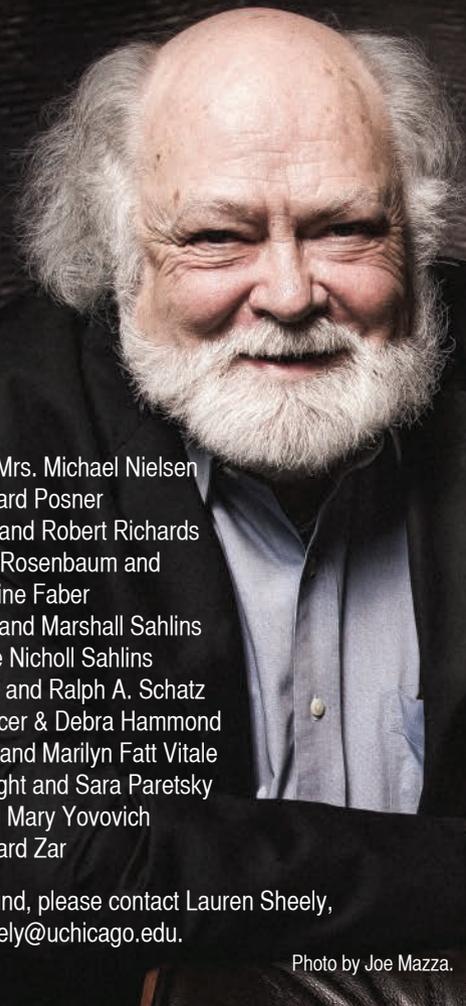
*Nicholas Rudall*  
**Endowed Fund**

The Nicholas Rudall Endowed Fund was established to honor the contributions of Court Theatre's late 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 Court's future. Thanks to these generous individuals, the Nicholas Rudall Endowed Fund has been created at Court Theatre.

- Anonymous (3)
- Prof. and Mrs. Robert Aliber
- Mary Anton and Paul Barron
- Judith Barnard and Michael Fain
- Heather Bilandic Black
- Renee and Norman Bodarky
- Phyllis B. Booth
- Carol Jean and Bernard Brown
- Joyce and Bruce Chelberg
- Joan and Warwick Coppleson
- Mr. Charles F. Custer
- Ivan Dee
- Shawn M. Donnelley and Christopher M. Kelly
- Gary and Virginia Gerst
- Ms. Mary Gugenheim and Mr. Jon Will
- Debra Hammond and Jack Spicer
- Mr. Neil Harris
- Dr. Lynn Hauser and Dr. Neil Ross
- Thea and Christopher Janus
- Barbara and David Lader
- Clare Lorring
- Ms. Corinne Lyon
- Robert Moyer and Anita Nagler
- Charles Newell and Kate Collins

- Mr. and Mrs. Michael Nielsen
- Mr. Richard Posner
- Barbara and Robert Richards
- Thomas Rosenbaum and Katherine Faber
- Barbara and Marshall Sahlins
- Ms. Jane Nicholl Sahlins
- Lynne F. and Ralph A. Schatz
- Jack Spicer & Debra Hammond
- David J. and Marilyn Fatt Vitale
- S.C. Wright and Sara Paretsky
- Paul and Mary Yovovich
- Mr. Howard Zar



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

Photo by Joe Mazza.

**OUR HANDS**  
*applaud*  
**YOUR PASSION.**



**Allstate**  
CHICAGO'S OWN  
**GOOD HANDS**

Allstate is a proud  
sponsor of **Court Theatre.**

© 2018 Allstate Insurance Co.

# Pittsburgh's Place within August Wilson's World: An Interview with Laurence Glasco

By Aaron Mays

Underneath August Wilson's rhythmic prose is the pulse of his hometown of Pittsburgh. This Rust Belt city serves as more than just the setting for his plays; it's the source of his literary imagination.

"People think of the Hill District as a slum or a ghetto, but it wasn't that way at all. In the three to four blocks around the Wilson home, it was a quiet, racially mixed, harmonious neighborhood where people looked out for one another. It was one that shaped August," said Laurence Glasco, an associate professor of history at the University of Pittsburgh and co-author of *August Wilson: Pittsburgh Places in His Life and Plays*, which chronicles the history of Wilson's Pittsburgh with a focus on the Hill District.

To learn more about Pittsburgh's place in Wilson's plays, we interviewed Laurence Glasco, Assistant Professor, Department of History, University of Pittsburgh. He shares his thoughts on the significance of real estate, memory, and class in the Hill District, the Pittsburgh neighborhood in which *Radio Golf* unfolds.

**I've read that you take your University of Pittsburgh students on a walking tour of the Hill District each semester where they view landmarks and talk to residents. Do you ever make any new discoveries on these tours?**

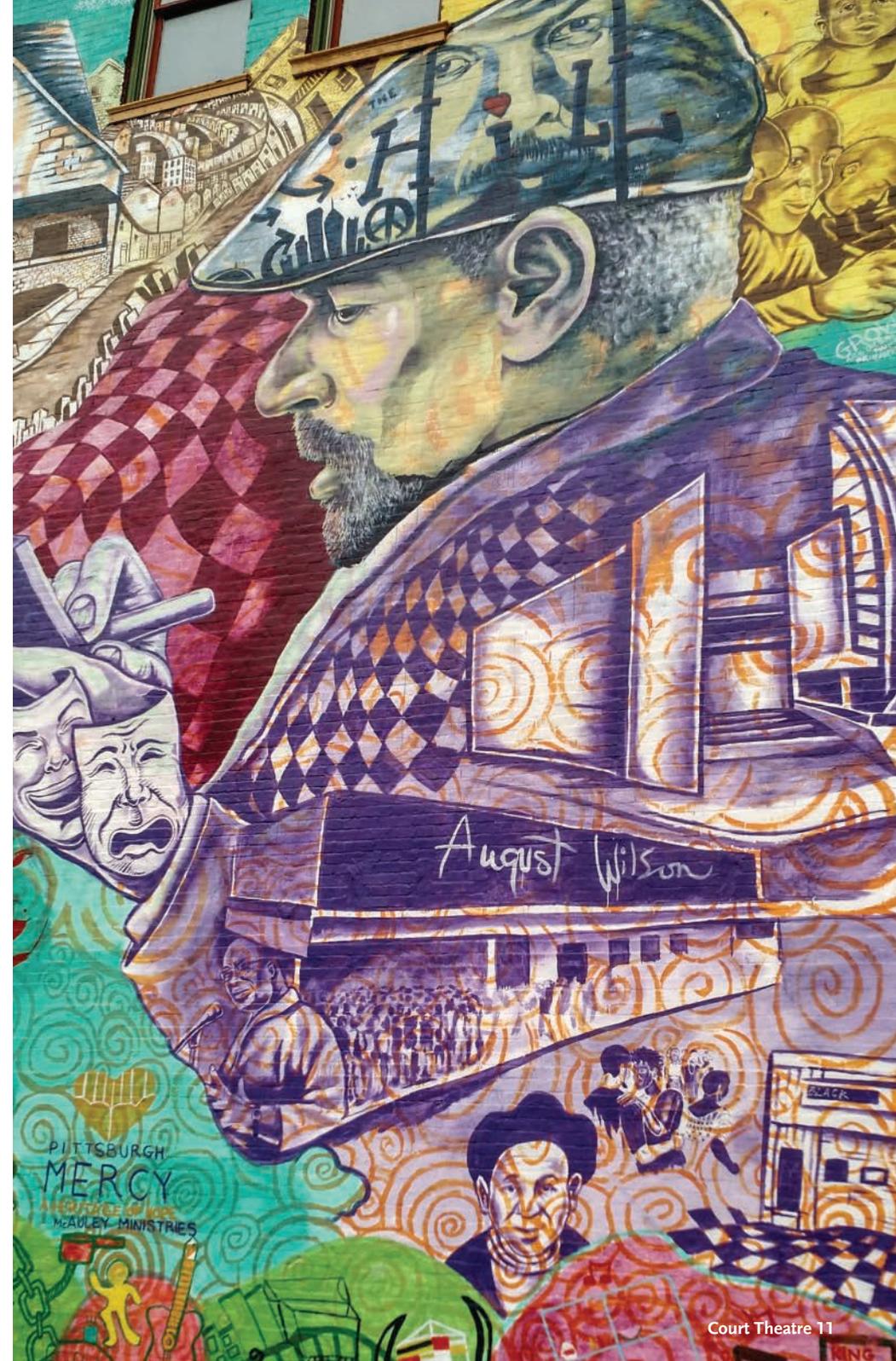
The students certainly make new discoveries. I've been doing these tours for over ten years now, so I have my set path. But for the students, it's a wonderful experience. Getting your feet on the pavement makes you identify with the place in a way that reading about it and driving through it doesn't do. The students come away with a real feeling of the Hill. It's almost mystical, if you will.

A number of years ago, August's sister, Freda, was still alive and we met her one time as she was working in her yard. She told us about the Wilson home where she was born and had grown up. For instance, her mother would set out a card table in the afternoon and neighbors would come over and play pinochle. One of the neighbors was Hedley, and another one was Louise, exactly as the characters in *Seven Guitars*.

**The American Century Cycle, except for *Ma Rainey's Black Bottom* which is set in Chicago, provides audiences with a man-on-the-street view of black life in Pittsburgh's Hill District. How does Wilson incorporate this sense of place into *Radio Golf*?**

There are a lot of references that August makes to people, places, and events. Of course, the big event was urban redevelopment and the threat that it posed to the Hill. The Bedford Hills Redevelopment Company, owned by Harmond Wilks, is located, as he says, at the corner of Centre and Herron Avenue. In fact, there was

CONTINUED ON P 12



the major black banker and redeveloper of the Hill, Robert Lavelle, who had his business at the corner of Centre and Herron Avenue. It's still there; his son is now running it. Certainly for someone from Pittsburgh, they would recognize it as a specific place.

The address 1839 Wylie—the home of Aunt Esther—doesn't exist, but one can infer where it is. People would know it's right in front of the former Ozanam Community Center; it's an empty lot. But it's right there at a place on Wylie, which was the main commercial corridor. The location evokes the past, the liveliness, the businesses, the jazz, and all these other things that went on which made the Hill such an exciting and vibrant neighborhood.

**1839 Wylie Avenue is an ancestral landmark of sorts that reoccurs within the American Century Cycle. In *Radio Golf*, the character Harmond Wilks provides a majestic description of a Federalist brick house with beveled glass on every floor and a staircase of Brazilian wood with a hand-carved balustrade. As you mentioned, the location is real; however, there's no house there. What do you think this fictitious home represents for residents who are facing the forces behind urban renewal?**

It relates to something of value in these homes and places. They may not be as fine as 1839 Wylie, but they are places that have significance and are worth preserving. It's a protest against urban renewal.

In the 1950s, the Urban Redevelopment Authority (URA) characterized the whole area as a slum that needed to be torn down. However, recently reporters from the *Pittsburgh Post-Gazette* discovered in the basement of the URA boxes of records that the Authority used, along with photographs, where they classified the homes and described them. The URA's own notes show that a number of these houses were certainly salvageable and could've been rehabilitated. It took the worst examples and used them to describe the whole neighborhood. Although most of the records were lost due to flooding, there were about 200 boxes that survived and paint a very different picture of the Hill. It has become a big scandal in Pittsburgh.

I think it confirms what August was saying in *Radio Golf*—that these homes were not just derelict properties that were beyond saving. August didn't know about these records, of course, but I think it fits and he was on to something very important.

**The Hill District has undergone immense change. Part of it was demolished for the Mellon Arena. Other sections never fully recovered after the riots spurred by Dr. King's assassination in 1968. What remains of this collection of neighborhoods? And what preservation efforts are happening to save what was once called Pittsburgh's Harlem?**

Sadly, very little remains. In other black neighborhoods, like on the north side in Manchester, they have done a first-rate job of preserving their homes and rehabilitating them. It mainly has to do with leadership. The Hill, for whatever reason, never had that kind of leadership. It's a spotty survival now. The Wilson home, fortunately, is being preserved. There's a big effort to rehabilitate it, and in a year or so, it will be open to the public. ■

Photo p. 11: August Wilson Mural at 2037 Centre Ave. in the Hill District, painted by a variety of artists including Kyle Holbrook and Edward Rawson (Rashaad Jorden).



# MetroPro

**EXCELLENCE IN REAL ESTATE:  
MARKETING, DESIGN, SALES, STAGING  
AND PROPERTY MANAGEMENT**

**[thepros@metroprorealty.com](mailto:thepros@metroprorealty.com)**

**1613 E. 55th Street Chicago, IL 60615  
773 667 1000 | [metroprorealty.com](http://metroprorealty.com)**



# Q&A

## Director Ron OJ Parson

By Martine Kei Green-Rogers

Production Dramaturg Martine Kei Green-Rogers sat down with Director Ron OJ Parson to discuss his long history with August Wilson's work and why he keeps coming back to it.

**As a dramaturg, I am always interested in the question "Why this play? Why this play now?" Why did you want to direct *Radio Golf*?**

Because it is August Wilson. I *always* want to direct August Wilson—particularly the later ones, the ones that I have not done as much. This production of *Radio Golf* is my 25th production of Wilson's work. I am proud of that. I learn something new every time I direct his plays. At Court, my home theatre, we did a reading of *Radio Golf* during an August Wilson reading series sponsored by Goodman Theatre. I was reintroduced to the play, and I was once again moved by these characters and the rhythm of the language—it made me want to go on that journey once again.

**How do you feel the play is relevant to audiences now?**

All plays about the black experience are relevant today because we continue to battle forces that are against us. Plus, anytime you can introduce a younger generation to Wilson's work, it's important and relevant. Wilson is one of the most profound and prolific black writers in history. Considering the crazy politics of today, a play like *Radio Golf*, which is about the political scene, is particularly relevant. These characters feel (to the audience) like real people going through things that could be happening in today's world.

**One of the things that is interesting about *Radio Golf* is the conversation around the pros and cons of gentrification. And more specifically, 1990s gentrification. Do you have any thoughts about gentrification in Chicago now, in 2018? Does it seem the same (or different) than the way it is discussed in the play?**

Wilson touches on gentrification in a lot of his plays. And, yes, it certainly relates to Chicago or any larger city. Neighborhoods are definitely being gentrified. Property is being taken and redistributed all over Chicago—South, North, and West. In my hometown of Buffalo, New York, it is happening again, too. In this political climate, I don't want to harp on this, but there is a new *aggressiveness* to take back the country, and gentrification is a part of that—part of "Make American Great Again." For me, it is a situation where, when you think about

CONTINUED ON P 16

Photo of August Wilson with Ron OJ Parson by Ray Baker.



the play in these terms, it is hard *not* to see how this play *isn't* relevant. Wilson's characters and the subjects they bring up always make it worthwhile to explore. It is something people need to hear and see.

**Since we are conducting this interview a few weeks before the first rehearsal, what excites you about the upcoming rehearsal process?**

This group of artists is new to me except for a few people. Working with new actors on the same text is always fun and unique. I learn new things about the text when new actors and designers come together to help me tell the story. I have a few actors in this cast who have not done Wilson before. It is thrilling for me to watch their excitement to perform Wilson for the first time.

**Are there any challenges specific to this particular Wilson piece?**

There are always challenges when you approach a gifted playwright, like getting actors that are new to Wilson to find the rhythm of his language. Even the ones that are not new to Wilson need direction in order to get it just right. It is a new set and sound design—those come with challenges. Even when you direct multiple productions of the same play, no production is exactly the same as the previous one. The rhythms might be the same, the energy and music of the piece may be similar, yet there are artistic differences that make creating multiple productions worthwhile. The next one is usually richer and deeper.

**What is your favorite moment in the play?**

Harmond's monologue—when he talks about Oprah Winfrey. It is the one that begins with "No. Common sense says that ain't right. We see it different. No matter what you always on the edge. If you go to the center you look up and find everything done shifted and the center is now the edge. The rules change every day." This monologue makes me think about all of the things white people expect out of black people. Also, I love some of the things Old Joe says. His comments about his history and his ancestors make me think of the connections we have, or should have, to our own ancestors. This is an ongoing theme in Wilson's plays, particularly this one. Harmond goes through a big transformation in the play as he realizes his spiritual connection to his ancestors. I wonder how much of that we believe in these days.

**Any other fun tidbits you want to share with our audience?**

It is always an honor and a pleasure to work on August Wilson at Court Theatre. We do something special in this theatre because of the intimacy of the space. People know when they come to see it at Court, even if they have seen the same play somewhere else, it will be different here. It is always thrilling to bring Wilson's words to life in our theatre. ■

# Stay in the nest you love

**If you're among the 95 percent of older adults who prefer to live at home, why not enjoy your independence there?**



## Decide what's right for you

Life Care at Home provides services and programs to assist you in your home. Whether you need help for a few hours a week or more, you can rely on our friendly, responsive staff members—screened, trained and supervised according to State of Illinois guidelines.

Ask our Client Coordinator to propose a customized menu of services just for you. Our most popular services include

- ✓ Light housekeeping
- ✓ Laundry
- ✓ Meal preparation
- ✓ Medication reminders
- ✓ Personal care and grooming
- ✓ Companionship for appointments, shopping and at home

**To schedule an appointment, please call 773-358-7438 or email [info@LifeCareAtHomeChicago.org](mailto:info@LifeCareAtHomeChicago.org)**

Established as a not-for-profit organization in 2006, Life Care at Home is locally owned and managed.



5550 South Shore Drive | Chicago, IL 60637  
773-358-7438 | [LifeCareAtHomeChicago.org](http://LifeCareAtHomeChicago.org)



## Manual Cinema's *Sneak Peek* **FRANKENSTEIN**

Mary Shelley's 1818 novel *Frankenstein*—which, among its myriad other contributions to popular culture, single-handedly founded the modern genre of science fiction—casts a long shadow over the medium of cinema. The story of Victor Frankenstein and the unnamed Creature he brings to life has itself been perennially re-animated for movie audiences; from the first 1910 silent film adaptation produced by Thomas Edison's studio, to Boris Karloff's iconic visage in the 1933 Universal Studios monster, to more recent Hollywood reboots, riffs, and parodies. With each new era, Frankenstein manages to connect with our sympathy and revulsion at Frankenstein's monster, our ambivalence about the progress of science and technology, and our anxieties about the mysterious threshold between life and death.

This fall, Court Theatre is proud to present the newest iteration of *Frankenstein* with the world premiere of a new adaptation by Manual Cinema, a theater company that seeks to create cinema on stage through an ingenious choreography of live music, object theater, and shadow puppetry using old-school overhead projectors. The work of Manual Cinema shares a special affinity with Mary Shelley's story about the reanimation of obsolete materials, and their adaptation aims to capture the breadth of *Frankenstein's* legacy in film: the novel's cinematic afterlife, so to speak. These artists are doing so by taking a cue from Mary Shelley herself, who gave her novel a gothic structure—the story is told in a series of narrative frames, like Russian nesting dolls, with each frame narrated by a different character (the centermost frame being an account by the Creature itself). In Manual Cinema's adaptation, each “frame” of the story will be told through a different cinematic genre or style, depending on which character's point-of-view is being presented. Like the Creature itself, the production becomes a pastiche of different visual idioms scavenged from a century of cinema.

Manual Cinema has also written an additional frame for the novel: the story of Mary Shelley herself, and how she came to write a novel of such enduring relevance. *Frankenstein* was originally conceived by Mary as a ghost story—a response to a friendly competition with the poets Percy Shelley and Lord Byron during an unusually stormy summer on Lake Geneva—and Manual Cinema's adaptation is haunted by the ghosts of two important figures from Shelley's life: her mother (the famous feminist Mary Wollstonecraft, who died in childbirth with Mary) and her sister Fanny Imlay, who killed herself soon after Shelley began writing *Frankenstein*. The fingerprints of these women are found all over Mary Shelley's story of creation and abandonment, and Manual Cinema's adaptation aims to re-animate their own *Frankenstein* against the backdrop of Mary Shelley's fascinating, tragic, and little-told biography. ■

Photo: Manual Cinema company members Julia Miller and Sarah Fornace (Joe Mazza).

*Art is a search for ways of being,  
of living life more fully* ~ August Wilson



Montgomery Place residents connect with others who delight in their life's journey. Join them in pursuing fresh interests ...and, make time for experiences you'll treasure.

**Learn more about how to make our place your place**

5550 South Shore Drive  
Chicago, IL 60637  
773-753-4100  
MontgomeryPlace.org



Montgomery Place

A not-for-profit continuing care retirement community 



**JAMES T. ALFRED** (*Sterling Johnson*) is a native of Chicago, from nearby Woodlawn. He was last seen at Court in *Ma Rainey's Black Bottom*. Chicago: *Head of Passes* (world premiere), *Hushabye* (world premiere), *The Glass Menagerie* (Steppenwolf); *Brothers of the Dust* (world premiere, Congo Square); *SOST* (world premiere, MPAACT); *Sundown Names* (Chicago Theatre Company); *A Brown Tale* (Beverly Arts); *Conversations on a Dirt Road*, *Killing Me Softly* (eta Creative Arts). Regional: *Ma Rainey's Black Bottom*, *The Mountaintop* (Guthrie); *Two Trains Running*, *Redshirts*, *Jitney*, *Detroit '67*, *A Brown Tale* (Penumbra); *Clybourne Park* (Milwaukee Rep); *April 4, 1968* (world premiere, Indiana Rep); and *Fences* (Denver Center). New York: *Blood* (National Black Theatre), *All's Well that Ends Well* (The Public), *This Land was Made* (Vinyard Theatre), and *Pipeline* (Lincoln Center). Television: *Empire*, *Prison Break* (FOX); *Chicago PD*, *The Blacklist* (NBC); and *Boss* (Starz). He is a proud member of Penumbra Theatre Company. He is a graduate of the Institute for Advanced Theatre Training and holds an MFA in acting from the Moscow Art Theatre School.



**ALLEN GILMORE** (*Harmond Wilks*) has appeared at Court Theatre in *Man in the Ring*, *Scapin*, *Cyrano*, *Endgame*, *Sizwe Bansi Is Dead*, *Jitney*, *The Misanthrope*, *Tartuffe*, *Seven Guitars*, *Waiting for Godot*, *The Good Book*, and *One Man, Two Guvnors*. Other Chicago performances: *Joe Turner's Come and Gone* and *The African Company Presents Richard III* (Congo Square); *Argonautika* and *Arabian Nights* (Lookingglass); *Rosencrantz and Guildenstern Are Dead* and *Buried Child* (Writers Theatre); *Love's Labor's Lost* (Chicago Shakespeare); *The Matchmaker*, *Yasmina's Necklace*, *An Enemy of the People*, *Objects in the Mirror*, and three seasons as Scrooge (Alt.) in *A Christmas Carol* (Goodman). Originally from Houston, he is a U.S. Army Infantry veteran, a 2015 3Arts Award winner, a 2015 Lunt-Fontanne fellow, and a proud ensemble member of Congo Square. Allen dedicates his work in *Radio Golf* to his father, Gerald A. Gilmore Sr., and to the memory of his friend, Steve Albert.

**VINCENT JORDAN** (*U/S Harmon/Sterling*) is a Chicago native who found a passion for acting at a young age while working with the Asante Children's Theatre of Indianapolis. He made his debut at Black Ensemble Theater as Billy Ward in *The Jackie Wilson Story*. Since then, he has appeared as Harold Melvin in *I Am Who I Am* (*The Story of Teddy Pendergrass*) and Cab Calloway in *My Brother's Keeper* (*The Story of the Nicholas Brothers*). He landed the title role as Chuck Berry in *Hail, Hail Chuck: A Tribute to Chuck Berry*. He is honored to be a part of this great experience and to work with Court Theatre.

**DARREN M. JONES** (*U/S Roosevelt Hicks/Elder Joseph Barlow*) has been acting for 26 years. Recent stage credits: *The Heavens Are Hung in Black* (Shattered Globe); *Megastasis* (Eclipse), *Never the Milk & Honey* (MPAACT); *Rutherford's Travels* (Pegasus); *What I Learned in Paris* (Congo Square); *Repairing a Nation*, *If Scrooge Was a Brother* (eta); *Katrina: Mother-In-Law of the All!* (Interrobang Theatre Company); *Fabulation: or The Re-Education of Undine* (Pulse Theatre Company); *The Alton School*

## PROFILES

*Cases of 1867* (DePaul Theater School); *The Whaleship Essex* and *Mill Fire* (Shattered Globe). Film/TV: *Chirag*, *Hood*, *No Chaser*, *Road To Freedom*, *Chicago P.D.*, and *Chicago Fire*. Darren is an artistic associate at Shattered Globe Theatre Company and is represented by Lily's Talent Agency.



**ANN JOSEPH** (*Mame Wilks*) is pleased to make her first appearance at Court Theatre with this fabulous cast. She is a founding ensemble member of Congo Square Theatre where she appeared in *The Piano Lesson*, *Playboy of the West Indies*, *Stick Fly*, *From the Mississippi Delta*, *Seven Guitars* (Jeff Award-Best Ensemble), and *Elmina's Kitchen*. Other credits include: *I Never Sang for My Father*, *The Heart is a Lonely Hunter*, *Wedding Band*, and *Time of Your Life* (Steppenwolf); *Class Dismissed*, *Lost Boys of the Sudan*, *Wheatley*, and *Living Green* (Victory Gardens); *Doubt* (Writers Theatre); and *A Christmas Carol* (Goodman). Regionally, Ann has worked at American Players Theatre, Milwaukee Rep, and Madison Repertory Theatre. Film and television credits include *Chicago Fire*, *Chicago Med*, *Early Edition*, *Hunter*, and the web series *Becky's World*.

**QUENNA LENÉ** (*U/S Mame*) is a Chicago native who received her BFA in Drama from NYU's Tisch and a Masters in Applied Theatre from the University of Southern California. Recent Chicago credits include: *The Green Book* (Pegasus Theatre); *Moon Shot* (Theatre Unspeakable); *Late Company* (Cor Theatre); *Dead Youth, or, The Leaks* (The Runaways Theatre Lab); 30<sup>th</sup> Young Playwrights Festival (Pegasus Theatre); *good friday* (Oracle); and *Lines in the Dust* (eta Creative Arts Foundation). She is represented by Shirley Hamilton. Visit [www.quennalene.com](http://www.quennalene.com).



**JAMES VINCENT MEREDITH** (*Roosevelt Hicks*) made his Court Theatre debut in *Blues for an Alabama Sky*. Broadway: *Superior Donuts*. National Tour: three years as Mafala Hatimbi with *Book of Mormon*. Chicago credits: *The Crucible*, *Carter's Way*, *The Tempest*, *Clybourne Park*, *The Pain and the Itch*, *Superior Donuts*, *The Hot L Baltimore*, *The March*, *The Minutes*, *Doppelgänger*, and *Between Riverside and Crazy* (Steppenwolf, ensemble member); *Othello*, *Much Ado About Nothing*, *King John*, *Julius Caesar*, *The Merchant of Venice*, and *Measure for Measure* (Chicago Shakespeare); *Othello* and *The Duchess of Malfi* (Writers); and *Roz and Ray* (Victory Gardens). TV credits: *Prison Break*, *Chicago Code*, *Detroit 187*, *ER*, *BOSS*, *The Beast*, *Betrayal*, *Mob Doctor*, *Law and Order: SVU*, *The Exorcist*, *Chicago Justice*, and *Chicago Med*.



**ALFRED H. WILSON** (*Elder Joseph Marlow*) has appeared at Court Theatre in *Agamemnon*, *Gem of the Ocean*, *Waiting for Godot*, *Jitney*, *Ma Rainey's Black Bottom*, and *The Piano Lesson*. Additional Chicago credits include *Father Comes Home from the Wars* and *Pullman Porter Blues* (Goodman); *East Texas Hot Links* (Writers), *The Etiquette of Vigilance* (Steppenwolf); *Master Harold and the Boys* (TimeLine); *Bourbon at the Border* (Eclipse Theatre); *Two Trains Running*, for which he was awarded a Jeff Citation as

## PROFILES

best actor, and *Jitney* (Pegasus Players); and *Panther Burn* (MPAACT). Additional credits include *Fences* (Kansas City Rep, UNLV Conservatory); *The Whipping Man* (Cardinal Stage); *Jitney* (Westcoast Black Theatre); *Ma Rainey's Black Bottom* (University of Wisconsin, Madison); *The Exonerated* (Next Act Theatre); *Ma Rainey's Black Bottom* (Actors Theatre, Milwaukee Rep); *Two Trains Running* (Geva Theatre); *Gem of the Ocean* and *Radio Golf* (Ensemble Theatre Cincinnati); and *Radio Golf* (Pittsburgh Public Theater). He was a co-founder of Onyx Theatre Ensemble.

**AUGUST WILSON** (*Playwright, 1945–2005*) authored *Radio Golf*, *Joe Turner's Come and Gone*, *Ma Rainey's Black Bottom*, *The Piano Lesson*, *Seven Guitars*, *Fences*, *Two Trains Running*, *Jitney*, *King Hedley II*, and *Gem of the Ocean*. These works explore the heritage and experience of African Americans, decade-by-decade, over the course of the twentieth century. His plays have been produced at regional theatres across the country and all over the world, as well as on Broadway. In 2003, Mr. Wilson made his professional stage debut in his one-man show, *How I Learned What I Learned*. Mr. Wilson's works garnered many awards including Pulitzer Prizes for *Fences* (1987) and for *The Piano Lesson* (1990); a Tony Award for *Fences*; Great Britain's Olivier Award for *Jitney*; as well as seven New York Drama Critics Circle Awards for *Ma Rainey's Black Bottom*, *Fences*, *Joe Turner's Come and Gone*, *The Piano Lesson*, *Two Trains Running*, *Seven Guitars*, *Jitney*, and *Radio Golf*. Additionally, the cast recording of *Ma Rainey's Black Bottom* received a 1985 Grammy Award, and Mr. Wilson received a

**DOLLOP**  
COFFEE Co.

Tonight's coffee sponsored  
by Dollop Coffee Co.

**VISIT US ON CAMPUS OR  
AT ONE OF OUR 10 LOCATIONS  
ACROSS CHICAGO!**

**DOLLOPCOFFEE.COM** ..... 5500A S UNIVERSITY AVE.

# PROFILES

1995 Emmy Award nomination for his screenplay adaptation of *The Piano Lesson*. Mr. Wilson's early works included the one-act plays *The Janitor*, *Recycle*, *The Coldest Day of the Year*, *Malcolm X*, *The Homecoming*, and the musical satire *Black Bart and the Sacred Hills*. Mr. Wilson received many fellowships and awards, including Rockefeller and Guggenheim Fellowships in Playwriting, the Whiting Writers Award, the 2003 Heinz Award, a 1999 National Humanities Medal, and numerous honorary degrees from colleges and universities, as well as the only high school diploma ever issued by the Carnegie Library of Pittsburgh. He was an alumnus of New Dramatists, a member of the American Academy of Arts and Sciences, a 1995 inductee into the American Academy of Arts and Letters, and on October 16, 2005, Broadway renamed the theatre located at 245 West 52nd Street—The August Wilson Theatre. Additionally, Mr. Wilson was posthumously inducted into the Theater Hall of Fame in 2007. Mr. Wilson was born and raised in the Hill District of Pittsburgh, Pennsylvania, and lived in Seattle, Washington at the time of his death. He is immediately survived by his two daughters, Sakina Ansari and Azula Carmen Wilson, and his wife, costume designer Constanza Romero.



**RON OJ PARSON** (*Resident Artist/Director*) hails from Buffalo, New York, and is a graduate of the University of Michigan's Professional Theatre Program. Ron is a Resident Artist at Court Theatre, the co-founder and former Artistic Director of The Onyx Theatre Ensemble, a company member of TimeLine Theatre, and associate artist at Writers and Teatro Vista. In Chicagoland, Ron has also worked with Black Ensemble Theatre, eta Creative

Vista. In Chicagoland, Ron has also worked with Black Ensemble Theatre, eta Creative

# PROFILES

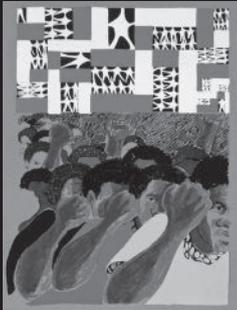
Arts Foundation, Chicago Dramatists, Congo Square, Oak Park Theatre Festival, Goodman, Victory Gardens, Northlight, Chicago Dramatists, Urban Theater Company, Steppenwolf, and City Lit Theatre. Regional theatres include American Players Theatre, Virginia Stage Company, Portland Stage (Maine), Studio Arena Theatre, Roundabout, Studio Theatre (DC), Baltimore Center Stage, Actors Theatre of Louisville, Wilshire Theater, Coronet Theatre, The Mechanic Theatre, Milwaukee Rep, St. Louis Black Rep, Pittsburgh Public Theater, Pittsburgh Playwrights Theatre, Geva, Signature (New York), The Alliance Theatre, South Coast Rep, Kansas City Repertory, and Pasadena Playhouse. In Canada, Ron directed the world premiere of *Palmer Park* at the Stratford Festival. He is a member of SAG-AFTRA, SDC, and Actors Equity. Ron dedicates this production to the memory of Claude Purdy and Steve Albert. Visit [www.ronojparson.com](http://www.ronojparson.com).

**JACK MAGAW** (*Scenic Designer*) returns to Court where previous credits include *Long Day's Journey Into Night*, *Gem of the Ocean*, and *Jitney*, among many others. Recent Chicago and regional design credits include the world premiere of *Support Group For Men* (Goodman), the world premieres of *The Agitators* and *Other Than Honorable* (Geva Theatre), the world premiere of *Sheltered* (Alliance Theatre), *A Flea In Her Ear* (American Players Theatre), *The Flick* (Steppenwolf), *Buried Child* and *East Texas Hot Links* (Writers Theatre), *The Bridges of Madison County* and *Miss Holmes* (Peninsula Players), *Sweeney Todd* and *Evita* (Kansas City Repertory), *Man of La Mancha* and *The Mousetrap* (Milwaukee Rep), and *Oklahoma!* (TheatreWorks). His eleven Joseph Jefferson nominations include designs for *East Texas Hot Links* (Writers Theatre) and *Long Day's Journey Into Night* (Court). Upcoming projects include the *Indecent* (Arena

**SMART MUSEUM OF ART**  
THE UNIVERSITY OF CHICAGO

Admission is always free.  
All are welcome.





**THE TIME IS NOW!**  
ART WORLDS OF CHICAGO'S  
SOUTH SIDE, 1960-1980  
Sept 13-Dec 30, 2018



Located next door to Court Theatre  
[smartmuseum.uchicago.edu](http://smartmuseum.uchicago.edu)



**THE UNIVERSITY OF CHICAGO**



Now Serving  
Beer, Wine, Sake, & Martinis

10% off with this ad  
\*Discount Does Not Include Alcohol



theSITDOWN

Cafe & Sushi Bar

1312 E. 53rd Street  
Chicago, IL 60615  
773.324.3700  
[thesitdown53.com](http://thesitdown53.com)

11am-9:30pm Weekdays & Sun  
11am-10:30pm Fri & Sat

Old Hyde Park Produce Location

*Diamond DeShields, one of many Chicago Sky players under our care.*

## WHAT CAN OUR ORTHOPAEDIC TEAM DO?

# THE SKY IS THE LIMIT.

When the Chicago Sky chose University of Chicago Medicine as the WNBA team's exclusive medical provider, they chose one of the nation's top orthopaedic programs. Our surgeons are shaping national standards of care, and developing new, innovative therapies to help people get back in the game faster. At UChicago Medicine, we're providing orthopaedics and sports medicine for elite athletes from the Sky - and the rest of us throughout Chicagoland, at locations near you.

**Experience the forefront at [UChicagoMedicine.org](http://UChicagoMedicine.org) or call 888-824-0200 to schedule an appointment.**



Stage) and *Of Mice and Men* (Kansas City Repertory). Jack lives in Chicago and teaches design at The Theatre School at DePaul University. Visit [www.jackmagaw.com](http://www.jackmagaw.com).

**RACHEL ANNE HEALY** (*Costume Designer*) is based in Chicago and her costume designs have been seen on numerous stages including Goodman Theatre, Steppenwolf Theatre, Writers Theatre, Chicago Shakespeare Theater, Chicago Children's Theatre, Northlight Theatre, Drury Lane Theatre, American Theater Company, Next Theatre, and Remy Bumppo. Regionally, she has designed with Alliance Theatre, MilwaukeeRep, Cincinnati Playhouse, First Stage Children's Theatre of Milwaukee, American Players Theatre, Indiana Repertory Theatre, Long Wharf Theatre, Arizona Theatre Company, and Delaware Theatre Company. Ms. Healy is also a professor at Loyola University, Chicago, teaching costume design and rendering techniques to theatre designers.

**CLAIRE CHRZAN** (*Lighting Designer*) is a Chicago-based lighting designer for theatre and dance. Her designs have been seen across the city including productions with Manual Cinema, A Red Orchid Theatre, The Gift, Sideshow Theatre, About Face, Chicago Children's Theatre, Raven, Jackalope, Strawdog, Haven, The New Colony, First Floor Theater, The Joffrey Ballet's Joffrey Academy, Eisenhower Dance, Matter Dance Company, and more. Upcoming productions include Manual Cinema's *Frankenstein* (Court Theatre), *The Revolutionists* (Strawdog), *Yen* (Raven Theatre), and *The Recommendation* (Windy City Playhouse). Visit [clairechrzandesigns.com](http://clairechrzandesigns.com).

**CHRISTOPHER M. LAPORTE** (*Sound Designer*) has collaborated on projects with many Chicago companies including Steppenwolf, Chicago Shakespeare, Writers, Victory Gardens, Lookingglass, Drury Lane, The Hypocrites, TimeLine, Raven, University of Illinois Chicago, and Sideshow Theatre Company, where he is an artistic associate. Regional collaborations include Kansas City Repertory, Dallas Theatre Center, The Old Globe (San Diego), Center Stage (Baltimore), Arena Stage (Washington D.C.), Arsht Theatre Center (Miami), Denver Center for the Performing Arts, and NY United Solo Festival.

**KANOMÉ JONES** (*Assistant Director*) is thrilled to be joining Court for the first time. Recently, she directed the world premiere of *Kingdom* with Broken Nose Theatre and served as the Assistant Director for *Insurrection: Holding History* (Stage Left). Other directing credits include *Well Intentioned White People* (SLT Residency), *An Awaited Return* (arciTEXT), and *EL Stories: Riding the Line* (Waltzing Mechanics). She is the Casting Director for Strawdog Theatre and the Associate Producer for Midsommer Flight. Kanomé is also an alum of the Actors Theatre of Louisville apprenticeship program and a BFA graduate of Missouri State University. Outside of the theatre, Kanomé works as a personal trainer at Spindle Fitness and watches *Gilmore Girls* reruns.

**MARTINE KEI GREEN-ROGERS** (*Production Dramaturg*) is an Assistant Professor at SUNY: New Paltz, a freelance dramaturg, and the President 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*,

## PROFILES

*Home*, and *Porgy and Bess* (Court Theatre); and *The 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/Kennedy Center.

**ERIN ALBRECHT** (*Production Stage Manager*) Previously at Court: *The Originalist*; *All My Sons*; *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 an MFA in Stage Management from Virginia Tech. Erin is an adjunct faculty member at The Theatre School at DePaul University.

**GABRIELLA WELSH** (*Assistant Stage Manager*) is excited to return to Court after working as the Floor Manager for *The Belle of Amherst*, *Five Guys Named Moe*, *Blues For An Alabama Sky*, *Electra*, and *Man in the Ring*. Around Chicago, Gabriella has worked with About Face, American Blues Theatre, Chicago Children's Theatre, Emerald City Theatre, Griffin Theatre, The Hypocrites, The Neo-Futurists, The Ruffians, Pride Films and Plays, SideShow Theatre, Steppenwolf, Step Up Productions, TimeLine, and Writers Theatre, as well as Actors Theatre of Louisville in Kentucky. Born and raised in Pittsburgh, Gabriella graduated from Columbia College Chicago in 2014.



**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 Goodman, 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.



**ANGEL YSAGUIRRE** (*Executive Director*) most recently served as Executive Director of Illinois Humanities. During his tenure there, the organization established a number of new programs demonstrating the contribution that the humanities can make in addressing today's most pressing challenges.

Previously, he was the Director of Global Community Investing at The Boeing Company and a program officer at the McCormick Tribune Foundation. He has served on the boards of the Theatre Communications Group, Donors Forum of Chicago, the Illinois Center for the Book, Horizons Community Services, Blair Thomas and Company, and Next Theatre.

## PROFILES



**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. ■

## ABOUT COURT THEATRE



5535 S. Ellis Ave, Chicago  
(773) 753-4472 | [CourtTheatre.org](http://CourtTheatre.org)

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. Court 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.

## BOARD OF TRUSTEES

---

Timothy Bryant, *Chairman*  
Dana Levinson, *Vice Chair*  
Linda Patton, *Vice Chair*  
Joan Coppleson, *Secretary*  
Gustavo E. Bamberger, *Treasurer*

### *Trustees*

Mary Anton	Thomas Kittle-Kamp	
Joan Beugen	Karen J. Lewis	<i>Honorary Trustee</i>
Cheryl Cooke	Michael Lowenthal	Stanley Freehling
Keith Crow	Sarah R. Marmor	
Kenneth Cunningham	Michael McGarry	<i>Ex-Officio</i>
Derek Douglas	Christopher McGowan	David J. Levin
Sean Durkin	Joan E. Neal	Charles Newell
Lorna C. Ferguson	Neil Ross	Larry Norman
Barbara E. Franke	Lawrence E. Strickling	
Virginia Gerst	Samuel J. Tinaglia	
Mary Louise Gorno	Mark Tresnowski	
Kevin J. Hochberg	Marilyn Fatt Vitale	
Caryn Jacobs	Margaret Maxwell Zagel	

## FACULTY ADVISORY COUNCIL

---

Larry Norman, <i>Chair</i>	Leslie Kay	Jessica Stockholder
Shadi Bartsch-Zimmer	Jonathan Lear	Kenneth W. Warren
David Bevington	David J. Levin	David E. Wellbery
Robert Bird	Peggy Mason	Christopher Wild
Jason Bridges	Margaret Mitchell	David Wray
James Chandler	John Muse	Judith Zeitlin
Michael Dawson	Deborah L. Nelson	
David Finkelstein	David Nirenberg	
Thomas Gunning	Sarah Nooter	
Travis A. Jackson	Martha Nussbaum	

## INSTITUTIONAL SPONSORS

---

*Court Theatre would like to thank the following institutions for their generous contributions.*

### Crown Society (\$50,000 and above)

Allstate Insurance Company  
John D. and Catherine T. MacArthur Foundation  
The Joyce Foundation  
The Paul M. Angell Family Foundation  
Polk Bros. Foundation  
The Shubert Foundation  
United Airlines

### Royal Court (\$25,000 – \$49,999)

The Elizabeth F. Cheney Foundation  
Elizabeth Morse Genius Charitable Trust  
Illinois Arts Council Agency  
The Julius N. Frankel Foundation  
The Lloyd A. Fry Foundation  
Poetry Foundation  
University of Chicago Neubauer Collegium for Culture and Society

### Benefactors (\$10,000 – \$24,999)

City of Chicago  
Exelon Corporation  
Grant Thornton LLP  
Harper Court Arts Council  
Hyde Park Bank  
The Karla Scherer Foundation  
Kirkland & Ellis LLP  
National Endowment for the Arts  
Prince Charitable Trusts  
The Reva & David Logan Foundation  
Sidley Austin LLP  
Southwest Airlines  
University of Chicago Women's Board  
Winston & Strawn LLP

### Patrons (\$2,500 – \$9,999)

Pritzker Traubert Foundation  
The Rhoades Foundation  
UChicago Arts  
University of Chicago Office of the Provost  
University of Chicago Office of Civic Engagement

# INDIVIDUAL SUPPORT

Court Theatre would like to thank the following individuals for their generous contributions.

## Crown Society (\$50,000 and above)

Richard and Ann Carr

**Barbara and Richard Franke**

**David J. and Marilyn Fatt Vitale**

## Royal Court (\$25,000 – \$49,999)

**Gustavo Bamberger and Martha Van Haitsma**

Joyce and Bruce Chelberg

Shawn M. Donnelley and Christopher M. Kelly

Joan and Bob Feitler

**Virginia and Gary Gerst**

Betty Lou Smith Fund

## Distinguished Patrons (\$15,000 – \$24,999)

Mr. Charles F. Custer

Judith Barnard and Michael Fain

Mr. and Mrs. James S. Frank

**Lynn Hauser and Neil Ross**

**Kevin J. Hochberg and James R. McDaniel**

**Thomas L. and Margaret M. Kittle-Kamp**

**Karen and Bob Lewis**

Michael Charles Litt

**Ms. Sarah J. Marmor**

**Mr. Christopher McGowan and Ms. Sandy Wang**

Linda and Dennis Myers

**Linda and Stephen Patton**

**Lawrence E. Strickling and Sydney L. Hans Fund**

**Mark and Rita Tresnowski**

**Peggy Zagel and The Honorable James Zagel**

## Directors (\$10,000 – \$14,999)

William D. and Diane S. Anderson

Dontrey Britt-Hart and Brett J. Hart

**Jackie and Tim Bryant**

**Joan and Warwick Coppleson**

**Keith Crow and Elizabeth Parker**

**Mr. and Mrs. Derek Douglas**

**Lorna Ferguson and Terry Clark**

**Mary Louise Gorno**

**Ms. Dana Levinson and Mr. James Noonan**

**Joan E. Neal and David Weisbach**

Charles Newell and Kate Collins

Mr. David Oskandy and Ms. Martha Garcia Barragan

Mr. Philip R. Rotner and Ms. Janet J. Rotner

Earl and Brenda Shapiro Foundation

**Sam and Suzie Tinaglia**

Joel and Cheryle Williamson

## Benefactors (\$5,000 – \$9,999)

Anonymous (2)

**Mary Anton and Paul Barron**

**Joan and Shel Beugen**

William and Sandra Farrow

Sonja and Conrad Fischer Foundation

Ms. Janice Halpern

The Irving Harris Foundation

Mr. and Mrs. Robert Helman

David Hiller and Darcy Evon

**Caryn Jacobs and Daniel Cedarbaum**

Gayle and Ken Jensen

**Michael Lowenthal and Amy Osler**

Mr. and Mrs. Steven McCormick

Lynne F. and Ralph A. Schatz

Joan and Jim Shapiro

Susan H. and Robert E. Shapiro

Ann Strickling

Ms. Janet Surkin and Mr. Robert Stillman

Elaine and Richard Tinberg

Townsend Family Foundation

Paul and Mary Yovovich

# INDIVIDUAL SUPPORT

## Producers' Circle (\$3,000 – \$4,999)

Stan Christianson

**Kenneth R. Cunningham and Ginger L. Petroff**

Anne M. and Scott Davis

Harry and Suzanne Davis

Elliot Feldman

James and Deborah Franczek

Dr. Willard A. Fry

Margaret Richek Goldberg and Perry Goldberg

Dr. and Mrs. Peter T. Heydemann

Mary L. Gray

Bill and Jan Jentes

Gary and Sharon Kovener

McDermott Family Foundation

Robert Moyer and Anita Nagler

Dr. Salvador J. Sedita and Ms. Pamela L. Owens

David and Judith L. Sensibar

Kathleen and Robert Sullivan

Thomas and Barbara Weil

Charles and Sallie Wolf

Joseph Wolnski and Jane Christino

## Leaders (\$1,000 – \$2,999)

Anonymous

Peter and Lucy Ascoli Family Fund

Mr. Ed Bachrach

Pamela Baker

Barbara Barzansky

Ms. Alicia Bassuk

Henry and Leigh Bienen

Heather Bilandic Black

Mr. and Mrs. Andrew Block

Betty A. and William J. Boyd

Catherine Braendel

Mr. Bill Brown

Ms. Cheryl Lynn Bruce and Mr. Kerry James Marshall

Tim Burroughs and Barbara Smith

Thomas Coleman

Barbara Flynn Currie

Vicki Curtis and Bill Siavelis

Frederick T. Dearborn

Mr. James Drew

Craig and Janet Duchossois

Mr. Nathan Eimer and Ms. Lisa Meyer

Mrs. Emlyn Eisenach and Mr. Eric Posner

Dr. and Mrs. Wolfgang Epstein

Eileen and Richard Epstein

Mr. and Mrs. Michael A. Feder

Ms. Wende Fox and Mr. Jim Lawson

John Freund

Joan M. Giardina

Shelly Gorson and Alan Salpeter Family Fund

Peter Gotsch

James P. and Brenda S. Grusecki Family Foundation

Gene and Nancy Haller

Sherry Harrison

Beth and Howard Helsinger

Dr. and Mrs. Peter T. Heydemann

John and Stacy Hildy

Mike Hollander

Ben and Laura King

Larry and Carole Krucoff

Travis Lenkner and Erin Delaney

Charlene and Gary MacDougal

Sharon and Herbert Meltzer

Renee M. Menegaz and Prof. R. D. Bock

Sarah Solotaroff Mirkin

Thomas Rosenbaum and Katherine Faber

Ms. Jane Nicholl Sahllins

Ilene and Michael Shaw Charitable Trust

Adam L. Stanley

James Stone

Elsbeth Thilenius

Mr. and Mrs. William R. Tobey, Jr.

Dorothy Tucker and Tony Wilkins

Bonnie and Fidelis Nwa Umeh

Thomas J. Vega-Byrnes

Mr. and Mrs. Todd Vieregg

## Supporters (\$500 – \$999)

Drs. Andrew J. and Iris K. Aronson

Brett and Carey August

Ms. Catherine Bannister

Thomas C. and Melanie Berg

Mr. and Mrs. Adrian Beverly

Mr. and Mrs. David L. Blumberg

Mary and Carl Boyer

Judy M. Chernick

Dr. Richard Clark and Ms. Mary J. Munday

Robert Delaney

Nancie and Bruce Dunn

Mrs. Roberta Evans

## INDIVIDUAL SUPPORT

Elizabeth Fama and John Cochrane  
Mr. Stephen Fedo  
Mary Carol and Curtis Fee  
Sylvia Fergus  
Mr. Harve Ferrill  
Dr. and Mrs. James L. Franklin  
Mr. and Mrs. Paul E. Freehling  
David and Celia Gadda Charitable Fund  
Dr. Thomas Gajewski and Dr. Marisa Alegre  
Jacqueline and Howard Gilbert  
The Hill Foundation  
Beth and Howard Helsing  
Mr. and Mrs. Arnold Hirsch  
Douglas and Lola Hotchkis  
Jean A. Klingenstein  
Nancy and Richard Kosobud  
Maria and Peter Lagios  
Dianne W. Larkin  
Michael and Susan Levine  
Ms. Nancy Levner  
Mr. Joseph Marino  
Ms. Maryhelen Matijevic  
Mr. and Mrs. John W. McCarter, Jr.  
Thomas P. McNulty

### Contributors (\$250 – \$499)

Anonymous (6)  
Mrs. Filomena Albee  
Blair Archambeau and Robert Merkle, Jr.  
Mary and William Aronin  
Claire E. Pensyl and Ira Bell  
Kathleen M. Bell  
Prof. and Mrs. Stephen Berry  
Ms. Kathleen Betterman  
David and Peggy Bevington  
Mr. and Mrs. David L. Blumberg  
Phyllis B. Booth  
Mr. Aldridge Bousfield  
Jim and Sandy Boves  
Certa Family Fund  
Dr. Adam Cifu  
Rosemary Crowley  
Mr. Jay Dandy and Ms. Melissa Weber  
John Dyble  
Rose B. Dyrud  
Nancy Felton-Elkins  
Mr. and Mrs. Daniel Friedman  
Ms. Denise Michelle Gamble  
Dr. and Mrs. Paul Glickman  
Paula Golden  
Prof. Suzanne Gossett

Joanne Michalski and Mike Weeda  
Mr. William Michel and Mr. Mark Botelho  
Donna and Vern Moore  
Ms. Sarah Morrison  
Corinne Morrissey  
**Dr. Larry Norman and Mr. Arturo Sanchez**  
Messrs. Robert Ollis and Richard Gibbons  
Richard and Charlene Posner  
Mr. and Mrs. Robert J. Richards  
The Philip and Myn Rootberg Foundation  
Ms. Martha Roth and Mr. Bryon Rosner  
Anne and Barry Sabloff  
Sharon Salveter and Stephan Meyer  
Richard and Betty Seid  
Mr. Joseph Senese  
Manish Shah and Joanna Grisinger  
Judith E. Stein  
Fredric and Nikki Will Stein  
Dorie Sternberg  
Edward and Edith Turkington  
Ms. Anne Van Wart  
Howard S. White  
S.C. Wright and Sara Paretsky  
Ms. Susan M. Zellner

Ms. Mary Gugenheim and Mr. Jon Will  
Beth and Duncan Harris  
Richard and Marilyn Helmholz  
Mr. Philip Hoffman and Dr. Halina Brukner  
James M. and Jacquelyn P. Holland Charitable Fund  
Mr. James Holzhauser  
Carrie and Gary Huff  
Mr. James Jolley and R. Kyle Lammlein  
Dorthea Juul  
The Kalousdian-Lawrence Family Fund  
Bill and Blair Lawlor  
Bruce and Mary Leep  
David and Sandy Lentz  
Michael and Jacqueline Lewis  
Steven and Barbara Lewis  
Peter Lewy  
Andy and Tracey Lowenthal  
William Mason and Diana Davis  
Glenn E. and Lucy Merritt  
Dr. and Mrs. Ernest Mhoon  
Dr. Floyd Mittleman  
Doug and Jayne Morrison  
Alan and Kathryn Nesburg  
Mr. and Mrs. Harold Newton  
Nancy and Thomas Patterson

## INDIVIDUAL SUPPORT

Ms. Jean Perkins  
Judy Pomeranz  
David Powell and Kathleen Behner  
Alan Pulaski and Jane Grady  
Michael and Virginia Raftery  
Erick Rozier  
Maryellen and Thomas Scott  
Ms. Marjorie Sherman  
Lynne and George Simon  
Jeffrey Slovak  
Elizabeth and Hugo Sonnenschein

### Associates (\$150 – \$249)

Anonymous (5)  
Catherine Anderson  
Wendy Anker and Ed Reed  
Ted and Barbara Asner  
Mr. and Mrs. Cal Audrain  
Karen Bartels  
Ron and Queta Bauer  
Robert Bergman  
Prof. and Mrs. Stephen Berry  
Sheila Barton and William Bosron  
Ms. Deanna Berman  
Ann Bratton and John Partelow  
Ms. Rona Brown  
E.H. and Priscilla Bruske  
Patricia and Warren Buckler  
Cynthia Cheski  
Mr. and Mrs. Thomas Chomicz  
Mr. Robert Clatanoff  
John and Kitty Culbert  
Janet and Foster Dale  
Ms. Edna Epstein  
Ms. Erika Erich  
Edie Fessler  
Dr. Bonnie Fields  
Paul Fong  
Gaylord and William Gieseke  
Mrs. and Mr. Rosemary Gilmore  
Ms. Irene D. Glasner  
James Goeser  
Natalie and Howard Goldberg  
Mrs. Patsy Grady  
Mike Grethen  
Ms. Mary Grimm  
Joel and Sarah Handelman  
Mr. Joseph Hasman  
Roz and Jo Hays

Dr. and Mrs. Eric Spratford  
Nikki and Fred Stein  
Al Stonitsch and Helen Witt  
George P. Surgeon  
Linda and Ronald Thisted  
Thomas and Gregoria Vega-Byrnes  
Jon and Julie Walner  
Drs. David Whitney and Juliana Chyu  
David and Suzanne Zesmer

Ms. Mary Hennessy  
Emlee Hilliard-Smith  
Ms. Paula Harbage  
Holly E. Humphreys  
Kate and Tim Hyland  
Mrs. Beatriz Iorgulescu  
Judith H. Janowiak  
Ms. Dixie Johnson  
Mr. Monte Levinson  
Melvin R. Loeb  
Chris H. Lonn  
Sharon Manuel  
Peggy Mason & Gisele Perreault  
Dean Miller  
Susan Missner  
Ms. Regina Modestas  
Alyce and Rahsaan Clark Morris  
Peter and Carolyn Pereira  
V. Pristera, Jr.  
Mr. and Mrs. James M. Ratcliffe  
Julie Roin and Saul Levmore  
David and Stacey Ross  
Sarah Rubin  
Ms. Marcia Schneider  
Mr. Robert Schwalb  
Margaret Shaklee and Hillis Howie  
Ms. Linda Siegel  
Harvey and Deborah Strauss  
Ms. Cheryl L. Thaxton  
Dr. and Mrs. W. H. Van Houten  
Ms. Linda Vincent  
Mr. and Mrs. Chuck Werner  
Ms. Mary Wesley  
Janet and Jeff Wilson  
Wendall W. Wilson

Names in bold are members of Court's Board of Trustees. If you would like to make a correction or remain anonymous, please contact Lauren Sheely, Development Assistant, at (773) 834-3563 or lsheely@uchicago.edu. List reflects gifts received between April 15, 2017 and July 15, 2018.

# SPECIAL GIFTS

## Endowment Support and Planned Gifts

*Court Theatre greatly acknowledges the generous individuals and institutions who have supported Court's artistic excellence by contributing to the endowment or making a gift through their estate.*

Hope and Lester Abelson Family	Marion Lloyd Court Theatre Fund
The Michael and Lillian Braude Theatre Fund	Michael Lowenthal and Amy Osler
Joan S. and Stanley M. Freehling Fund for the Arts	Carroll Mason Russell Fund
The Helen and Jack Halpern Fund	Ms. Cheryl L. Thaxton
Betty Hess	David J. and Marilyn Fatt Vitale
Kevin J. Hochberg and James R. McDaniel	The William Randolph Hearst Foundation
Anne Kutak	

For more information on how to leave a legacy of support for the arts by making a gift through your estate or contribution to Court Theatre's endowment, please contact Susan M. Zellner, Director of Development at (773) 834-3305 or szellner@uchicago.edu.

## Tribute Gifts

Stephen\* and Terri Albert, In Honor of Francis Edgar Maxwell  
Stephanie and Michael Chu, In Honor of Karen J. Lewis and Jackie Bryant  
Susan Missner, In Honor of Gary Missner  
Barry Lesht and Kay Schichtel, In Memory of Jack Shannon  
Jo Ann and Steven Potashnick, In Honor of Karen J. Lewis  
Mrs. Carol Sonnenschein Sadow, In Honor of Joan and Bob Feitler  
Mr. and Mrs. Joel Zemans, In Honor of Linda Patton

### *In Memory of Stephen J. Albert*

Anonymous (2)  
Ms. Lenora Austin  
Ms. Carla Berry  
Arta and Adrian Beverly  
Henry and Leigh Bienen  
Rose B. Dyrud  
Lauren and Janet Friesen  
Gary and Virginia Gerst  
Naomi Grabel  
Michael Gray  
Todd Hawkinson  
Richard and Marilyn Helmholz  
Bernhard and Edith Holst  
Judith H. Janowiak  
Dianne W. Larkin  
Michael and Susan Levine  
Ms. Nancy Levner  
Ms. Corrine Lyon  
Mr. Norman Malone

Kerry James Marshall and Cheryl Lynn Bruce  
Brenda Nelms and John Craig  
Charles Newell and Kate Collins  
Barbara and Thomas Puffer  
Mr. and Mrs. James M. Ratcliffe  
Roche Schulfer and Mary Beth Fisher  
Carole and Jean Scott  
The Sheely Family  
Irene Sherr and Leigh Breslau  
Super Six  
Rebecca Silverman  
Barb Smith and Tom Hazinski  
Nikki and Fred Stein  
Mr. James Stimac  
Elsbeth Thilenius  
Mark A. Tiarks and Marquita D. Russel  
Thomas J. and Gregoria Vega-Byrnes  
The Weibezahl Family  
Robert Weil  
Wire Reinforcement Institute

### *In Memory of Jack Halpern*

Robert Bergman  
Joan and Bob Feitler

Ms. Leanne Star  
Thomas and Barbara Weil

# SPECIAL GIFTS

## Court Theatre Facility Support



## In-Kind Contributions

*The following companies and individuals support Court through the donation of goods or services.*

Adler Planetarium  
Stephen J. Albert\*  
Amazing Chicago's Funhouse Maze  
Joan and Shel Beugen  
Stephen and Sara Beugen-Marby  
Boka Restaurant Group  
The Bristol  
Timothy and Jackie Bryant  
Chant  
Chicago Architectural Foundation  
Chicago Children's Museum  
Chicago Children's Theatre  
CIVANA Carefree  
Cheryl Cooke  
Joan and Warwick Coppleson  
Court Theatre  
Court Theatre's Board of Trustees  
Harry Davis  
Derek Douglas  
Lorna C. Ferguson and Terry Clark  
Food For Thought Catering  
Barbara and Richard Franke  
Claudia Gassel and Atomic Hospitality  
Virginia and Gary Gerst  
Harris Theatre  
Helaine and Peter Heydemann  
Kevin J. Hochberg and James R. McDaniel

## Court Theatre Airline Partner



La Petite Folie  
Lettuce Entertain You  
Dana Levinson and James Noonan  
Karen and Bob Lewis  
Sarah R. Marmor  
MCA Chicago  
Joan E. Neal and David Weisbach  
Charles Newell and Kate Collins  
Jake Newell  
David Oskandy and Martha Garcia Barragan  
Steve and Linda Patton  
The Promontory  
The Ritz-Carlton, Chicago  
Neil Ross and Lynn Hauser  
Thomas Schumacher and Disney Theatrical Group  
Rob and Susan Shapiro  
Skydeck Chicago  
Professor Richard H. Thaler  
Tim Thurlow  
Sam and Suzie Tinaglia  
United Fulfillment  
Untitled Supper Club  
Martha Van Haitsma and Gustavo Bamberger  
David J. and Marilyn F. Vitale  
Zazu Salon  
Aldo Zininotto and Osteria Langhe

## Matching Gifts

Adams Street Partners  
Google  
Kirkland & Ellis LLP

The Saints  
Sidley Austin LLP

In 2013, Court established the Center for Classic Theatre at the University of Chicago to deeply explore what it means for a professional theatre to be in residence at a major university. Court is dedicated to the curation of large-scale, interdisciplinary theatrical experiences that fully access the amazing intellectual resources that surround the theatre at the University of Chicago.

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

## Leadership Supporters

Karen and James Frank  
Barbara and Richard Franke  
Virginia and Gary Gerst  
David J. and Marilyn Fatt Vitale

## Additional support provided by:

Helen and Roland\* Baker  
Joan and Warwick Copleson  
Lorna Ferguson and Terry Clark  
Margaret Richek Goldberg and Perry Goldberg  
Dana Levinson and James Noonan

Michael Lowenthal and Amy Osler  
Linda and Stephen Patton  
Lawrence E. Strickling and Sydney L. Hans  
Peggy Zagel and the Honorable James Zagel

\*deceased



**Share the *magic* of Court**

Include Court Theatre in your will or estate plans to ensure that the next generation of theatregoers experiences classics re-imagined by Court.

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).



*Marilyn F. Vitale* Artistic Director  
Executive Director

Charles Newell  
Angel Ysaguirre

*Resident Artist*  
*Resident Dramaturg*  
 *Casting Director*

Ron OJ Parson  
Nora Titone  
Becca McCracken, C.S.A.

*Managing Director*  
*General Manager*  
*Executive Assistant*  
*Community Programs Manager*

Heidi Thompson Saunders  
Zachary Davis  
Lauren Kincaid-Filbey  
Aaron Mays

*Director of Education*  
*Education Associates/Teaching Artists*

Patrese D. McClain  
Adia Alli, Kona Burks, Jennifer Glasse,  
Michael Aaron Pogue

*Teaching Artists*

Lisa Beasley, Caren Blackmore, Celeste M. Cooper,  
Courtney O'Neill, Dorian Sylvain

*Production Manager*  
*Associate Production Mgr/Company Mgr*

Jennifer Gadda  
Joshua Kaiser

*Technical Director*  
*Scene Shop Foreman*

Ray Vlcek  
Christopher Walls

*Properties Manager*  
*Costume Shop Manager*

Lara Musard  
Erica Friesen

*Wardrobe Supervisor*  
*Master Electrician*

Jody Schmidt  
Emily Brown

*Sound and Video Supervisor*

Sarah Ramos

*Director of Development*  
*Special Events Manager*  
*Development Assistant*

Susan M. Zellner  
Qiana Moore-Nightengale  
Lauren Sheely

*Director of Marketing*  
*Associate Director of Marketing*  
*Public Relations*

Traci Brant  
Brent Ervin-Eickhoff  
Cathy Taylor Public Relations, Inc.

*Director of Audience Services*  
*Box Office and Ticketing Software Manager*

Matthew P. Sitz  
Heather Dumdei

*Assistant Box Office Manager*  
*Box Office Assistant*

Gwendolyn Wiegold  
Cameron Robertson

*House Manager*  
*Bartender*

Nick E. Johnson  
Tom Story

*Audience Services Intern*  
*Marketing & Communications Intern*

Emma Shapiro  
Abigail Henkin

*Volunteer Ushers*  
*Volunteer Coordinator*

Courtesy of The Saints  
Judd Rinsema

# HOSPITALITY PARTNERS

*Dining Partners: Court patrons receive 10% off at Chant, The Nile, Piccolo Mondo, and Seven Ten, and 12% off at Nella with ticket stub on the night of the show. One discount per ticket. Not valid with other offers.*



[chantchicago.com](http://chantchicago.com)



[nellachicago.com](http://nellachicago.com)



[piccolomondo.us](http://piccolomondo.us)



[nilerestaurantofhydepark.com](http://nilerestaurantofhydepark.com)



[seventenchicago.com](http://seventenchicago.com)

*La Petite Folie offers a prix fixe menu for Court patrons.*



[lapetitefolie.com](http://lapetitefolie.com)

*The Promontory offers a wine pairing with each entree for Court patrons.*



[promontorychicago.com](http://promontorychicago.com)



[dollopcoffee.com](http://dollopcoffee.com)

*Grab & Go Partners*



[jimmyjohns.com](http://jimmyjohns.com)

*Patrons receive 10% off day of show.*

*Beverage Partners*

57th Street Wines

57th & Blackstone

[wines57.com](http://wines57.com)



[chicagolandrefreshments.com](http://chicagolandrefreshments.com)

*Premier Chocolatier*



[www.noirdebene.com](http://www.noirdebene.com)

*Premier Caterer*



[georgejewell.com](http://georgejewell.com)