

2022 REGIONAL
THEATRE
TONY AWARD

court THEATRE

ARSENIC AND OLD LACE



THE UNIVERSITY OF
CHICAGO | Arts

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.

BOARD OF TRUSTEES

Gustavo E. Bamberger, *Chair*
Linda Patton, *Vice Chair*
Dana Levinson, *Secretary*
Lawrence E. Strickling, *Treasurer*
Diane Anderson
Mary Anton
Joan Coppleson
John Culbert
Felicia Davis
Sean Durkin
Roberta Evans
Lorna C. Ferguson
Barbara E. Franke
Virginia Gerst
Mary Louise Gorno
Andre Guichard
Frances Guichard
Tracie D. Hall
Kevin J. Hochberg

Thomas Kittle-Kamp
Sarah R. Marmor
Shirley Massey
Joan E. Neal
Nicole Robinson
Neil Ross
Judith L. Sensibar
Robert Shapiro
Will Snyder
Lise Spacapan
Marilyn Fatt Vitale

Ex-Officio
David J. Levin
Charles Newell
Larry Norman
Susana Vasquez
Angel Ysaguirre

FACULTY ADVISORY COUNCIL

Larry Norman, *Chair*
Leora Auslander
Shadi Bartsch-Zimmer
Jason Bridges
David Finkelstein
Travis A. Jackson
Leslie Kay
Jonathan Lear
David J. Levin
Ellen MacKay
Peggy Mason
Margaret M. Mitchell

John Muse
Noémie Ndiaye
Deborah L. Nelson
David Nirenberg
Sarah Nooter
Tina Post
Kenneth W. Warren
Christopher Wild
David Wray
Judith Zeitlin
SJ Zhang



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
Marilyn F. Vitale Artistic Director

ANGEL YSAGUIRRE
Executive Director

ARSENIC AND OLD LACE

SEPT 2 - OCT 2, 2022

BY JOSEPH KESSELRING

ORIGINAL BROADWAY PRODUCTION BY

HOWARD LINDSAY AND RUSSEL CROUSE

DIRECTED BY RESIDENT ARTIST RON OJ PARSON

Scenic Design by John Culbert U.S.A.

Kathy Logelin, Dialect Coach

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

Sam Hubbard, Fight Choreographer

Lighting Design by Jared Gooding U.S.A.

Khalid Y. Long, Production Dramaturg

Sound Design by Sarah Ramos

Jaclynn Joslin, Stage Manager

Casting by Becca McCracken C.S.A.

Katrina Herrmann, Asst. Stage Manager

Setting: The Brewster home in Brooklyn.

There will be a 15-minute intermission.

Sponsored by



CHICAGO'S OWN
GOOD HANDS

Ron OJ Parson's residency supported by

Gustavo Bamberger and Martha Van Haitsma

TheJoyceFoundation

Arsenic and Old Lace is presented by 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.

CAST

TayLar* Abby Brewster
 Celeste Williams* Martha Brewster
 Allen D. Edge* Teddy Brewster
 Eric Gerard Mortimer Brewster
 A.C. Smith* Jonathan Brewster
 Guy Van Swearingen* Dr. Einstein
 Thomas J. Cox* Rev. Harper/Officer O'Hara/Witherspoon
 Norm Boucher* Officer Klein
 Emma Jo Boyden Elaine Harper
 Matthew Lunt Officer Brophy
 Allen Gilmore* Mr. Gibbs/Lt. Rooney

Understudies: Paula Anglin (Abby Brewster), Jordan Ashley Grier (Elaine Harper, Officer Brophy), Kenneth La'Ron Hamilton (Mortimer Brewster, Dr. Einstein), Victor Holstein (Mr. Gibbs, Lt. Rooney, Officer Klein), Benjamin Jenkins (Teddy Brewster, Jonathan Brewster), Steve McDonagh (Harper, O'Hara, Witherspoon), and Tina Marie Wright (Martha Brewster).

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

PRODUCTION STAFF

Assistant Director Kona N. Burks
 Casting Assistant Ben F. Locke
 Assistant Scenic Designer Lindsay Mummert
 Properties Assistant Persephone Lawrence-Wescott
 Scenic Charge Julie Ruscitti U.S.A.
 Scenic Painter Scott Gerwitz U.S.A.
 Carpenter Tony Cooper
 Assistant Costume Designer Jayde Al-Angary
 Wig and Make-up Design Rebecca A. Scott Designs
 Costume Draper Daniele Tyler Mathews
 Costume Shop Assistant Jessica Donaldson
 Wardrobe Crew Alexandria Richardson
 Assistant Lighting Designer Trey Brazeal
 Electricians Andrei Borges, Lena Broach, Emily Brown, Ish Peterson, Michael Trudeau
 Sound Engineer Christine Burquest
 Floor Manager Niki Dreistadt

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 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. 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.

This project is partially supported by a CityArts Grant from the City of Chicago Department of Cultural Affairs & Special Events. Court Theatre acknowledges support from the Illinois Arts Council Agency.





IN CONVERSATION

DIRECTOR RON OJ PARSON
ACTORS TAYLAR
CELESTE WILLIAMS

Associate Director of Marketing Camille Oswald sat down with Director Ron OJ Parson and the Brewster sisters—TayLar and Celeste Williams—to find out what they love about the classic comedy Arsenic and Old Lace.

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

First rehearsal on August 2, 2022, photo by Joe Mazza.



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 does this play teach audiences?

CELESTE: This play makes me think about family and loyalty. The two sisters have been together forever, and they're taking care of their nephew. They're the true ride-or-die family, when you think about it.

RON: Rather than go to the police, Mortimer's trying to protect them. He could go to the police and say, "There's a body in my house!" but he doesn't. Instead, he thinks, "I can't have my aunts go to jail."

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 parts of your characters really resonate with you?

TAYLAR: For me, it's my character's sincere, innate desire to help, to support. I'm always thinking of others, trying to make their lives better, but sometimes—with my kids—I'll try so hard to keep them from experiencing anything bad, that I get in the way. They need to make mistakes so they can learn. These women, they're earnest in their intent to help—donating to charities, doing wellbeing checks—but their perspective gets a little twisted, so they end up doing more harm than good. In that roundabout way, I can see us having similarities. But I don't kill people! [laughs]

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*



A Warm Welcome

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.”

continued



Photo by Joe Mazza.

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."

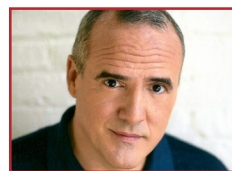
In addition to her work at Court, Gabrielle recently directed *The Year of Magical Thinking* at Remy Bumppo, and will be directing Eve L. Ewing's *1919* for Steppenwolf for Young Adults. She is a co-founder of the Civic Actor's Studio, a leadership program of the University of Chicago's Office of Civic 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."

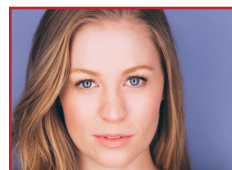
As with the start of all epic love stories, we can't wait to see how this relationship grows. ■

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.

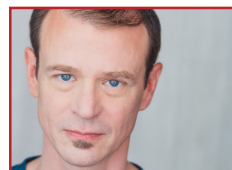
-Camille Oswald, Associate Director of Marketing



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

PROFILES

is the Co-Owner and Artistic Director of Black Box Acting, where he is also an instructor. He is represented by DDO Artists Agency. He is very excited to get to work under Ron's direction again and to be making his debut at Court Theatre.



ALLEN GILMORE (*Mr. Gibbs/Lt. Rooney*) returns to Court where he appeared in *The Servant of Two Masters* (M. Geronte), *Cyrano* (Cyrano De Bergerac), *Endgame* (Hamm), *Sizwe Banzi is Dead* (Sizwe), *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 3Arts 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 NYU. 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 Brewster*) 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 Brewster*) 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 *NeXt*. Film credits: *Southside with You*, *Teacher*,

PROFILES

and *Ms. White Light*. She also can be seen in numerous television commercials. Taylar is represented tri-coastally by the awesome DDO Artists Agency!



GUY VAN SWEARINGEN (*Dr. Einstein*) is making his Court Theatre debut. Off-Broadway: *The Opponent* (59E59). Select Regional: *Sweat* (Huntington), *The Sign in Sidney Brustein's Window* (Goodman), *Simpatico* (McCarter Theatre), *The Time of Your Life* (Steppenwolf/Seattle Repertory Theatre/A.C.T.), *Taking Care* (Steppenwolf), *Cleansed* (Defiant), *Eleven Rooms of Proust* (Lookingglass/About Face/Goodman), *Mann ist Mann* (Famous Door). Founder of A Red Orchid Theatre with over 15 performance stage credits. TV: *Power Book IV: Force*, *Chicago Fire*, *Fargo*, *The Red Line*, *Boss*, *The Beast*. Film: *Captive State*, *Take Shelter*, *The Dilemma*, *The Merry Gentleman*, *The Weatherman*, *Ali*. Former Lieutenant on Truck 36 of the Chicago Fire Department. Agency: Paonessa Talent, Chicago. Management: WEG Talent, NYC.



CELESTE WILLIAMS (*Martha Brewster*) 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 Brewster, Martha Brewster*) 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).

PROFILES

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, writing 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 in 1945 for their original play *State of the Union*. Several of their works were adapted into motion pictures. The team also co-produced the original production of *Arsenic and Old Lace*.



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.ronojparson.com.

PROFILES

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 Bumppo. 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 Bumppo, Strawdog, The Hypocrites, Definition, Windy City Playhouse, Sideshow, Jackalope, About Face, MPAACT, and Pegasus. He served as the lighting assistant for *The Wiz Live!* on NBC, along with associate designing for THE OFFICE's touring production of *Yemandja* 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 credits include 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 alumnus 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 Abercrombie (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); *Mom, How*

PROFILES

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 (REPstage, 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.

PROFILES



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 McCracken (*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. ■

INSTITUTIONAL SPONSORS

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

Crown Society (\$50,000 and above)

Paul M. Angell Family Foundation	Polk Bros. Foundation
Lloyd A. Fry Foundation	The Shubert Foundation
The Joyce Foundation	University of Chicago Women's Board

Directors Circle (\$25,000 – \$49,999)

Allstate Foundation	Julius N. Frankel Foundation
Bayless Family Foundation	Illinois Arts Council Agency
City of Chicago Department of Cultural Affairs and Special Events	Prince Charitable Trusts

Benefactors (\$10,000 – \$24,999)

Elizabeth F. Cheney Foundation	National Endowment for the Arts
Exelon Corporation	Sidley Austin LLP
Harper Court Arts Council	

Patrons (\$2,500 – \$9,999)

Chicago Community Trust



INDIVIDUAL SUPPORT

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

Crown Society (\$50,000 and above)

Gustavo Bamberger and Martha Van Haitmsma	The Elizabeth Louise Smith Fund
Lorna Ferguson and Terry Clark	David J. and Marilyn Fatt Vitale
Barbara Franke	

Directors Circle (\$25,000 – \$49,999)

Anonymous	Linda and Stephen Patton
Virginia and Gary Gerst	Earl and Brenda Shapiro Foundation
Michael Charles Litt	Lawrence E. Strickling and Sydney L. Hans
Walter and Shirley Massey	

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

William D. and Diane S. Anderson	Kevin Hochberg and James McDaniel
Judith Barnard and Michael Fain	Thomas L. and Margaret M. Kittle-Kamp
Richard and Ann Carr	Karen and Bob Lewis
Shawn M. Donnelley and Christopher M. Kelly	Susan H. and Robert E. Shapiro
Sean and Molly Durkin	Lise and Ed Spacapan

Royal Court (\$10,000 – \$14,999)

Shaun and Andy Bloch	Joan E. Neal and David Weisbach
Joyce Chelberg	Karla Scherer
Nancy Felton-Elkins	Ilene and Michael Shaw Charitable Trust
Elisabeth Geraghty	Elaine and Richard Tinberg
Rosemary and Carl Gilmore	Townsend Family Foundation
William Jentes	Pritzker Traubert Foundation
Dana Levinson and James Noonan	Paul and Mary Yovovich

Benefactors (\$5,000 – \$9,999)

Anonymous	Lynn Hauser and Neil Ross
Mary Anton and Paul Barron	Gayle and Ken Jensen
Maurice J. and Lois R. Beznos	Sarah R. Marmor
Joan and Warwick Coppleson	Richard H. McAdams
Anne M. Davis	Sharon and Herbert Meltzer
Helen M. Harrison Foundation	Robert Moyer and Anita Nagler
David Hiller and Darcy Evon	Charles Newell and Kate Collins
Paul L. Gray and Dedrea Armour Gray	Lynne and Ralph Schatz
Irving Harris Foundation	

Producers Circle (\$3,000 – \$4,999)

Anonymous	Margaret Norman
Barbara and Steven Stolberg Adelman	Nicole Robinson
Felicia Davis	Judith L. and David Sensibar
Mrs. Roberta Evans	Barbara Smith and Timothy Burroughs
Susan Feibus and Tom Geoghegan	Kathy and Robert Sullivan
Margaret and Perry Goldberg	Janet Surkin and Robert Stillman
Mary Keefe and Bob Scales	Thomas and Barbara Weil
Gary and Sharon Kovener	Charles and Sallie Wolf
McDermott Family Foundation	

INDIVIDUAL SUPPORT

Leaders (\$1,000 – \$2,999)

Pamela Baker
Barbara Barzansky
Ronald Gene Bauer and Enriqueta Rodriguez
Ms. Jill Baumgaertner
Lorie Chaiten and Harold Hirshman
Dr. Adam and Ms. Sarah Cifu
Dr. Richard Clark and Ms. Mary J. Munday
Thomas Coleman
Michelle L. Collins
Katherine L. Culbert and John T. Culbert
Ms. Vicki Curtis
Nancie and Bruce Dunn
Ms. Deborah S. Epstein and Mr. David J. Epstein
Jay R. Franke and Kay P. Brown
Barbara Flynn Currie
Jana French and Peter Gotsch
Denise Michelle Gamble
Paula Golden
Suzanne Gossett
Hanna Gray

Andre and Frances Guichard
Mr. Philip Hoffman and Dr. Halina Brukner
The Kalousdian-Lawrence Family Fund
David and Sandy Lentz
Joseph Neil Levine
Jeremy Mattson and Joan Mattson
Ms. Sarah Solotaroff Mirkin
Professor Margaret M. Mitchell and
Professor Richard A. Rosengarten
Alan and Kathryn Nesburg
Claire E. Pensyl
Carol Randel and Don Randel
Ann Reif
Mr. and Mrs. Robert J. Richards
Anne and Barry Sabloff
Ms. Margaret Silliker and Mr. John Ryan
Mr. and Mrs. William R. Tobey, Jr.
Mr. and Mrs. R. Todd Viereggs
Howard Stanley White
Jane Christine and Joseph Wolnski

Supporters(\$500 – \$999)

Anonymous
The Amoroso Family
Anne Bannister
Phyllis Booth
Douglas Brown
Joey and Kim Broussard
Dr. Elizabeth W. Calihan
Sally and John Carton
Thomas Chomicz
Richard Dagen
Edna Selan Epstein
Mr. Stephen Fedo
Marilynne Felderman
Friends of the Humanities
David and Celia Gadda Charitable Fund
Judy and Mickey Gaynor
Joan M. Giardina
Dr. and Mrs. Paul Glickman
Ms. Janice Halpern
Beth and Duncan Harris
Elizabeth and Howard Helsinger
James M. and Jacquelyn P. Holland
Maureen Kelly
Gina B. Kennedy
The Lawlor Foundation

Jill and John Levi
Mr. Norman Malone
William Michel and Mark Botelho
Margaret I. Mottier
Thomas P. McNulty
Gertrude Nelson and Jay Nelson
Richard and Charlene Posner
Philip and Myn Rootberg Foundation
Bryon Rosner and Martha T. Roth
Harold and Deloris Sanders
Michele Seidl and Neil Shubin
Mr. Joseph Senese
Manish Shah
George and Lynne Simon
Dr. and Mrs. Eric Sprattford
Elizabeth Sonnenschein
Judith E. Stein
Don R. and Patricia Swanson
Anne Van Wart and Michael Keable
Bryan Vanderhoof
Susana Vasquez
Thomas and Gregoria Vega-Byrnes
Linda Vincent and Paul Arthur Hansen
Susan Youdovin
Mr. Angel Ysaguirre and Mr. Bob Webb

INDIVIDUAL SUPPORT

Contributors (\$250 – \$499)

Anonymous
Jeannie Adams
Paul and Mary Anderson
Suzanne Arch and David C. Arch
Drs. Andrew and Iris Aronson
Kathleen Betterman
Constance Bonbrest
Carol Jean and Bernard Brown
Jim and Sandy Boves
Susan Bowker
Warren Buckler and Patricia Buckler
William and Doreen Carey
Certa Family Fund
Judy Chernick
Mr. Howard Clauser
Sara L. Downey
Paul and Susan Freehling
Mr. and Mrs. Daniel Friedman
Friedman Family Foundation
Nancy Goldstucker
Madie Gustafson
Kathryn Lee Hundley and John B. Hundley
Judith Janowiak
Cynthia Kirk
Catherine Knuth and Douglas Knuth
Ms. Nancy Levner
Michael and Jacqueline Lewis
Sharon Manuel

Diana J. Mason and William D. Mason
Edward Frances McCartin
Dr. and Mrs. Ernest E. Mhoon, Jr.
Tom Mikrut
Melinda Ann Moore
Cathy and Howard Niden
Nancy and Thomas Patterson
Joan Perkins
Judith R. Phillips and Eugene L. Balter
Dolphine Pierce
Jerry Proffit
Judy Sagan
Linda A. Schneider
Roche Schuller and Mary Beth Fisher
Maryellen and Thomas Scott
Jeffrey Slovak
Ms. Lenette Staudinger
Nikki and Fred Stein
Geoffrey R. Stone and Jane Dailey
Nancy Tani
James and Sue Thompson
Linda and Ronald Thisted
Joan Walls
Lisa Warshauer
Patricia Watkins
Joanne Michalski and Mike Weeda
Hung Wu and Judith T. Zeitlin

Associates (\$150 – \$249)

Anonymous
Ted and Barbara Asner
Ernestine Austen and Ralph Austen
Maryellen Begley and Leslie M. Kay
Roy Bergstrom
Ralph and Rona Brown
Ronald N. Cohen and Helen H. Kim
Yvonne Dove
Mark Falstein
Bonnie Fields
Catherine Flaherty
Susan Gal and Sam Hamburg
Sandra L. Garber
Thomas Garrett
Gaylord Gieseke and William Gieseke
Nancy Halbeck and Bruce Halbeck
Mr. Robert Harris
Barbara Hauser
Marilyn and Richard Helmholtz
Stephen V. Heller and Judy Elizabeth Gross

Cheryl Hiipakka and Richard Hiipakka
Beatriz Iorgulescu
Annika Jaspers
Chris Johnston
Ms. Maggie Kast
Jane H. Leuthold and Raymond Leuthold
Chris Lonn
Ben Matthies
Renee M. Menegaz and Prof. R. D. Bock
Darlene Z. McCampbell and James F. McCampbell
Ms. Lois Patricia Moeller and
Mr. Robert Ralph Moeller
Betsy Newton and Harold Newton
Janice Nolan and Leif Sorensen
Barbara Norrish
Craig Richard Schuttenberg and
Colleen M. O'Leary
Diane Osolin
David Perry
Elizabeth Ann Hopp-Peters and Kurt Peters

INDIVIDUAL SUPPORT

Theodore Phillips
Ms. Veronda Pitchford
Michael P. Raftery
David and Stacey Ross
Joyce Saricks and Christopher Saricks
Robert Schwalb
Cynthia Schwegman and Stephen Schwegman
Richard and Ellen Shubart
Harvey and Deborah Strauss

Terry L. Stevig and Ruth A. Stevig
Russell and Marlene Tuttle
Peter Twombly
Kristina Valaitis
Mr. Marc Vogel
Linda Waite
Edward W. Walbridge
Grace W. Wolf

Names in bold are members of Court's Board of Trustees. If you would like to make a correction or remain anonymous, please contact Cara Peterson, Assistant Director of Development, at (773) 834-5293 or cpeters2@uchicago.edu. List reflects gifts received between May 1, 2021 and July 20, 2022.

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.

Anonymous	Michael Charles Litt
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	The Rhoades Foundation
The William Randolph Hearst Foundation	Ms. Cheryl L. Thaxton
Betty Hess	David J. and Marilyn Fatt Vitale
Kevin J. Hochberg and James R. McDaniel	Mr. Bob White
Anne Kutak	

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

Court Theatre Facility Support



STAFF

Marilyn F. Vitale Artistic Director
Charles Newell
Executive Director
Angel Ysaguirre

Associate Artistic Director
Gabrielle Randle-Bent
Resident Artist
Ron OJ Parson
Resident Dramaturg
Nora Titone
Casting Director
Becca McCracken C.S.A.

Managing Director
Heidi Thompson Saunders
Business Clerk
Luisa Acevedo

Director of Education
Kamilah Rashied
Education Programs Manager
Kate Wiseman
Teaching Artists
Kona Burks, Sonia Goldberg

Director of Production
Jennifer Gadda
Associate Production Mgr/Company Mgr
Kelcie Beene
Technical Director
Luke Lemanski
Assistant Technical Director
Christopher Walls
Properties Manager
Lara Musard
Costume Shop Manager
Erica Friesen
Wardrobe Supervisor
Jody Schmidt
Lighting Supervisor
Travis Triplett
Technical Director of Sound and Video
Josh McCammon

Director of Development
William Nalley
Senior Assistant Director of Development
Jean Osberger
Assistant Director of Development
Cara Peterson

Director of Marketing
Traci Brant
Associate Director of Marketing
Camille Oswald
Director of Audience Services
Matthew P. Sitz
Audience Development Assoc/House Mgr
Phillip H. Lewis
Box Office and Ticketing Software Manager
Heather Dumdei
Assistant Box Office Manager
Tatiana Hernandez Press
Box Office Assistants
Jazmine Dixon, Jacqueline Roberts
Bartender/Concessionaire
Desiree Cardero
Audience Services Intern
Sophie Pope McCright
Public Relations
Cathy Taylor Public Relations, Inc.
Captions
CaptionPoint
Audio Description
WildeMouth
ASL Master
Hershella Ashford
ASL Interpreters
Jen C. McElroy N.I.C., Nicole Gillespie N.I.C.
Volunteer Ushers
Courtesy of The Saints
Volunteer Coordinator
Rick Babcock

JOIN US FOR THE REMAINDER
OF THE 2022/23 SEASON

ATHOL FUGARD, JOHN KANI,
AND WINSTON NTSHONA'S

THE ISLAND

CARYL CHURCHILL'S

FEN

LEE BREUER & BOB TELSON'S

**THE GOSPEL
AT COLONUS**

court



SUBSCRIBE & SAVE

Packages starting at \$36 per ticket
(773) 753-4472 | CourtTheatre.org



PRE-PRODUCTION OF SHARI ADDISON FOR THE ORIGINALLY
SCHEDULED *THE GOSPEL AT COLONUS* (2020, JOE MAZZA).