ABOUT COURT THEATRE

Court Theatre is the professional theatre of the University of Chicago, dedicated to innovation, inquiry, intellectual engagement, and community service. Court endeavors to make a lasting contribution to classic American theatre by expanding the canon of translations, adaptations, and classic texts. The 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. In all of this work, we are committed to recognizing, addressing, and eradicating racism, as we strive to better serve our South Side community.

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Dear Court Theatre Family,

It gives us great pleasure to introduce the first play of our 2022/23 season: Arsenic and Old Lace.

This production’s placement in our program is deliberate. Kicking off our vibrant, celebratory season with a story of family, this is the perfect production to welcome audiences back to our theatre after winning the Regional Theatre Tony Award. At once challenging and lighthearted, we can think of no better way to sustain our momentum from this recognition.

Arsenic and Old Lace is a contradiction. A comedy predicated on the unconscionable act of murder, it blurs the line between humor and horror, challenging the audience to live in a world where the whimsical and wicked co-exist and are, in fact, friends. This ambiguity is grounds for not just comedy, but inquiry, aligning Arsenic and Old Lace with our core values and posing new questions of a beloved American classic.

And a classic it most certainly is, having been produced in both professional and amateur circles countless times since its Broadway premiere in 1941. With the expert direction of Resident Artist Ron OJ Parson, we encourage you to revisit that which you think you know and see this theatrical staple in a new light.

We hope this production helps you find renewed joy during indisputably dark times, and a deeper understanding of that which attracts audiences to the fabled Brewster sisters (besides the delicious—and deadly—elderberry wine).

We invite you to join us. Embrace Arsenic’s questions and contradictions, laugh, and settle in its moral gray area for a few moments. You never know what you may discover.

With gratitude,

Charles Newell
Marilyn F. Vitale Artistic Director

Angel Ysaguirre
Executive Director

Charles Newell
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Executive Director

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ARSENIC AND OLD LACE

BY JOSEPH KESSELRING

ORIGINAL BROADWAY PRODUCTION BY HOWARD LINDSAY AND RUSSEL CROUSE

DIRECTED BY RESIDENT ARTIST RON OJ PARSON

CAST

Arsenic and Old Lace is presented with special arrangement with CROUSE LITERARY PROPERTIES COMPANY, LLC and THE HOWARD LINDSAY TRUST.

Cover photo of Celeste Williams and TayLar by Joe Mazza.

Designers 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.
What attracted you to *Arsenic and Old Lace*?

**RON:** *Arsenic and Old Lace* is a classic. I knew about it as a movie, before I knew of it as a play. A lot of times, when I'm watching old classic movies, I'll look at the credits to see if it says, "Based on this play" or "Adapted from this play." I've been doing that since I was a kid. I have a stack of old, classic movies that are based on plays that I want to do. I've been familiar with this play for a long time through the movie, and I've always felt that it would be fun. Coming out of the pandemic, I knew I wanted to get people to laugh—and I want to laugh!

I also wanted to show that, in this period, there were Black people. I didn't want this to be colorblind casting where anyone was playing these roles: this is a Black family. Some people are ignorant and don't understand that we weren't just slaves, butlers, maids, and this and that. We were people that had a culture that had affluence to it, and had issues, and had history. We're not getting onstage and saying that, but by us being onstage and doing the play this way—it's obvious.

This play is a classic and has been produced many times since its Broadway premiere. Why do audiences keep returning to this play?

**RON:** It's interesting that you say that, because I really think of this as a forgotten play. It's a known title, but people don't know the play—they probably know the movie. Look at the credits of a lot of old movies and you see, "Based on the Broadway play." It's about going back to the source of a story. At Court, that's what we do all the time. Charlie [Newell] does that. He goes to the source of a production—the book, or the short story—and he takes it from there. So I think that will draw audiences, draw them to the source of the movie they know and love.

*continued*
What do you love most about this play?

**CELESTE:** What I love about the play is how it swings from a screwball comedy to a back-in-the-day, scary, Gothic thing and then goes back to comedy. It does have that scariness, but it always swings back to goofiness.

**RON:** Exactly. And that's why casting was so important. An actor's got to be able to do all of those things. So you need someone who has the talent to do that.

**TAYLAR:** I like the irony of it, how the playwright has taken dark material and made it lighthearted by putting it in laughable situations. The subject matter on its own is dramatic, it's nothing to laugh about, but he makes it really funny. I like the plot twists and the morbid humor of it all. And, like Ron, I also just want to laugh.

**RON:** When Joseph Kesselring first wrote the play, it was supposed to be a serious drama. He originally wrote it about a serial killer, it's a serious—

**CELESTE:** It's based on a true story! It was one lady, it wasn't sisters, but it was one lady somewhere who was doing this crazy stuff!

**TAYLAR:** In Connecticut!

What parts of your characters really resonate with you?

**TAYLAR:** Right. I think it also shows people that you can find humor in places where you never thought it existed. And I guess it's like what Celeste was saying, that family's always there for you. Sometimes we can go over and beyond what we should do, and we think we're helping, but we're actually doing more harm.

**CELESTE:** It teaches us that we all have some secrets in the cellar, too, don't we?

What do you want audiences to take away from this production?

**CELESTE:** I want the audience to leave the theatre having experienced a couple hours of giggling, of laughing. I want them to have a little lightness.

**TAYLAR:** I want them to die laughing!

**RON:** I hope people, young and old, are able to experience something different. I want people to be re-introduced to this play, and I want to show that people of color can do these things. It adds another element to it—another layer.
The Healing Power of Humor

It has been suggested that what inspired Joseph Kesselring to write *Arsenic and Old Lace* was the real-life story of Amy Archer-Gilligan (1873-1962), a serial killer who murdered between 20 and 100 people. As the story goes, Archer-Gilligan lured seniors to her home—known as The Archer Home for Elderly People and Chronic Invalids in Windsor, Connecticut—under the pretense that she would care for them. A pattern of sudden deaths—many of which were reported as stomach problems—began to emerge and was soon recognized by families of some of Archer-Gilligan’s lodgers. Kesselring heard of the Archer-Gilligan story when he was a young boy. Once an adult, Kesselring visited Connecticut and learned more of the story through the town’s records and newspaper archives. This, in turn, inspired him to write *Arsenic and Old Lace*.

Some studies note that Kesselring intended his play to be a serious drama, but was convinced by producers Howard Lindsay and Russel Crouse to revise the script into a comedy. Other historians have noted, however, that the play (initially titled *Bodies in Our Cellar*) was already a dark comedy. With the assistance of Lindsay and Crouse, *Arsenic and Old Lace* would become a farce-style comedy. Undeniably, the producers were correct, for the play went on to become a significant hit and one of the longest-running shows on Broadway (including a revival in 1986). Theatre critic Brooks Atkinson applauded the Broadway premiere, noting that “Nothing in Mr. Kesselring’s record has prepared us for the humor and ingenuity of *Arsenic and Old Lace*. He has written a murder play as legitimate as farce-comedy.”

So, one may ask: why this classic comedy today? Director Ron OJ Parson stated that “Coming out of the pandemic, I knew I wanted to get people to laugh—and I want to laugh!” What Parson’s getting at is the healing power of humor and laughter, especially during troubling times and social crises. Ironically, despite its dark themes, the 1941 *Arsenic and Old Lace* premiere was dubbed a comedic break for audiences from the devastation of World War II. Today, Kesselring’s dark comedy is being revived to offer relief from the pressures of politics, social crises, economic recessions, and impending acts of devastation.

Conclusively, *Arsenic and Old Lace* is an example of the intersecting qualities of comedy. That is, comedy as catharsis, comedy as restoration, and most significantly, comedy as entertainment.

-Khalid Y. Long, Production Dramaturg
Gabrielle Randle-Bent is in love.

“My love affair with Court has led to a love affair with the South Side of Chicago, and my dream is for this theatre to truly and fully—whatever that means, because I’m not the one who gets to define it—be a reflection of the communities that make this one of the most spectacularly alive places that I’ve ever been.”

As Court’s new Associate Artistic Director, Gabrielle is uniquely positioned to make that dream a reality.

Randle-Bent was appointed Court’s Associate Artistic Director in July. But, for anyone who knows her, this news (while delightful) comes as no surprise. Randle-Bent has been a frequent Court collaborator for many years, having most recently co-directed Court Theatre’s production of *The Tragedy of Othello, The Moor of Venice* with Charles Newell, and she was the dramaturg for Court’s productions of *Guess Who’s Coming to Dinner*, *For Colored Girls Who Have Considered Suicide/When the Rainbow is Enuf*, and *Oedipus Rex*. She is an integral part of the Court family, and will be a tremendous asset to Court’s staff and creative team.

Charles Newell, Marilyn F. Vitale Artistic Director, shares, “It is my great pleasure to welcome Gabby as our Associate Artistic Director. She is an immensely talented artist, and her singular clarity of vision sets her apart in any given room. I am overjoyed that she will be a part of Court’s artistic leadership.”

A Warm Welcome

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continued
Executive Director Angel Ysaguirre echoed Charlie’s sentiments. “I am thrilled that Gabby Randle-Bent will join Court Theatre as the Associate Artistic Director,” he said. “Gabby was our inaugural Research Fellow, has served as a dramaturg and a director at Court Theatre, and has taught courses in Theater and Performance Studies at UChicago. Her approach to engagement has been instrumental in the programming the theatre does, but also in the foundational ways in which we think of ourselves as a classic theatre company. We are incredibly lucky that she’s joining us as a full-time member of our team.”

For Gabrielle, this is an inflection point. A moment of change. And a moment to be a part of something bigger than herself. “It is a privilege to be able to invest in a place that has invested so much in me. Being Court’s Associate Artistic Director is preparing me to be a leader in our field, and it allows me to be part of a generation of leaders all over this country who’re interested in creating beauty from ashes and moving the thing we love forward, rather than just standing back and watching it turn into something we don’t. It’s an honor to be in this position, to have this responsibility and this challenge. The opportunity to learn from Charlie, the incredible artists and staff at Court, and the faculty collaborators at the University of Chicago is a real gift.”

In addition to her work at Court, Gabrielle recently directed The Year of Magical Thinking at Remy Bumppo, and will be directing Eve L. Ewing’s 1919 for Steppenwolf for Young Adults. She is a co-founder of the Civic Actor’s Studio, a leadership program of the University of Chicago’s Office of Civic Engagement, and was featured in American Theatre Magazine’s “Role Call: People to Watch.”

So, why make her artistic home here? What is it about Court that sparked her love affair in the first place? “Court holds onto the idea that everyday peoples’ stories are classic. The idea that, in the everyday, there is the capacity to elevate to something that is timeless, something that is mythical, something that is epic. Our stage, and the people who populate that stage, are able to make the quotidian epochal.”

As with the start of all epic love stories, we can’t wait to see how this relationship grows.

Gabrielle has a BA in Drama from Stanford University, an MA in Performance as Public Practice from University of Texas at Austin, and is a PhD candidate at Northwestern University whilst being a Senior Lecturer in the Theater and Performance Studies program at University of Chicago. She will be directing Court’s production of The Island by Athol Fugard, John Kani, and Winston Ntshona, onstage from November 11 - December 04, 2022.

-Camille Oswald, Associate Director of Marketing

NORM BOUCHER (Officer Klein) is happy to return to Court Theatre, where he played Carlino in Wait Until Dark. He has worked at Chicago Shakespeare, Theatre at the Center, Drury Lane, Marriott, Royal George, and Goodman. His favorite roles have been Max Bialystock in The Producers, Nathan Detroit in Guys and Dolls, Oscar Madison in The Odd Couple, Harry Brock in Born Yesterday, and Detective Columbo in Columbo Takes the Rap (written by Columbo’s co-creator William Link). His TV credits include Chicago P.D., Chicago Fire, Early Edition, and numerous commercials, including two Super Bowl spots. He teaches voice-over at Acting Studio Chicago. He is grateful for his wife and best friend, Nancy Jane Nelson.

EMMA JO BOYDEN (Elaine Harper) is thrilled to make her Court debut! Most recently she was in A Recipe for Disaster (Windy City Playhouse) and Sex Tips for Straight Women from a Gay Man. Other Chicago credits: Cat on a Hot Tin Roof (Drury Lane); Hamlet (Chicago Shakespeare); The Layover (The Comrades); All Childish Things (First Folio Theatre); Don Giovanni, and La Bohème (Lyric Opera). Film/TV: Chicago P.D. and All or Nothin’. She also works as a motion caption performer in the Call of Duty franchise. She holds a BFA from the University of Michigan. Thanks to family, friends, and Stewart Talent. Go Blue!

THOMAS J. COX (Rev. Harper/Officer O’Hara/Witherspoon) gratefully returns to Court, where he last appeared in Electra and Man in the Ring. He has performed the role of Bob Cratchit in Goodman’s production of A Christmas Carol since 2018, as well as performing in Bernhardt/Hamlet, Blind Date, and Rock ‘n’ Roll (directed by Charles Newell). He is a founding ensemble member of Lookingglass Theatre Company, where he has performed in more than 40 productions. Other credits include: Writers Theatre, Northlight Theatre, Steppenwolf, Milwaukee Rep, The Gift Theatre, and The House Theatre. Film: Since You’ve Been Gone (Miramax). TV: Shining Girls, Chicago P.D., Chicago Fire, and Brotherhood.

ALLEN D. EDGE (Teddy Brewster) is an ordained minister, actor, director, producer, and comedian with over forty years in the performing arts. He has performed with Steppenwolf, Goodman Theatre, Geva Theatre Center, Court Theatre, First Stage, and Renaissance Theaterworks. He was also featured in a number of commercials and films, including Barber Shop 2 and Meet the Browns. He is also a member of Toastmasters International. Allen has a Bachelor of Arts in Theatre from Columbia College Chicago. Allen is also a founding member of Transitions Edge Productions and Bronzeville Arts Ensemble.

ERIC GERARD (Mortimer Brewster) is a native Chicagoan who is an award-nominated actor, educator, and artist who was last seen on stage in Stick Fly (Writers Theatre), P.Y.G. or The Mis-Education of Dorian Bell (Jackalope Theatre), The Shipment (Red Tape Theatre), To Catch a Fish (TimeLine Theatre), Octagon (Jackalope Theatre), and many other wonderful productions. Eric
ALLEN GILMORE (Mr. Gibbs/Lt. Rooney) returns to Court Theatre where he appeared in The Servant of Two Masters (M. Geronte), Cyrano (Cyrano De Bergerac), Endgame (Hammm), Szisz Banzi is Dead (Szisz), Jitney (Turnbo), Seven Guitars (King Hedley), The Misanthrope (Madame Arsinoé), Waiting for Godot (Vladimir), Man in the Ring (Emile Griffith), and Radio Golf (Harmond), among others. He was recently at the Classical Theatre of Harlem in Twelfth Night (Malvolio) and at Yale Rep in Choir Boy (Headmaster Marrow). Originally from Houston, Allen is a proud ensemble member of Congo Square, a 2015 Lunt-Fontanne Fellow, a 2015 Arts Prize recipient, a 2019 Nicholas Rudall Award recipient, and a US Army Infantry veteran.

MATTHEW LUNT (Officer Brophy) is elated to be on the Court stage for the first time. Chicago credits include works with The House Theatre, A Red Orchid, Victory Gardens, Redtwist, PrideArts, Artemisia Theatre, and Stage Left Theatre. Matthew has also performed outside of Chicago with Théâtre du Boson and PVU. Film credits include Det. Emile Mills in Amazon Studio’s Patriot, as well as a role in Apple TV’s Shining Girls. Matthew is also a proud founding member of Bramble Theatre Co., as well as a graduate of The School at Steppenwolf. Please visit him at The Bramble Arts Loft in Andersonville in 2023!

A.C. SMITH (Jonathan Brewer) was last seen at Court in Two Trains Running. Also at Court: King Hedley II (Jeff Award, Supporting Role), Harvey, Gem of the Ocean, Waiting for Godot, The Misanthrope, Jitney, Invisible Man, Ma Rainey’s Black Bottom, The Piano Lesson, and Fences (Jeff Award, Principal Role). A native of Chicago, Smith has performed at Victory Gardens, TimeLine, Writers, Steppenwolf, Goodman, Second City, and Chicago Shakespeare. Regional: Ensemble Theatre of Cincinnati, Portland Stage, Geva Theatre Center, Milwaukee Rep, Actors Theatre of Louisville, and The Black Rep, where he has been a company member for 18 years (nine-time Woodie King, Jr. Award-winner). In addition, A.C. has done film, television, radio, commercials, and voice-overs, and he has appeared in Ebony and Jet magazines. He is represented by Paonessa Talent Agency.

TAYLAR (Abby Brewer) returns to Court Theatre, after her debut as Ruby in August Wilson’s King Hedley II and her appearance in Oedipus Rex. Other theatre productions include Goodman’s Gem of the Ocean, Sweat, The Little Foxes, Ruined, The Convert, Mary, Joe Turner’s Come and Gone, and The Cook. Other notable work includes Blues for an Alabama Sky (Eclipse Theatre), Asolo Repertory, Manhattan Theatre Club, Writers, Steppenwolf, Black Ensemble, Erasing the Distance, and eta Creative Arts. Television appearances: Chicago P.D., Chicago Fire, Chicago Med, Empire, The Chi, and NeXi. Film credits: Southside with You, Teacher, and Ms. White Light. She also can be seen in numerous television commercials. TayLar is represented tri-coastally by the awesome DDO Artists Agency!


CELESTE WILLIAMS (Martha Brewer) grew up in Chicago’s Washington Park and is a graduate of University of Illinois Urbana-Champaign’s MFA acting program. She last performed at Court Theatre in Nick Rudall’s production of All’s Well That Ends Well. Also at Court Theatre, Celeste appeared in Playboy of the West Indies. In Chicago, Celeste has performed at Goodman Theatre, Northlight Theatre, Victory Gardens Theater, Next Theatre, Onyx Theatre Ensemble, Steppenwolf, Chicago Shakespeare Theater, and Writers Theatre. Most recently, Celeste appeared in Victory Gardens’ production of The First Deep Breath. Celeste was co-founder of Onyx Theatre Ensemble.

PAULA ANGLIN (u/s Abby Brewer, Martha Brewer) is a Chicago native, and she is delighted to be a part of Arsenic and Old Lace. Upcoming, Paula appears in the feature film Everybody Loves the Green Bay Packers and the web series Separate Checks. She is grateful to be active in her two passions, performance and gardening. Paula is the Master Gardener of the George Washington Carver gardens of Trinity UCC, and garden consultant at Envisions Unlimited.

JORDAN ASHLEY GRIER (u/s Elaine Harper; Officer Brophy) is thrilled to be making her Court debut. She is a recent graduate of the London Academy of Music & Dramatic Art (LAMDA). Before moving to Chicago, she was a Canadian transplant in Los Angeles, where she worked in TV and film. Favorite credits include Relentless (Goodman Theatre, TimeLine Theatre), Theatre Macabre (The Tension Experience), Macbeth (LAMDA), and Julius Caesar (San Diego State University). Jordan would like to thank her partner Alex, her family, her cats (Ducky & Bread), and her team at Stewart Talent.

KENNETH LA’RON HAMILTON (u/s Mortimer Brewster; Dr. Einstein) is excited to understudy this production; the process has taught him many lessons that will influence his artistry for years to come. He is fortunate to call this his first Chicago theatre credit. Chicago credits: Fire Shut Up in My Bones (Lyric Opera). Regional: Much Ado About Nothing (St. Louis Shakespeare); Superior Donuts (AthensWest Theatre); Dragons Love Tacos (Cincinnati Playhouse); Macbeth and Twelfth Night (American Players); A Christmas Carol (American Shakespeare Center); Twelfth Night (Nashville Shakespeare Festival); Romeo & Juliet, The Winter’s Tale, and The Merry Wives of Windsor (Cincinnati Shakespeare).
VICTOR HOLSTEIN (u/s Mr. Gibbs, Lt. Rooney, Officer Klein) is honored to be working at Court Theatre for the first time. Theatre: The King & I (Drury Lane); Bug (u/s, Steppenwolf); Oslo (TimeLine); Incomplete Conversations (Silent Theatre Company); Southern Gothic (Windy City Playhouse); The Merry Wives of Windsor (First Folio Theatre). Film: Man/Kind, 30 Love, and There’s Nothing Going on with Me and Sandra. Television: Chicago P.D., Chicago Med, Good Genes, General Hospital, iCarly, and Days of Our Lives. Victor is represented by Gray Talent Group.

BENJAMIN JENKINS (u/s Teddy Brewster, Jonathan Brewster) is excited to be working for Court Theatre for the first time. Other credits: Middle Passage (Lifeline Theatre); Fireflies (Northlight Theatre); Titus Andronicus (Haven Chicago); The Master Comic, By Association, and Feral (MPAACT); Choir Boy and Not About Nightingales (Raven Theatre). Benjamin attended the Florida State University BFA acting program.

JOSEPH OTTO KESSELRING (Playwright, 1902-1967) spent his early years as a singer, and at the age of twenty, he began teaching music and directing amateur theatre productions at Bethel College in Kansas. At twenty-three, he left academia to pursue acting, singing short stories, and producing vaudeville plays. He acted professionally in Gentlemen Prefer Blondes at the age of twenty-four and, at thirty-one, he devoted himself to writing, continuing to pen short stories and initiating his career as a playwright. Between 1933 and 1967, he authored twelve plays. His first play to be produced—Aggie Appleby, Maker of Men—premiered in 1933, and four later plays were produced on Broadway: There’s Wisdom in Women (1935), Arsenic and Old Lace (1941), Four Twelves are 48 (1951), and Mother of That Wisdom (1963).

HOWARD LINDSAY and RUSSEL CROUSE (Original Broadway Producers) collaborated famously on a succession of Broadway plays and musicals for 27 years during the mid-20th century. Their first collaboration was the rewriting of the book for the Cole Porter musical Anything Goes in 1935. They continued to co-pen books for Broadway musicals through 1962, including Rodgers and Hammerstein’s The Sound of Music in 1959. They also penned several successful comedies, notably winning the Pulitzer Prize for Drama for Court Theatre for the first time. Theatre: By Association (MPAACT); Choir Boy and Not About Nightingales (Windy City Playhouse). Benjamin attended the Florida State University BFA acting program.

RON OJ PARSON (Resident Artist/Director) hails from Buffalo, NY, and graduated from the University of Michigan’s theatre program. Ron is Court’s Resident Artist, co-founder and former Artistic Director of Onyx Theatre Ensemble, a company member of TimeLine, and an associate artist at Writers and Teatro Vista. Chicagoland: Black Ensemble, eta Creative Arts, Dramatists, Congo Square, Oak Park Theatre Festival, Goodman, Victory Gardens, Northlight, Steppenwolf, and others. Regional: American Players, Roundabout, Studio Theatre (DC), Baltimore Center Stage, Actors Theatre of Louisville, Milwaukee Rep, The Black Rep, Geva, Signature (NY), Alliance, South Coast Rep, Kansas City Rep, Pasadena Playhouse, and more. Ron directed the world premiere of Palmer Park at the Stratford Shakespeare Festival. Ron is a proud member of SAG-AFTRA, SDC, and Actors’ Equity. Visit www.ronoparson.com.

JOHN CULBERT (Scenic Designer) designed scenery or lighting for Court’s productions of The Tragedy of Othello, The Moor of Venice; Oedipus Rex; The Adventures of Augie March; All My Sons; The Hard Problem; Man in the Ring; Satchmo at the Waldorf; Agamemnon; and Iphigenia in Aulis. Additional credits: Goodman Theatre’s Having Our Say and Two Trains Running; Chicago Shakespeare’s The Merry Wives of Windsor; TimeLine’s The Chinese Lady and Chimerica; Northlight’s Faceless; Writers’ Twelfth Night; and Lyric Opera’s Regina. He also designed Lookingglass’ Argonautika and Glimmerglass Festival’s Carousel. He has designed for the Singapore Repertory Theatre, Opéra national du Rhin, Berkeley Repertory Theatre, McCarter Theatre Center, and Shakespeare Theatre Company.

RACHELANNE HEALY (Costume Designer) is thrilled to return to Court Theatre, where her designs have been seen in An Iliad, Radio Golf, Blues for an Alabama Sky, Skylight, and Guys and Dolls. Based in Chicago, her costume designs have been on numerous Chicago stages, including: Goodman, Steppenwolf, Writers, Chicago Shakespeare, Chicago Children’s, Northlight, Drury Lane, Next, and Remy Bumpoo. Regionally, she has designed with Alliance, American Players, Arena, Arizona Theatre Company, Cincinnati Playhouse, Hartford Stage, The Huntington, Indiana Repertory, Long Wharf, and Milwaukee Rep. Ms. Healy is also a professor at Loyola University Chicago, teaching costume, makeup, and puppetry design to budding theatre artists.

JARED GOODING (Lighting Designer) is making his Court lighting design debut. Court was the first theater he worked with out of college as an assistant, and he spent many years here as an electrician and carpenter. Design credits include Writers, Asolo Repertory, Florentine Opera, Indiana Repertory, First Stage, DePaul, Milwaukee Rep, Victory Gardens, TimeLine, University of Illinois Chicago, Indiana University Northwest, Remy Bumpoo, Strawdog, The Hypocrites, Definition, Windy City Playhouse, Sideshow, Jackalope, About Face, and Lyric Opera of Chicago. He also designed Lookingglass’ Argonautika and Lookingglass Festival’s The Iliad in Berkeley and at the Kennedy Center. He is also a professional DJ and his work is featured at GoodingDesigns.com.

SARAH RAMOS (Sound Designer) returns to Court having previously spent nine seasons as the Sound and Video Supervisor. Chicago sound credit includes Goodman, Steppenwolf, Lookingglass, Drury Lane, American Blues, Griffin, About Face, The Gift, Congo Square, Bailiwick, Teatro Luna, Prop Thtr, and Livewire Chicago. Regional credits include Milwaukee Chamber Theatre, First Stage, Renaissance Theaterworks, Indiana Repertory, AndHow Theater Company, The Gateway, and Piedmont Opera. She is an alumna of the University of North Carolina School of the Arts and a mother of two.

KHALID Y. LONG (Production Dramaturg) is an Assistant Professor in the Department of Theatre and Film Studies and the Institute for African American Studies at the University of Georgia. Khalid’s dramaturgical credits include Two Trains Running (Court Theatre); Sweat by Lynn Nottage (Paramount Theatre); Relentless by Tyla Abercrumbie (TimeLine); Native Son by Nambi E. Kelley (Mosaic Theater, DC); Sunset Baby by Dominique Morisseau (REPStage, MD); Milk Like Sugar by Kirsten Greenidge (Mosaic Theater, DC); Mon, How
**Did You Meet the Beatles?** by Adrienne Kennedy and Adam Kennedy (Forward Theatre, WI); **Intimate Apparel** by Lynn Nottage (UMD College Park); and **Kill Move Paradise** by James Ijames (REPTage, MD).

**KONA N. BURKS (Assistant Director)** is delighted to be back at Court. Chicago credits: *Two Trains Running, King Hedley II, Guess Who’s Coming to Dinner, Long Time Since Yesterday, and Harvey* (Court); *The Snowy Day (Emerald City); The Grapes of Wrath (The Gift), Domesticated and How Long Will I Cry?* (Steppenwolf); *Heaven, How I Got Here* (Provision Theater Company); *Good People (Redtwist), Saturday Night/Sunday Morning* (Prologue at Steppenwolf Garage). Kona has received a BTAA Award and Black Excellence Awards for Outstanding Actor. Kona is a member of AEA and SAG-AFTRA. She attended The School at Steppenwolf, holds a bachelor’s degree from the University of Illinois at Urbana-Champaign, and a master’s degree from the University of Illinois at Chicago.

**JACLYNN JOSLIN (Stage Manager)** is thrilled to return to Court, where her credits include: *Two Trains Running; The Tragedy of Othello, The Moor of Venice; Oedipus Rex; The Adventures of Augie March; For Colored Girls Who Have Considered Suicide/When the Rainbow is Enuf; Photograph 51; Guess Who’s Coming to Dinner; All My Sons; Harvey; The Hard Problem; and Blues for an Alabama Sky.* Additional theatre credits include: *King James, Bug, True West, Familiar, Guards at the Taj, BLKS, The Crucible, Between Riverside and Crazy, The Flick, and East of Eden* (Steppenwolf); *Linda Vista* (Center Theatre Group); *Continuity and The King of Hell’s Palace* (Goodman); *Hard Times* (Lookingglass); and *Roz and Ray (Victory Gardens).* Touring: *Oklahoma!*

**KATRINA HERRMANN (Assistant Stage Manager)** Court: *Radio Golf.* Chicago: *All’s Well That Ends Well, As You Like It* (Chicago Shakespeare); *The Steadfast Tin Soldier* (Lookingglass); *Seussical: The Musical, Rock of Ages* (Drury Lane); *Mary Page Marlowe* (Steppenwolf); *The Hundred Dresses, The Miraculous Journey of Edward Tulane* (Chicago Children’s Theatre); *Kill Floor, The Royale, Sons of the Prophet* (American Theater Company); *Juno* (TimeLine). Regional: *The King’s Speech* (national tour); *Diana: The Musical, Queens, The Cake, At the Old Place* (La Jolla Playhouse); *The Garden, Twisted Melodies* (Baltimore Center Stage). Education: BFA in stage management, DePaul University; MBA, Adams State University.

**CHARLES NEWELL (Marilyn F. Vitale Artistic Director)** has been Artistic Director at Court since 1994, where he’s directed many productions. Recent highlights include *The Tragedy of Othello, The Moor of Venice, co-directed with Gabrielle Randle-Bent; Oedipus Rex; The Adventures of Augie March; All My Sons; The Hard Problem; and Man in the Ring.* Charlie has directed at Goodman, Guthrie Theater, Arena Stage, Long Wharf Theatre, 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, TCG Alan Schneider Award, League of Chicago Theatres’ Artistic Achievement Award, four Jeff Awards, and sixteen Jeff nominations for directing. Together with Joanie Friedman, Harry Davis, and Gabrielle Randle-Bent, Charlie is a co-founder of the Civic Actors Studio, a leadership program of the University of Chicago’s Office of Civic Engagement.

**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.

**GABRIELLE RANDLE-BENT (Associate Artistic Director)** is a mother, director, dramaturg, and scholar. Her directorial highlights include co-directing Court Theatre’s production of *The Tragedy of Othello, The Moor of Venice* with Charles Newell, directing 1919 for Steppenwolf for Young Adults, and *The Year of Magical Thinking* at Remy Bumppo. In 2019, Gabrielle was Court Theatre’s inaugural Research Fellow. She is a co-founder of the Civic Actor’s Studio, a leadership program of the University of Chicago’s Office of Civic Engagement. She has a BA in Drama from Stanford University, an MA in Performance as Public Practice from the University of Texas at Austin, and is a PhD candidate at Northwestern University, and a Senior Lecturer in the Theater and Performance Studies program at the University of Chicago.

**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 CAA.

**BECCA MCCCRACKEN ( Casting Director)** is honored to be on staff at Court Theatre. She also freelances, most recently with Lyric Opera, The Rep, and the HBO series *Somebody Somewhere.* She worked at Simon Casting for eight years. Favorite projects include: *Million Dollar Quartet* (Apollo and Tour); *1776* (Asolo); *Rock ‘n Roll Christmas Tale and Working* (Broadway In Chicago); *The Sound of Music, Showboat, and Carousel* (Lyric); national tours of *Sister Act* and *How to Train Your Dragon; Divergent; Contagion; The Watchmen; Justice League; Empire; Chicago Fire; Chicago P.D.; and Prison Break.* Becca is committed to creating casting space that empowers the artist and focuses on inclusivity, diversity, and humanity.
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