

WORLD PREMIERE

THE ADVENTURES OF AUGIE MARCH

a play by David Auburn
based on the novel by Saul Bellow
directed by Charles Newell



COURT THEATRE



Dear Court Theatre Family,

Welcome to the world premiere of *The Adventures of Augie March*! Whether this is your first show with us this season or your fifth, we're excited to share this ambitious production with you, which caps off an equally ambitious season of work.

The Adventures of Augie March epitomizes our work at Court Theatre, and showcases how Court continues to reimagine and reinterpret classic theatre for modern audiences. *Augie* is, quite frankly, a towering literary achievement. It has been adapted with aplomb from Saul Bellow's novel by David Auburn, a Pulitzer Prize-winning alumnus of the University of Chicago, where Bellow himself taught for decades.

Beyond its classic and literary bona fides, *Augie March* illustrates how the imprints, experiences, and people we collect while navigating the epic task of growing up come to shape us permanently. It is fitting, then, that the process of bringing *Augie* to the stage was shaped by a similarly colossal cadre of artists, experiences, and scholars. During the course of its evolution, the imprints of world-class choreographers, exhibition curators, classroom discussions, documentary filmmakers, and renowned biographers have touched this play, leaving indelible marks both large and small. You can read about much of this work elsewhere in the program, and on our website—work that demonstrates the rigorous, collaborative approach we pride ourselves in having cultivated on campus and in our global theatre community.

This groundbreaking work would not be possible without the generous support of the Neubauer Collegium for Culture and Society, the National Endowment for the Arts, The Elizabeth F. Cheney Foundation, and the gifts of donors like William D. and Diane S. Anderson, Lorna Ferguson and Terry Clark, and Michael Charles Litt.

Thank you for joining us for the culmination of a truly monumental artistic journey.

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

Charles Newell
Marilyn F. Vitale Artistic Director

A handwritten signature in black ink, appearing to read "Angel Ysaguirre".

Angel Ysaguirre
Executive Director



CHARLES NEWELL
Marilyn F. Vitale Artistic Director

ANGEL YSAGUIRRE
Executive Director

World Premiere

THE ADVENTURES OF AUGIE MARCH

a play by David Auburn

May 9 – June 9, 2019

based on the novel by Saul Bellow

directed by Charles Newell

Scenic and Lighting Design by John Culbert U.S.A.

Costume Design by Sally Dolembro U.S.A.

Sound Design by Andre Pluess U.S.A.

Puppet Design by Manual Cinema Studios

Dialect Design by Eva Breneman

Movement by Erin Kilmurray

Casting by Becca McCracken C.S.A.

Nora Titone, Resident Dramaturg

Erin Albrecht*, Production Stage Manager

Kate Ocker*, Assistant Stage Manager

Be advised: Production includes water-based haze, electronic smoking devices, and actors using the aisles.

Sponsored by

William D. and Diane S. Anderson

The Elizabeth F. Cheney Foundation

Lorna Ferguson and Terry Clark

Michael Charles Litt

This project is supported in part by
an award from the



Additional support provided by



The Adventures of Augie March is this season's Honorary Marion Lloyd Production.

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.

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CAST

Patrick Mulvey* Augie
Sebastian Arboleda* Talavera, Ensemble
Chaon Cross* Thea, Ensemble
Kai Ealy Padilla, Ensemble
Marilyn Dodds Frank* Grandma Lausch, Ensemble
Neil Friedman* Kreindle, Ensemble
John Judd* Basteshaw, Ensemble
Abby Pierce Stella, Ensemble
Aurora Real de Asua Mimi, Ensemble
BrittneyLove Smith Dingbat, Ensemble
Luigi Sottile* Simon, Ensemble
Stef Tovar* Clem, Ensemble
Travis Turner* Georgie, Ensemble

Understudies: Adam Benjamin, Vince Kracht, Adam Marcantoni, Luce Metrius,
Maria Montero, Hannah Toriumi, Meg Warner

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

PRODUCTION STAFF

Assistant Directors Kristen Johnson, Megan Philippi
Scenic Design Assistant Noelle Thomas
Interim Technical Director Jacob Palmer
Scenic Artists Scott Gerwitz U.S.A., Julie Ruscitti U.S.A.
Carpenters Tony Cooper, Emily Hartig, Sean Ihnat
Morgan Lemel, Jacob Mulcahy, Theresa Murphy
Assistant Costume Designer Steph Taylor
Drapers, Stitchers Steppenwolf Costume Shop
Costume Crafts Anna Wooden, Caitlin McLeod
Costume Shop Assistant, Wardrobe Crew Alex Rutherford
Assistant Lighting Designer Dan Friedman
Assistant Master Electrician Raphael Grimes
Electricians Billy Borst, Nils Fritjofson, Bryce Foster, Raphael Grimes
Alex Hammond, Jason Lynch, Michael Trudeau, Megan Turnquist
Eagle Puppet Designer Lizi Breit
Shadow Puppetry Designers Drew Dir, Sarah Fornace, Julia Miller
Floor Manager Jaclynn Joslin
Production Management Intern Olivia Malone
Scenic Artists identified by U.S.A. are members of United Scenic Artists, I.A.T.S.E. Local USA829, AFL-CIO, CLC.

Cover photo of Aurora Real de Asua, Chaon Cross, Patrick Mulvey, and Kai Ealy by Joe Mazza.

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

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. This program is partially supported by a grant from the Illinois Arts Council Agency. Court Theatre is a constituent of Theatre Communications Group, the national organization for the American Theatre, League of Resident Theatres, Illinois Humanities Council, and League of Chicago Theatres.



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In Conversation

Playwright David Auburn and Director Charles Newell

Charles Newell, Marilyn F. Vitale Artistic Director, sat down with Pulitzer Prize-winner David Auburn to discuss what drew him to Saul Bellow's novel. The following is excerpted from their conversation, detailing Auburn's approach to adapting this towering American classic for the stage.

Charlie Newell: When did you first encounter Saul Bellow's work, particularly this novel, *The Adventures of Augie March*?

David Auburn: I think *Seize the Day* was the first Bellow I ever read. I read *Herzog* before *Augie March*, but *Augie* was the one I connected to most strongly, at least as a 20-something person. It's an accessible novel for a young person; it's a picaresque tale of a young kid coming-of-age in Chicago, and it traces his life until, very roughly, the time of the book's publication, which is the early 50s. It's Augie telling his story, and he encounters seemingly everyone in Chicago—it's the great Chicago novel in many ways, and it's a very easy book to sort of get lost in, to be swept up in. There's this vast canvas, and it's immensely likeable and loveable.

CN: Can you explain what it is about the novel that you first thought about when adapting it?

DA: Before I proposed it to you, I had a number of impulses. One, just love of the work, and also the feeling that it was overflowing with great roles for actors. There are hundreds of characters in the book, and they're all indelible, and the language with which they speak is both realistic and earthy and sort of magical and poetic. I think that the idea of that language in actors' mouths was what excited me.

CN: And you've chosen select characters from the hundreds that Augie encounters. How did you make the choice of which characters, and how does that help tell the story that you want to tell in the play?

DA: One of the hardest things about this has been having to forego using so much wonderful stuff, and I have a feeling that a lot of people will say "Why didn't you include...?" because there are so many wonderful characters. It ultimately became a question of selecting the ones that I thought served the point of each individual episode with the most narrative or dramatic force, and occasionally combining characters in the book into single figures, elements of them into single figures, but I still lie awake at night wondering if I've made a mistake in leaving out this episode or wondering how we can get this other bit in, because there are so many wonderful pieces.

Playwright David Auburn and director Charles Newell.



CN: Let's talk about the Bellow language. You can spend so much time on a single page just digesting it and understanding it. How did you bring the heightened language into characters' voices?

DA: There are a number of mute or semi- mute characters in the book. So I thought, let's let these characters very occasionally and strategically voice the insights or the descriptions that Augie is coming to but doesn't quite have the language to say himself, because he's young, he's still in formation. His brother Georgie, for example, who's all but mute, can suddenly speak with the eloquence that Augie himself is kind of reaching for, aspiring to. It's a device that I'm really excited about. I think it will be thrilling because you feel the complexity of the language, it incorporates it in a way that doesn't make it a roadblock to the dramatic action, and it helps us see how Augie is understanding his circumstances.

CN: Going back to the early drafts that you first sent us, take us through a little bit of that journey. Were there moments when the adaptation seemed either unlocked or locked up?

DA: It was very hard to begin, because there are no scenes as such in the book. There are countless incidents, but you might have what amounts to a full scene or episode spread out across a hundred pages. If you go looking for a discreet scene that defines the relationship between Simon and Augie, for example, you're not going to find one. It took a while, but I eventually got a sense of at least the kinds of pieces that should be in the play. I wanted a big piece about Augie's childhood,

a big piece that takes place when he's in this sort of young adult period and hanging out with students, you want a big piece in Mexico, you want a big piece post-Mexico. At a certain point, having a mental map of what the play could become helped a lot.

CN: How about the journey you took to understand Bellow the man, and Bellow the writer?

DA: I saw Bellow occasionally when I was in school here, I would see him working around campus. There's a new biography by Zachery Leader, which is very comprehensive. The material about his childhood is especially useful, since many of the characters in Augie are based at least in some part on people that he knew, and it's illuminating to know a bit about the real people he supposedly drew from. The book keeps pitting Augie, who is a kind of searcher, against these people of great certainty, these characters who have these sort of monumental worldviews, and are convinced of the direction that their life and other people's lives should take. Bellow's real brother was the prototype for the character Simon.

The energy in that figure, and Augie's relationship to him, informs the dynamic of the whole book, and of the play—that dilemma of a questing, questioning person being drawn into and resisting, or not, the pull of a very powerful personality.

CN: If you could ask Bellow a question when adapting, what would you want to ask him?

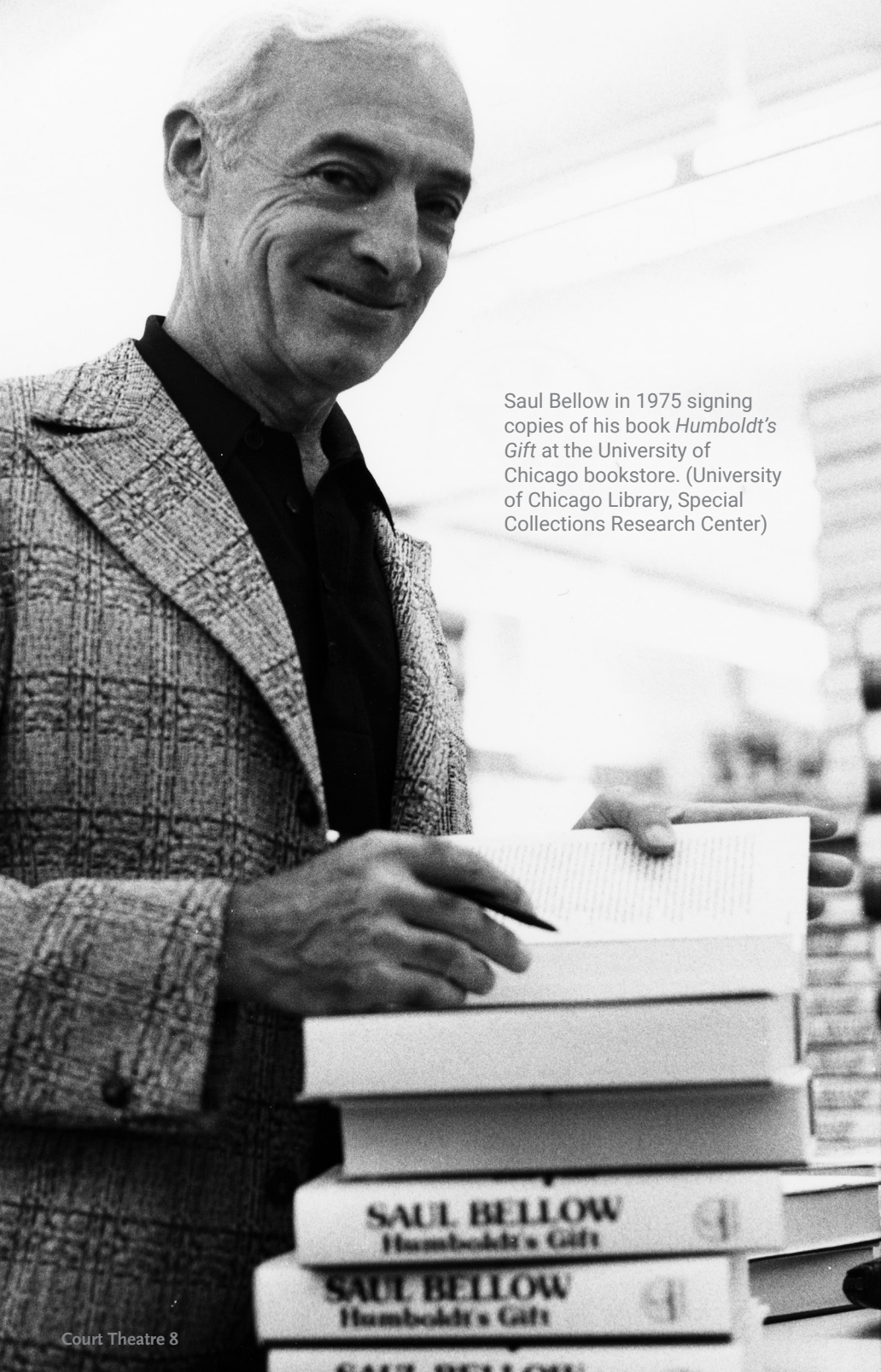
DA: What does there have to be an eagle for? [Laughs] I'm joking. That's a line from the book. I love the eagle, the outrageousness and craziness and power of that whole sequence. It's key to the book and we wanted to make certain it was central to the play.

CN: How do you think Bellow would respond to the stage adaptation of his novel?

DA: Bellow did write a play and he liked the theatre, so my hope is he'd be receptive to what we've done. I've certainly done it with every intention of being true to his sensibility as I understand it. ■

Playwright David Auburn and director Charles Newell at the first rehearsal for *The Adventures of Augie March*.





Saul Bellow in 1975 signing copies of his book *Humboldt's Gift* at the University of Chicago bookstore. (University of Chicago Library, Special Collections Research Center)

FIRST TO KNOCK FIRST ADMITTED

The Adventures of Saul Bellow

by Nora Titone, Resident Dramaturg

1. Immigrant

Saul Bellow arrived with his family in Chicago on July 4, 1924, smuggled by bootleggers across the border from Canada. He was nine years old. He would remain an undocumented immigrant until the age of 27. His parents were Russian Jews who had fled anti-Semitic violence and political persecution in their home city of St. Petersburg, Russia.

The Bellow family arrived on American soil two months after the U. S. Congress passed the 1924 Immigration Restriction Act, a drastic and sweeping revision of federal immigration policy. The new law slammed the door on a tide of humanity that had been flowing to America since the late 19th-century, ending the greatest era of mass migration to the United States in its history. From 1880 to 1924, waves of newcomers, primarily from Southern and Eastern Europe, powered the rapid growth of Chicago. By 1924, when Bellow's family took up residence in the Russian Jewish enclave of Humboldt Park, 70% of Chicago residents were foreign-born or the children of foreign-born parents.

His whole life, Bellow retained a vivid impression of the first day he spent in America: July 4, 1924. He recalled thinking the fireworks, flags, and parades of Independence Day were for him, meant to hail the promise of his new life in America.

But the 1924 Immigration Restriction Act told a less welcoming story. The law was informed by the burgeoning eugenics movement, which maintained that peoples from Southern and Eastern Europe, Latin America, Asia and Africa were genetically inferior to those from Northern and Western Europe. The 1924 Act accordingly slashed immigration rates from targeted nations by 98%, barring admission to Russian Jews, Poles, Hungarians, Bulgarians, Italians, Greeks, Chinese, Turks, Armenians, Lithuanians and Africans, among many others. Conspicuously, the 1924 Act left the door open to migrants from Great Britain, Ireland, Denmark, Germany, Sweden and Norway.

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Eugenicists celebrated the act as a measure that would “preserve the purity of American stock” by welcoming immigrants only “of higher intelligence,” who thus presented “the best material for American citizenship.” A related federal act prohibited entry to “imbeciles, epileptics, and insane persons; paupers; professional beggars...and persons who have committed a felony or other crime involving moral turpitude.” Polygamists, prostitutes and those with “mental or physical defects which might affect their ability to earn a living” were also banned.

A natural reading of *The Adventures of Augie March* views it as Bellow’s artistic response to the contradictions inherent to the historical moment of his arrival in this country.

The story Bellow first scrawled in 1947 in a succession of battered notebooks—notebooks now housed in the University of Chicago Library—charts the coming of age of a young undocumented immigrant amidst the foreign-born multitudes of Chicago.

Bellow’s novel offers a rejoinder to the premise that a person’s country of origin, physical form, or natural endowments determine their fitness for American life. The characters peopling *Augie March* hail from the countries of origin marked for exclusion by the 1924 Immigration Restriction Act. They may be paralyzed, blind, physically disabled, or “insane.” They are relegated to the poverty-stricken and criminal margins of the city’s teeming social world. Invariably, they are the “socially inferior.” But they are unmistakably American, and they contribute to the vibrant day-to-day of an unmistakably American city.

A carbon copy of a typescript fragment of *The Adventures of Augie March*, ca. 1952-53, titled *The Life of Augie March Among the Machiavellians*. The manuscript is part of the archive at the University of Chicago’s Special Collections Research Center documenting the Nobel-winning author’s creative process.

2. Writer

Augie is not quite Bellow’s alter ego. But his life echoes aspects of Bellow’s life, and his impressions and experiences are often artful silhouettes of Bellow’s own. Above all, the language Bellow uses to recount Augie’s adventures bears the unique and unmistakable stamp of the city that shaped him.

As a child coming of age on the streets of Chicago, Bellow absorbed a rich inheritance. His earliest spoken languages were Russian and Yiddish. He picked up English on Chicago’s West Side, playing alongside the children of recently-arrived immigrants. As an adolescent, Bellow drew inspiration from soapbox preachers on Division Street, vendors hawking wares in the Maxwell Street Market, and the speeches of labor leaders and poets who assembled for debates in Bughouse Square, beside the Newberry Library. He haunted the stacks of the Chicago Public Library, where classic texts of world literature were freely available to him, the son of a low-wage employee at a kosher bakery on Augusta Avenue.

These multitudinous influences are evident in the language Augie March uses to tell his story. Inflected with Yiddish rhythms, salted with slang and idiomatic speech, packed with interludes of poetic phrasing and allusions to high culture, Augie’s voice immerses readers in the colloquial language of the Chicago streets. One of the signal achievements of *The Adventures of Augie March*, according to the writer Philip Roth, was how the novel raised “the language you spoke, the American argot you heard on the street,” to the level of high literature.

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The Life of Augie March
Among the Machiavellians Saul Bellow

From the Life of Augie March

I am an American, Chicago born---Chicago, that sombre city--- and
I have taught myself, free-style, and will make the record
first admitted; sometimes an innocent knock,
... is his fate, says

3. Mythologist

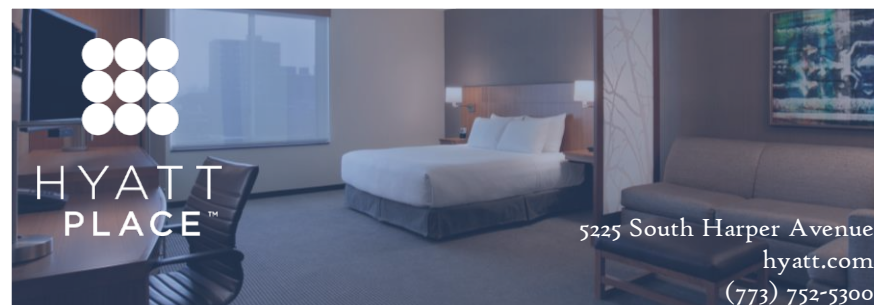
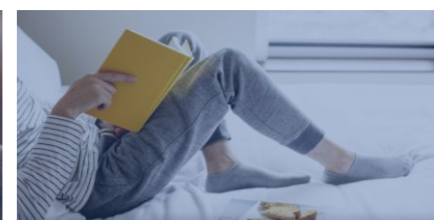
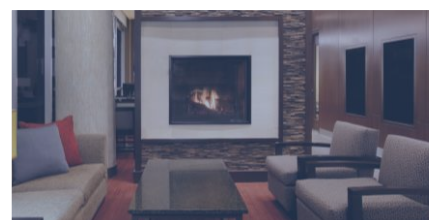
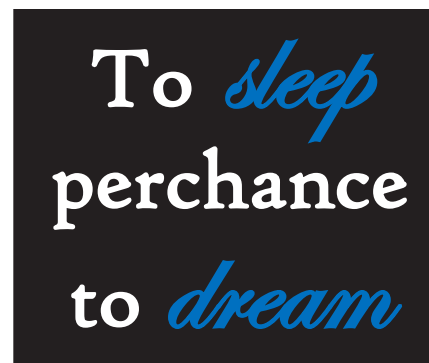
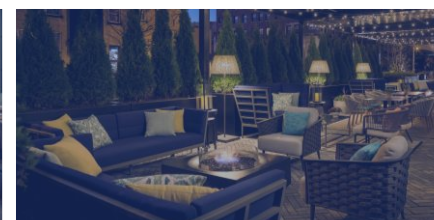
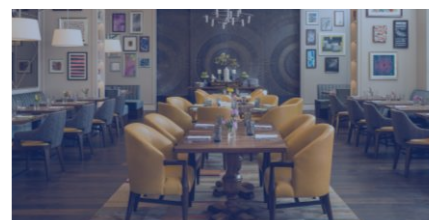
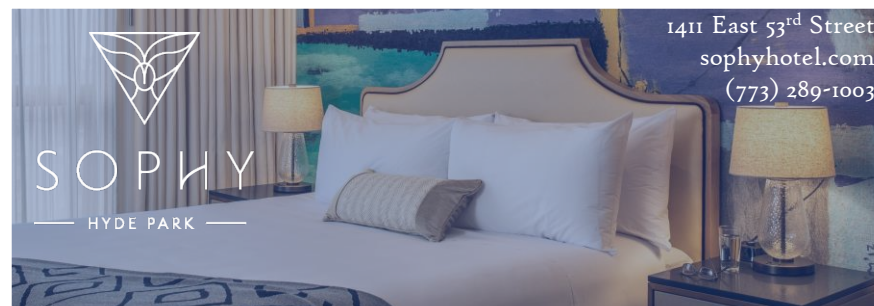
While Bellow transmuted the phrasings and cadences of Chicago's immigrant residents into a new kind of heightened literary language, he also likened their personhood to figures of myth and history. The cast of characters populating Augie's street-level world are compared to gods and heroes of Greek mythology, or heroes from the annals of world history.

Simon, Augie's body-building older brother, is afflicted with bouts of insanity like his mythological correlate, Hercules. The orating, wheelchair-using real estate broker William Einhorn is at once equated with Hephaestus, the blacksmith God of Invention, and President Franklin Roosevelt. Grandma Lausch, physically infirm but ruthlessly tyrannical, is compared to Emperor Timur, the 14th-century conqueror of Asia and heir to Genghis Khan. Rebecca March, Augie's blind, incapacitated mother stands with the many mortal women in Greek mythology who, seduced and abandoned by Zeus, give birth to demigods. Augie himself is likened to Alcibiades, legendary orator of 5th-century B.C.E. Athens, beloved by the gods for his charisma and gift of self-expression.

Bellow suggests gods and geniuses walk the streets of Chicago, reincarnated as immigrants and workers. With immigrants from the "old world" no longer free to enter America, this promise is forestalled. Bellow begins the novel with a quote from Heraclitus, the 5th-century B.C.E. philosopher: "a man's character is his fate"—not race, ethnicity or physical endowments.

The publication of *The Adventures of Augie March* in 1953 launched Saul Bellow's reputation as a novelist and established the future Nobel Laureate's literary renown. Congress, meanwhile, would not end the exclusionary quota system imposed by the 1924 Immigration Restriction Act until 1965. The opening lines of *Augie March*—*I am an American, Chicago born—Chicago, that somber city—and go at things as I have taught myself, freestyle, and will make the record in my own way: first to knock, first admitted; sometimes an innocent knock, sometimes a not so innocent—stand as Bellow's testament to the liberating potential of the American immigrant experience.* ■

For an extended version of this article with additional information and further reading, please visit CourtTheatre.org/blog.



PROCESS



Court Theatre 14

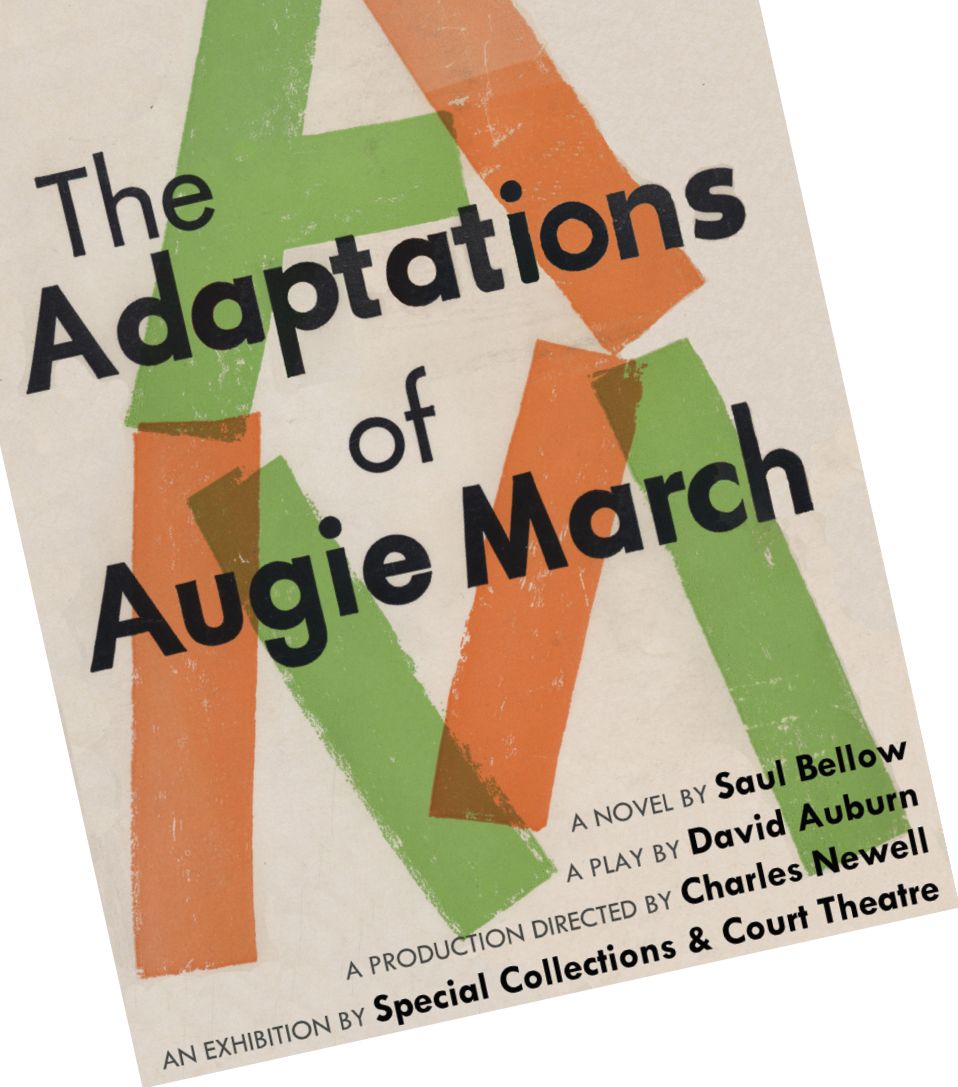


Dancers Pascal Merighi and Thusnelda Mercy (bottom left with director Charles Newell) visited from Germany to lead the cast and creative team through a generative movement workshop. This process was a mind-expanding experience for Newell, and offered him valuable insight about how to approach Bellow's heightened language through theatricality on stage.

Photos by Joe Mazza.



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Saul Bellow's 1953 masterpiece, *The Adventures of Augie March*, launched his reputation as a novelist and established the future Nobel Laureate's literary renown. In 2015, Court Theatre commissioned the Pulitzer Prize- and Tony Award-winning playwright David Auburn, AB '91, to adapt *Augie March* for the stage. Also in 2015, the Special Collections Research Center at the University of Chicago Library began processing and indexing Saul Bellow's manuscripts and papers to make them available to scholars and students in the archives. A new exhibit in the Special Collections Research Center showcases treasures from the newly-accessible Bellow Papers in juxtaposition with materials generated by the theatre artists working toward Court's 2019 world premiere of *The Adventures of Augie March*.

On display are early handwritten drafts of Bellow's novel; the original drafts of David Auburn's stage adaptation; Charles Newell's artistic notes and plans for building the world of the play; costume designer Sally Dolembro's sketches and drawings; the mind-bending design work of shadow puppetry collective Manual Cinema; and John Culbert's minimalist, non-literal design for a set capable of evoking places as disparate as Depression-era Chicago, the mountains of Mexico, post-war Italy and a lifeboat in the open ocean.

The exhibit invites visitors to step into the world of Augie March—as Bellow imagined it, Auburn adapted it, and Newell envisioned it on stage. *The Adaptations of Augie March* reveals how theatre artists engage in research and collaboration to create and build the world of a play, and how they bring that world to full realization using the tools and elements of live performance. This exhibit was curated by Patti Gibbons and Daniel Meyer of the SCRC, and by Court Dramaturg Nora Titone with the assistance of University of Chicago undergraduates Moyo Abiona, '19, and Emily Lynch, '20. ■

The Adaptations of Augie March exhibit is open through August 30, 2019 at the Special Collections Research Center Exhibition Gallery at the University of Chicago Library, 1100 E. 57th Street. For exhibit hours and information, visit www.lib.uchicago.edu/scrc/.

Bellow's US Passport
Saul Bellow Papers
Special Collections
Research Center



CAMPUS COLLABORATIONS

by Mark Sorkin, Assistant Director, Communications and Strategic Events
Neubauer Collegium for Culture and Society

Adapting a novel as complex as *The Adventures of Augie March* required extensive research and collaboration. Which of the story's many subplots were essential to the narrative arc, and how should they translate to the stage? Who among the enormous cast of Augie's family, friends, mentors, rivals, and love interests were central, and which actors best embodied those roles? How should the script capture Augie's voice, an indelible mash-up of Chicago street smarts, Yiddishkeit, and high-brow learning?

To answer these questions playwright David Auburn returned to the University of Chicago, his alma mater. The school was Saul Bellow's alma mater, too, and his longtime professional home: he served as a faculty member at the Committee on Social Thought for more than three decades.

The University provided a resource-rich environment for Auburn as he reimagined Bellow's novel for the stage. The Saul Bellow Papers, an archive of notes, correspondences, and early drafts housed at the University of Chicago Library, enabled Auburn to gain a nuanced understanding of the author's intentions and creative process. Auburn regularly consulted with director Charles Newell and other campus partners on the script and set design. And he reconnected with academic life, exchanging ideas with students in a series of workshops and discussions.

Auburn's residency was supported by a two-year Visiting Fellowship at the Neubauer Collegium for Culture and Society, a humanistic research center at the University of Chicago. "We were delighted to facilitate discussions that helped bring *Augie March* to the stage," said Jonathan Lear, Roman Family Director of the Neubauer Collegium. "Adaptation is itself a distinctive form of inquiry into literary translation, and I'm pleased that so many people will have the chance to see where the investigations have led."

The fellowship began in the 2017–18 academic year. At the end of February, Auburn flew in from his home in New York City for an intensive script development workshop. Over the course of four days, Auburn, Newell, and a company of actors experimented with scenes, character arcs, and casting configurations. The free flow of ideas led to creative breakthroughs, opening new possibilities for revision. Students in the Committee on Theater and Performance Studies gained valuable insight from the workshop discussions and career counseling sessions with Auburn.

Auburn came back in the Spring Quarter for a three-day casting workshop, and he later delivered the keynote address at the College Summer Research Institute



The home of the Neubauer Collegium for Culture and Society is the historic building at 57th Street and Woodlawn Avenue near the Regenstein Library and the Quadrangles.

in the Arts, Humanities, and Social Sciences, a collaborative initiative hosted by the Neubauer Collegium. Students enrolled in the program spent the summer poring over the Saul Bellow Papers and archival materials at the Chicago History Museum and the Studs Terkel Center for Oral History. Their research—guided by Deborah Nelson of the English Department, James Sparrow of the History Department, and Court Dramaturg Nora Titone—helped the artistic team gain a deeper understanding of the novel's local geography and historical context, and informed the curation of *The Adaptations of Augie March*, an exhibition currently on view at the University of Chicago Special Collections Research Center.

As Auburn worked through revisions, he came to realize one of the most important characters in the play wasn't even human. Of course, you can't exactly put out a casting call for Caligula, the eagle Augie tries to train to catch lizards in Mexico. Instead, they called called in Manual Cinema, the performance collective that dazzled audiences last fall with their staging of *Frankenstein*. A set of workshops allowed the partners to experiment with different lighting techniques, puppetry forms, and other special effects to bring Caligula to life.

Auburn's campus visit in November 2018 coincided with a lecture by Zachary Leader, who had been invited by the English Department to discuss the second volume of his authoritative Bellow biography. Auburn introduced Leader at the event, and the two recorded interviews for the forthcoming PBS documentary *The Adventures of Saul Bellow*, part of the American Masters series.

Reflecting on the process, Newell shared "the incredible collaborative opportunities afforded to us as the Center of Classic Theatre of the University of Chicago have been pivotal in informing our work on *Augie March*. This is a play that couldn't originate anywhere but here." ■



Photo: Joe Mazza

Court is thrilled to welcome Kevann Cooke, the newest member of the Board of Trustees!

Kevann's love of theatre has spanned her entire life. "I come from a 'theatre loving' family," says Kevann. "My parents exposed my sisters and me to live theatre when we were very young."

Though new to the Board, Kevann is no stranger to Court's work. As a student at the University of Chicago High School in the 1970s, Kevann attended Court productions. When she returned to Chicago after law school, she became reacquainted with Court. "In Chicago, we are fortunate to have a vibrant and diverse theatre scene. Court Theatre, with its top-notch actors and directors, consistently produces high quality theatre as good as, or better than, most theatres in the city. With its focus on the classics, the plays at Court are educational, intellectually thought-provoking and entertaining!" When asked about a favorite production, Kevann points to the productions directed by Ron OJ Parson. As a fan of August Wilson, she enjoys seeing those classic stories told with Ron's unique touch.

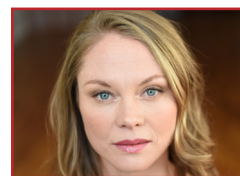
Kevann's decision to join the Board of Trustees was motivated by her desire to support a cultural institution on the South Side. "I am a native Chicagoan, and I have a keen interest in ensuring that high caliber theatres, museums, and other arts institutions remain viable on the South Side." She also points to the leadership of Charles Newell and Angel Ysaguirre as a major source of excitement; she is eager to see how this new partnership contributes to the growth of Court.

Kevann's love for theatre gives her a deeper appreciation for the human spirit. She believes in the transformative power of live theatre, and is excited to join Court's Board to support the consistently high quality theatre and programming she has come to expect from Court.

Thank you, Kevann, for your commitment and dedication to Court! We are excited to have your passion and vision as a member of the Board! ■



SEBASTIAN ARBOLEDA (*Talavera, Ensemble*) is a Colombian-American actor, writer, and director. Recent credits include: *Curve of Departure* (Studio Theatre); *Amy and the Orphans*, *A Midsummer Night's Dream*, *Blood Wedding* (Yale School of Drama) and directing Teatro Vista's Community Outreach production of *Romeo and Juliet*. He is excited to make his Chicago debut with Court Theatre. He received his MFA from Yale School of Drama. Visit www.sebastianarboleda.com.



CHAON CROSS (*Thea, Ensemble*) Credits: *Photograph 51*, *The Hard Problem*, *One Man Two Guvnors*, *Proof*, *Uncle Vanya*, *The Glass Menagerie*, *Scapin*, *The Romance Cycle*, and *Phèdre* (Court Theatre); *Sweat* (Goodman); *Macbeth*, *Red Velvet*, *As You Like It*, *Private Lives*, *Cymbeline*, *Troilus and Cressida*, *The Two Noble Kinsmen*, *The Taming of the Shrew* (Chicago Shakespeare); *Macbeth* (Lyric Opera of Chicago); *Life Sucks*, *Brothers Karamazov* (Lookingglass Theatre); *Cyrano* (Court Theatre and Redmoon Theatre); *Grace* (Northlight Theatre); *The Wheel*, *The Cherry Orchard* (Steppenwolf Theatre Company). TV: *The Exorcist* (FOX), *Chicago Fire* (NBC), *Boss* (Starz), *Detroit 1-8-7* (ABC). Film: *Widows*, *My Dog Skip* (Warner Bros).



KAI EALY (*Padilla, Ensemble*) is honored to work with Court Theatre for the first time. He studied acting in Alabama before moving to Chicago to pursue his career. He was last seen in *Cardboard Piano* (TimeLine). Other Chicago credits include: Shiller's *Mary Stuart* (Chicago Shakespeare Theater); *Franklinland* (Jackalope Theatre); *Two Mile Hollow* (First Floor Theater) 30th Annual Young Playwrights Festival (Pegasus Theatre Chicago); *Migration* (eta Creative Arts Foundation). Television credits include *Chicago Fire* (NBC). Kai is represented by Paonessa Talent Agency.



MARILYN DODDS FRANK (*Grandma Lausch, Ensemble*) previously worked with Court Theatre on *Electra* by Sophocles, directed by Nicholas Rudall. Other Chicago productions include work with Goodman, Lookingglass, Steppenwolf, Teatro Vista, Latino Chicago, A Red Orchid, Next, Piven, Remains, Rivendell, Victory Gardens, New Criminals, Shaw Chicago.

New York credits include *Superior Donuts* on Broadway and *The Clean House* at Lincoln Center. She appeared in the original productions of *Conduct of Life*, *The Mothers*, *Hunger*, and *What of the Night* written and directed by Maria Irene Fornes. Recent movies include *Knives and Skin*, *Slice*, and *Mom and Dad*.



NEIL FRIEDMAN (*Kreindle, Ensemble*) is happy to be back at Court Theatre. Chicago credits include Goodman Theatre, Theatre at the Center, Court Theatre, Chicago Shakespeare, Steppenwolf, and Peninsula Players. Regional credits include: People's Light; The Fulton Theatre; Utah Shakespeare Festival;

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Capitol Repertory; The New Victory Theater; Flat Rock Playhouse; Coconut Grove Playhouse; The Clarence Brown Theatre; Children's Theatre Company; Austria's Vienna English Theatre, Adirondack Theatre Festival; Arrow Rock Lyceum Theatre, and The Arts Garage. Neil is a proud recipient of a Joseph Jefferson Award.



JOHN JUDD (*Basteshaw, Ensemble*) returns to Court Theatre where he previously appeared in *Gross Indecency*, *Lettice and Lovage*, and *All My Sons*. He's also been seen at Steppenwolf, Goodman, Chicago Shakespeare, Lookingglass, Victory Gardens, A Red Orchid, About Face, Writers Theatre, Northlight, and others in Chicago. Off-Broadway credits include Barrow Street Theatre, 59E59th, and BAM. Regional credits include Berkeley Rep, The Old Globe, Beaver Creek Colorado Theatre Festival, Actor's Theatre of Louisville, City Theatre Pittsburgh, Philadelphia Theatre Company, Westport Country Playhouse, McCarter Theatre, Williamstown Theatre Festival, Huntington Theatre, and Town Hall Theatre in Galway, Ireland.



PATRICK MULVEY (*Augie*) makes his Court Theatre debut. Originally from Illinois, he received his bachelor's degree from the Royal Scottish Academy of Music and Drama. While in the UK, he starred on the BBC series *River City* and worked with the National Theatre of Scotland and the Globe Theatre in London. Chicago credits: TimeLine Theatre, Goodman Theatre, and Broadway in Chicago. Broadway debut: Tony in the nine-time Tony award-winning *Billy Elliot the Musical*. Other theatre credits include Cirque de Soleil's production of *Baz Luhrmann: For the Record*. Recent television credits include *Empire*, *Chicago Fire*, *The Girlfriend Experience*, and Fox's *Proven Innocent*.



ABBY PIERCE (*Stella, Ensemble*) recently performed at Court Theatre in *All My Sons*. She directed *Hopelessly Devoted*, running through May 18 at Piven Theatre, and directed and co-wrote the award-winning short film *Eat Your Heart Out*. She is a teacher with Piven's EPIC program at Cook County Jail, which is going into its fourth year of classes. As an actor she has performed at Steppenwolf, Goodman, Ricardo Montalban, Lyric, Del Rey, Jackalope, Strawdog, and TimeLine Theatre. Film/TV credits include *Proven Innocent*, *Chicago PD*, *Chicago Fire*, *Dreaming Grand Avenue*, *The Exquisite Corpse*, and *Workingman*.



AURORA REAL DE ASUA (*Mimi, Ensemble*) is so stoked for her debut at Court. Other Chicago credits include: *Pipeline* (Victory Gardens); *The Wolves* (Goodman); *Dracula*, *You on the Moors Now* (Hypocrites); *The Firebirds Take the Field* (Rivendell); and *Rosencrantz and Guildenstern Are Dead* (MPAC). She has also worked with Chicago Shakespeare Theater and Lookingglass. Film credits include: *Knives and Skin*; *Working Man*. She graduated with a BA in Theatre from Northwestern University and is proudly represented by Gray Talent.

PROFILES



LUIGI SOTTILE (*Simon, Ensemble*) makes his Court debut. Luigi's Chicago credits include *Familiar*, *Buena Vista* (Steppenwolf); *Hundreds and Hundreds of Stars* (Goodman); *Book of Will* (Northlight); *Shakespeare in Love*, *Othello*, *The Tempest* (Chicago Shakespeare Theatre). Some Regional Credits Include: *The Way of the World* (Folger Theatre); *Zombie the American* (Woolly Mammoth); *Sex with Strangers* (Signature Theatre DC); *A Christmas Carol* (Milwaukee Rep); *Three Sisters*, *Cyrano* (Arden Theatre); *Seminar* (Philadelphia Theatre Co.); *An Ideal Husband* (Walnut Street Theatre); *Angels in America*, *The Vibrator Play* (Wilma Theater), *The Cherry Orchard*, *Nathan the Wise* (People's Light). TV: *Chicago PD* (NBC); *It's A Man's World* (YouTube Red).



BRITTNEYLOVE SMITH (*Dingbat, Ensemble*) is delighted to make her Court Theatre debut. She recently played Oddsee in Goodman's critically acclaimed production of *Father Comes Home From the Wars*. She was Prix in Eclipse Theatre's production of *Breath Boom* (BTAA Best leading actress Nomination). She was Victoria in the Jeff-winning production of *Charm* with Northlight Theatre. BrittneyLove played Salima in the Jeff-nominated production of *Ruined* with Eclipse Theatre company (BTAA nomination Best Supporting Actor). She was in the feature film *Gringo* and is the lead of the web series *Velvet*. She is a voice over artist for several different podcast and audio books.

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STEF TOVAR (*Clem, Ensemble*) is thrilled to make his Court debut. Chicago credits: Franz in *Appropriate for Victory* Gardens; Harold Hill in Paramount Theatre's *The Music Man*; Luther Billis in *South Pacific* for Marriott Theatre (Jeff nomination); and Noah in *A Twist of Water* for Route 66 Theatre Company, where he is the founder and co-artistic director. Film and television credits: *Proven Innocent* (CBS); *Chicago Fire* (NBC); *Contagion*, directed by Steven Soderbergh, and *Widows* directed by Steve McQueen. Stef can be seen in TimeLine Theatre's upcoming production of *Oslo* this fall. He is the proud father of Sam, and a professional on-camera acting coach. Visit www.steftovar.com.



TRAVIS TURNER (*Georgie, Ensemble*) returns to Court Theatre after having previously appeared in *Tartuffe*, *The Misanthrope*, *Porgy & Bess*, *Carousel*, and *Raisin*. Recent Chicago: *Short Shakespeare! A Midsummer Night's Dream* (Chicago Shakespeare); *The Mystery of Love and Sex* (Writers Theatre); *Bootycandy* (Windy City Playhouse); *Thaddeus and Slocum* (Lookingglass); *The Flick* (Steppenwolf); *The Art of Falling* (The Second City and Hubbard Street Dance); and *The Upstairs Concierge* (Goodman). Recent regional: *Goodnight, Tyler*, and *A Midsummer Night's Dream* (Alliance Theatre); *Macbeth* (Denver Center); and the upcoming production of *East Texas Hot Links* (Kenny Leon's True Colors Theatre Company). He is a Northwestern University graduate.

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ADAM BENJAMIN (*Understudy*) is a Chicago based actor, director and artist. Most recently, he appeared as Devil Anse Hatfield in *Hatfield and McCoy* at The House Theatre, Master Page in *Marry Wives of Windsor* with The Arc, and Captain Bluntschli in *Arms And The Man* at City Lit. This is his first project with Court Theatre and he is excited to be involved with such a fantastic group of people at a truly great theatre. He is with Big Mouth Talent. Follow @adamgutkin on Instagram or Facebook.

VINCE KRACHT (*Understudy*) played the title role in the Midwest premiere of *The Nance*, for which he received a Jeff Nomination and Broadway World Chicago's Best Actor Award. He has worked with TimeLine, Drury Lane, and Goodman Theatre, and has improvised at ImprovAcadia in Bar Harbor, Maine. Vince is represented exclusively by Gray Talent.

ADAM MARCANTONI (*Understudy*) is an actor whose Chicago credits include *Midnight Cowboy* (Lifeline Theatre); *HIR* (U/S Steppenwolf); *The Woman Before* (Trap Door Theatre); *Henry V* (Chicago Shakespeare); *Letters Home, Into America* (Griffin); *Dog Sees God* (Fearless Theater); Other credits include *The Doin' The Most Comedy Series* (The Black Actors Guild, Denver). Adam has a BFA from The Chicago College of Performing Arts at Roosevelt University.

LUCE METRIUS (*Understudy*) is thrilled to be making his Court debut. He was most recently seen in *Twelfth Night* as *Sebastian* at Writers Theatre. Other Chicago credits include *East Texas Hot Links* and *The Mystery Of Love and Sex* (Writers Theatre); *A Red-Handed Otter*; and *Accidentally Like a Martyr* (A Red Orchid Theatre); *All Our Tragic* (Hypocrites Theatre); *Buzzer* (Goodman Theatre); *A Raisin In The Sun* (TimeLine Theatre); and *The March* (Steppenwolf). TV credits include *Chicago Fire* and *The Red Line*. Thanks to my mother for always encouraging me to keep pushing. Thanks to my agents and casting for giving me another opportunity.

MARIA MONTERO (*Understudy*) is thrilled to be working with Court Theatre once more. She is originally from Venezuela and Costa Rica and has recently adopted Chicago as her new home. Her most recent credits include *Legally Blonde* and *Wizard of Oz* (Paramount Theatre) and *Mamma Mia* (Drury Lane). She is under the representation of Stewart Talent. Follow @marialemonterog.

HANNAH TORIUMI (*Understudy*) is grateful to be working with Court Theatre for the first time on such a monumental production! Hannah is an ensemble member of The Gift Theatre where she been in such shows as *Cosmologies*, *Hamlet*, and *Richard III*. Other Chicago credits include: *The Firebirds Take the Field* (Rivendell Theatre), *The Pavilion* (Open Door Theatre), *The Making of a Modern Folk Hero* (TOTC), *The Hundred Flowers Project* (Silk Road Rising). Hannah is represented by Gray Talent Group. She is a graduate of The School at Steppenwolf and holds degrees in Theatre Performance and Psychology from North Central College. Colossians 3:17

MEG WARNER (*Understudy*) previously understudied the role of Rosalind in this season's *Photograph 51*, and Joanna in *Guess Who's Coming to Dinner* at Court Theatre. Chicago credits: *Travesties*, *Northanger Abbey* (Remy Bumpo Theatre Company); *Strandline* (A Red Orchid Theatre); *The Merry Wives of Windsor*; *Searching for*

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Peabody's Tomb (First Folio Theatre); *Amadeus* (Oak Park Festival Theatre); *Romeo and Juliet* (Teatro Vista). TV/Film credits: *Chicago P.D.* (NBC), *Superdad!*, *NewB the Web Series*. Meg is a graduate of the School at Steppenwolf and earned her BFA from Ball State University. Represented by Paonessa Talent.



DAVID AUBURN (*Playwright*) Plays include *The Adventures of Augie March*, based on the Saul Bellow novel (Court Theatre 2019); *Lost Lake* (Manhattan Theatre Club 2014); *The Columnist* (MTC/Broadway 2012); and *Proof* (2001 Pulitzer Prize, Tony Award, New York Drama Critics Circle Award). Films include *The Girl in the Park* (writer/director), *Georgetown*, and *The Lake House*. Stage directing credits include *Long Day's Journey into Night* (Court Theatre, Chicago); *The Petrified Forest*, *Cat on a Hot Tin Roof*, *Anna Christie*, *A Delicate Balance*, *Period of Adjustment*, *Sick* (all Berkshire Theatre Group); and the Off-Broadway world premiere of Michael Weller's *Side Effects* (MCC). A former Guggenheim Fellow, he lives in New York City.



CHARLES NEWELL (*Director/Marilyn F. Vitale Artistic Director*) has been Artistic Director of Court Theatre since 1994, where he has directed over fifty productions. Recent Court highlights include *All My Sons*; *The Hard Problem*; *Man in the Ring*; 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 Theater, 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 sixteen Jeff Awards, winning four times.

JOHN CULBERT (*Scenic/Lighting Designer*) designed scenery or lighting for Court's productions of *All My Sons*, *The Hard Problem*, *Man in the Ring*, *Satchmo at the Waldorf*, *Agamemnon*, *Iphigenia in Aulis*, *Invisible Man*, and *Porgy and Bess*; Goodman Theatre's *Having Our Say*; Chicago Shakespeare's *Merry Wives of Windsor*; TimeLine Theatre's *Chimerica*; Northlight Theatre's *Faceless*; Writers Theatre's *Twelfth Night*; and Lyric Opera of Chicago's *Regina*. He also designed Lookingglass Theatre's *Argonautika*, Goodman Theatre's *Two Trains Running*, and Glimmerglass Opera Festival's *Carousel*. He has designed productions for the Singapore Repertory, Opera National du Rhin, Berkeley Rep, McCarter Theatre, and the Shakespeare Theatre. He serves as the dean of The Theatre School at DePaul University.

SALLY DOLEMBO (*Costume Design*) is a Chicago-based costume designer and Head of Costume Design at DePaul University. Design credits include productions with Kentucky Opera, Wolf Trap Opera, Milwaukee Repertory Theater, Timeline Theatre, The Second City, Lyric Opera of Chicago, Lookingglass Theatre, Steppenwolf Theatre, The Marriott Theatre, The Paramount Theatre, Drury Lane, Porchlight Music Theatre, Northlight Theatre, Steep Theatre, The Gift, and The Hypocrites. Sally was a 2007 Fulbright Scholar to Italy, where she researched and worked at Tirelli Costumi in Rome. Upcoming work includes *Oliver!* at The Marriott Theatre. Sally received her MFA in Costume Design from Northwestern University. Visit sallydolemb.com.

PROFILES

ANDRE PLUESS (*Sound Design*) previously worked at Court on *For Colored Girls*, *Guess Who's Coming to Dinner*, *The Belle of Amherst*, *The Hard Problem*, *Electra*, *Man in the Ring*, *Satchmo at the Waldorf*, *Agamemnon*, *An Iliad*, and more. Broadway: *Metamorphoses*, *I Am My Own Wife*, *33 Variations*, and *The Clean House* (Lincoln Center). Regional: *Cymbeline* (Shakespeare Theatre D.C.); *Legacy of Light* (Arena Stage); *Ghostwritten* (Goodman); *Palomino* (Center Theatre Group); *Equivocation* (Seattle Repertory); *Merchant of Venice* and *Cat on a Hot Tin Roof* (Oregon Shakespeare Festival); *Marcus* (American Conservatory Theatre); *Macbeth* and *Much Ado About Nothing* (California Shakespeare Festival). Pluess is an Artistic Associate at Lookingglass and the California Shakespeare Festival, resident designer at Victory Gardens, and teaches sound design at Northwestern University.

MANUAL CINEMA (*Puppetry Design*) has been presented by, worked in collaboration with, or brought its work to The Metropolitan Museum of Art (NYC), BAM (NYC), ArtsEmerson, The Museum of Contemporary Art Chicago, The Kennedy Center (DC), Under the Radar Festival (NYC), La Monnaie-DeMunt (Brussels), The Noorderzon Festival (Netherlands), The Kimmel Center (Philadelphia), The O, Miami Poetry Festival, The Tehran International Puppet Festival (Iran), The Hakaway International Arts Festival (Cairo), The Edinburgh Fringe Festival, and elsewhere around the world. They have collaborated with StoryCorps (NYC), Erratica (London), Hubbard Street Dance (Chicago), Pop-Up Magazine (SF), Nu Deco Ensemble (Miami), three-time Grammy Award-winning eighth blackbird (Chicago), NPR's Invisibilia, Topic Magazine, and The New York Times. In 2018, Court Theatre commissioned and presented Manual Cinema's world premiere production of *Frankenstein*.

EVA BRENEMAN (*Dialect Designer*) has worked with Court on *Photograph 51*, *The Belle of Amherst*, *The Hard Problem*, *One Man Two Guvnors*, *The Good Book*, *M. Butterfly*, *Skylight*, *Angels in America*, *The First Breeze of Summer*, *Carousel*. Recent Chicago credits: *Nell Gwynn* (Chicago Shakespeare); *Twilight Bowl* (Goodman); *Mansfield Park* (Northlight); *The Doppelganger* (Steppenwolf). Regional: *Things I Know to Be True* (Milwaukee Rep); four seasons at American Repertory Theatre; *Love's Labour's Lost* (Actor's Theatre of Louisville); *Around the World in 80 Days* (Centerstage/Kansas City Repertory) and *The Woman in Black* (National Tour). Eva is an associate artist at TimeLine Theatre Company.

ERIN KILMURRAY (*Movement Consultant*) shifts within contemporary dance, devised performance-making and theater. Consequently, she has created with Chicago Shakespeare Theater, About Face Theater, The Paramount Theater, Actor's Gym, The Hypocrites, and The Inconvenience. Her independent work has been presented by Museum of Contemporary Art Chicago, The Dance Center of Columbia College, Thalia Hall, Links Hall, Chicago Reader, and Pivot Arts Festival. She is a grateful recipient of support from Chicago Dancemaker's Forum, 3arts, CCT Young Leaders Fund, High Concept Labs, and The University of Chicago Performance Lab. Kilmurray is the creator, director, and choreographer of *The Fly Honey Show*, now in its tenth season.

ERIN ALBRECHT (*Production Stage Manager*) Previously at Court: *For Colored Girls*; *Photograph 51*; *Frankenstein*; *Radio Golf*; *The Originalist*; *All My Sons*; *The Belle of Amherst*; *Five Guys Named Moe*; *Harvey*; *Blues for an Alabama Sky*; *Man in the Ring*;

PROFILES

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. She is a proud member of Actors' Equity Association. Erin is an adjunct Instructor of Stage Management at The Theatre School at DePaul University

KATE OCKER (*Assistant Stage Manager*) is thrilled to be back at Court Theatre. Kate is a Chicago based stage manager and has worked for such companies as Asolo Repertory Theatre, Northlight Theatre, Paramount Theatre, Goodman Theatre, The Great River Shakespeare Festival, Resident Ensemble Players, Lyric Theatre of Oklahoma, and the Oklahoma City Ballet. Kate is a proud member of Actors' Equity Association.



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, a program officer at the McCormick Foundation, and a deputy arts commissioner at the City of Chicago. He has served on the board of Theatre Communications Group, National Arts Strategies, Chicago Dancemakers Forum, Restore Justice Illinois, Blair Thomas and Company, Next Theatre, and Forefront Illinois.



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 insanely proud of the Court Theatre casts this season. Additional 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, *Djembe! The Show*, *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. ■

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