LION IN WINTER

By James Goldman
Directed by Ron OJ Parson

TONY AWARD WINNING

courttHEATRE
Dear Court Theatre Family,

It is our great pleasure to welcome you to the first production of the 2023/24 season, James Goldman’s *The Lion in Winter*, directed by Ron OJ Parson.

In this production, we meet a family that is tearing itself apart at the seams. Wracked by brutal infighting, political machinations, and deception, each character is dead set on protecting their own interests at any cost. Both this family and the English monarchy are on the precipice of great change and—in turn—fathers, mothers, children, and lovers respond in the most manipulative and (luckily for us) humorous ways.

That humor is of particular interest to Resident Artist and Director Ron OJ Parson. Ron is an exceptionally skilled director—that’s no secret. His distinct style, his love of language, and his ability to lead actors to unexpected choices make him a perfect fit for this tale. He sees the humor in it, he sees the simultaneous joy and frustration of family dynamics, and he appreciates the intrigue surrounding a major power struggle. In our own time of great upheaval and very real political maneuverings, the dark comedy of *The Lion in Winter* is a welcome salve and a wonderful start to the 2023/24 season.

A new season is an ideal time to try new things. With that in mind, we’d like to acknowledge a new facet of the Court experience: digital show programs. Switching from print to digital programs allows us to include more information, reduce our environmental impact, and redirect funds—quite literally—from the page to the stage.

And so, we find ourselves watching a play about change while we’re in the midst of change ourselves. One of the many beautiful things about *The Lion in Winter* is its reminder that growing pains aren’t exclusively painful. They are also rife with potential.

We look forward to the potential this 69th season holds. Thank you for joining us and thank you for continuing to support live theatre.

With gratitude,

Charles Newell
Marilyn F. Vitale Artistic Director

Angel Ysaguirre
Executive Director
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CHARLES NEWELL
Marilyn F. Vitale
Artistic Director

ANGEL YSAGUIRRE
Executive Director

NOVEMBER 3 - DECEMBER 3, 2023

THE LION IN WINTER

By
JAMES GOLDMAN

Directed by
RESIDENT ARTIST
RON OJ PARSON

Scenic Design by Linda Buchanan U.S.A.
Costume Design by Christine Pascual U.S.A.
Lighting Design by Jared Gooding U.S.A.
Sound Design/Composition by Christopher Kriz U.S.A.
Nick Sandys, Violence and Intimacy Consultant
Martine Kei Green-Rogers, Production Dramaturg
Casting by Becca McCracken C.S.A.
Jaclynn Joslin,* Production Stage Manager
Katrina Herrmann,* Assistant Stage Manager

Setting: Christmas 1183, King Henry II’s castle in Chinon, France.
There will be a 15-minute intermission.
Please note: This production contains the use of water-based haze; actors will be using the aisles.

Sponsored by

Ron OJ Parson’s residency is made possible by

Allstate
The Joyce Foundation

The Lion in Winter is presented in arrangement with Concord Theatricals on behalf of Samuel French, Inc. www.concordtheatricals.com.

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.

Cover art by Daniel Minter.

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.
CAST IN ORDER OF APPEARANCE

Henry II, King of England ......................... John Hoogenakker*
Alais Capet, a French princess ......................... Netta Walker
John, the youngest son .................. Kenneth La’Ron Hamilton**
Geoffrey, the middle son ......................... Brandon Miller*
Richard Lionheart, the oldest son ........ Shane Kenyon*
Eleanor of Aquitaine, Queen of England ... Rebecca Spence*
Philip Capet, King of France ....................... Anthony Baldasare

Understudies:
Danny Breslin (Richard Lionheart, Philip Capet)
David Dowd (John, Geoffrey)
Michael McCracken (Henry II)
Marlene Slaughter (Alais Capet)
Genevieve Thiers (Eleanor of Aquitaine)

*Denotes a member of Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States.
**Fight Captain
Assistant Director ......................................................... Geno Walker
Associate Casting Director ........................................ Celeste M. Cooper
Assistant Scenic Designer ........................................... Kristen Martino
Scenic Artists ...............Scott Gerwitz U.S.A, Julie Ruscitti U.S.A.
Assistant Costume Designer .................. Ophena De La Rosa
Associate Wig Designer .................. Rueben D. Echoles
Cutter/Draper ................................................................. Eric Guy
Stitchers .............................................................. Jess Donaldson, Jody Schmidt
Costume Shop Assistant .................. Jessica Donaldson
Wardrobe Technician .................................. Sebastian Van Horn
Properties Artisan ........................................ Persephone Lawrence
Associate Lighting Designer .......................... Brenden Marble
Assistant Lighting Supervisor .................. Emily Brown
Electricians ..........Aljoya Hall, Sibyl Ashcraft-Holt, Emily Brown,
                       Ann Huerta, Kenneth Martin, Nell Morrissey,
                       Ish Peterson, Travis Triplett
Assistant Sound Designer .................. Daniel Etti-Williams
Audio Engineer ............................................................... Ian C. Weber
Floor Manager ............................................................... Lauren Peters

Scenic Artists identified by U.S.A. are members of United Scenic Artists,
I.A.T.S.E. Local USA829, AFL-CIO,CLC.
[cel·e·brate]: acknowledge a happy day or event with a social gathering
DIRECTOR’S NOTE

Many people have asked me, Why The Lion in Winter? Why now? For me, the real question is: Why not now? As I celebrate 18 years as Resident Artist at Court, I wanted to take a play from my own past as an actor and bring it to now, when it is probably more relevant than I ever could have imagined. After all, Court is a classic theatre and, for me, Lion is one of those classics that we all remember.

I remember a quote from a movie about riding a rollercoaster and the thrill of moving forward on a track, versus riding a ferris wheel that just goes around and around. I’d rather ride a rollercoaster. I hope to move this story forward, and I hope this production opens some doors and windows into our world today.

Thanks to Angel and Court Theatre, with a special thanks to Charlie, and thanks to all of you for going on this ride with me. I appreciate you all.

Ron OJ Parson
Director and Resident Artist

Photo of Ron OJ Parson (Joe Mazza).
We all just want to be seen.

relevant; who wants to be considered; to be seen.

me, as a woman; as someone who wants to stay

moments between characters, that ring true to

challenge is finding the moments within scenes,

into it. Legacy is the handing down of what you

bring honor to the role and put your own humanity

based on titans in history, so the challenge is to

script and how there is a little Plantagenet in all of us.

conversation illuminates the staying power of this

of power, legacy, relevance, and love, their

Spence, respectively. Touching on major themes,

of Aquitaine—John Hoogenakker and Rebecca

AND JOHN HOOGENAKKER

RON OJ PARSON, REBECCA SPENCE,

IN CONVERSATION

JOHN:

"We are the world in small." Essentially, a nation

is a human thing and rulers, especially autocrats,

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on a smaller scale. But, because of who this family

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of a power struggle.

on the wall to see how a family operates in the midst

those closed doors! We're making the audience a fly

behind the scenes with some of these major power

the same thing. I can't imagine what's going on

JOHN:

this play was groundbreaking.

talked about how—when this came out in the 60s—

RON:

Best

Father Knows

Succession

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Ruth Duckworth

Life as a Unity

This exhibition is funded by the Terra Foundation for American Art. Major support has been provided by Cboe Global Markets.

The Lion in Winter is a fictionalized version of how the playwright, James Goldman, imagined the conflicts that created one of the most important English monarchical dynasties—the Plantagenets. The easiest and quickest way to sum up the importance of this line would be to conjure the name of the 2014 best-selling book by Dan Jones that explains their history: The Plantagenets: The Warrior Kings and Queens Who Made England.

Although this play is fictional, most of the events surrounding the events are historical. To separate the fact from the fiction, there was no Christmas court in Chinon in 1183. In addition, there are many more mistresses and children attached to Henry II than seen or mentioned in this play. Despite those small things, the facts that become the historical backdrop of the play are just as interesting as the fiction. For example, just ten years prior to the events found in this play, was a revolt—the Revolt of 1173—that changed the family dynamics and led to the fruitful historical playground Goldman used to create this story.

The Revolt of 1173 was a rebellion against King Henry II of England by his sons Henry the Young King (King Henry II’s eldest legitimate son), Richard, Duke of Aquitaine; Geoffrey, Duke of Brittany; and his wife, Eleanor of Aquitaine. The revolt began because of King Henry II’s decision to bequeath three castles, which were part of Henry the Young King’s inheritance, to his youngest son, John, as part of the agreement for John’s marriage. The brothers banded together, along with their mother, in an attempt to keep the Young King’s inheritance intact. The revolt went on for 18 months, caused massive amounts of damage, and ultimately failed. The lasting legacy of this revolt was the “imprisonment” of Henry II’s wife, Eleanor, and the need for reconciliation between the three sons and Henry II. This reconciliation did occur. However, it was short-lived and King Henry II was back at war with his father and one of his brothers by 1183.

By Christmas of 1183, when Goldman’s play begins, Henry the Young King has died; he contracted dysentery while pillaging local monasteries to pay his mercenaries for the campaign against his father. The Young King’s untimely death and the lack of resolution (since Henry II thought that the aforementioned reconciliation was a trick) left a void that now exists in the family. The eldest legitimate son is no longer on this earthly plane to inherit the kingdom and Henry II is not convinced that the lands must go to Richard, his second eldest legitimate son. In the end, this play gives a fictionalized account to the historical eventuality that we know—that Richard the Lionheart will succeed this father. This play is a small snippet of a longer historical legacy: the Magna Carta was signed under King John (the aforementioned youngest son), and both the War of the Roses (which Shakespeare spent many of his history plays documenting) and the Hundred Years War (which was the defeat of this line) all occurred during the reign of this house. This history has inspired many plays and movies, and will probably continue to do so. We invite you to find your own inspiration here, either in King Henry II’s fictional Christmas court or the very real Court Theatre.
Perfect for Pre-Theatre Dining!

Nella Pizza e Pasta
1125 E. 55th St.
For Reservations Use Tock
or Call 773.643.0603
ANNOUNCEMENT FROM CHARLES NEWELL

After a thirty-year tenure at Court Theatre, the professional theatre of the University of Chicago, Charles Newell will transition out of his role as Marilyn F. Vitale Artistic Director in June 2024. Newell will program the 2024/25 season, in which he will direct the premiere of an original work, and he will then assume the role of Senior Artistic Consultant through June 2025. As Senior Artistic Consultant, Newell will spearhead fundraising initiatives, foster creative innovation, empower developing leaders, and cultivate relationships across the University.

Statement from Charlie

“Court Theatre and the University of Chicago have been my artistic home, a sanctuary of creativity, and a well of inspiration for more than three decades. I will be forever grateful to Founding Artistic Director Nicholas Rudall for generously welcoming me to Court in 1993 and providing me with what would be the opportunity of a lifetime.

Court has irrevocably changed me, while affirming my core belief in collaboration. The unwavering commitment of the staff, the boundless creativity of the artists, the intellectual passion of University scholars, and the remarkable relationship with our audiences have confirmed my faith in theatre's power to confront humanity and connect us as people.

I have put considerable thought into this transition and its timing. There is almost never an ideal moment for a change like this. However, as we build back from the pandemic, we find ourselves at a unique inflection point. We are emerging stronger and more resilient with the addition of talented new staff members, the establishment of a new Engagement division, and a closer relationship to Chicago's South Side. It has been my life's honor to lead Court Theatre to this point and I eagerly anticipate welcoming a new Artistic Director who will lead us into the future.

In the meantime—much like Court—I, too, am at an inflection point. I am thrilled to be planning Court's 2024/25 season with my colleagues, and I look forward to supporting the theatre and the University of Chicago as Senior Artistic Consultant. Additionally, I'll be able to pursue artistic projects that were previously impossible, given my steadfast devotion to Court. I look forward to new opportunities as I look back on the past thirty years with deep gratitude.

Thank you, Court Theatre, for being my home to explore, create, and contribute for most of my career. Thank you to our audiences for your support throughout this journey. Thank you to the South Side community; thank you to the Board, our donors, and our partners; thank you to the vibrant Chicago theatre community; and thank you to the University of Chicago.

I have no doubt that Court will continue to flourish and impact the lives of many, just as it has done for me.”

Please join us in celebrating Charlie, his illustrious career, and all that he has done for Court Theatre and the Chicago theatre community at large. He has left an indelible impact on this institution, and we cannot wait to see what the future has in store for such an accomplished artist, distinguished leader, and cherished friend.

Read more about Charlie’s 30 years at Court here >>
Centering timeless themes in strikingly rich interpretations, the 2023/24 Season finds the fresh in the familiar with a carefully curated blend of beloved texts and new voices.

We invite you to join us.

ANTIGONE
By Sophocles
Translated by Nicholas Rudall
Directed by Gabrielle Randle-Bent
Feb 2 - Feb 25, 2024
Gabrielle Randle-Bent’s take on Sophocles’s masterwork interrogates our understanding of justice. Featuring Aeriel Williams as Antigone and Timothy Edward Kane as King Creon.

ROSENCRANTZ & GUILDENSTERN ARE DEAD
By Tom Stoppard
Directed by Charles Newell
Mar 29 - Apr 21, 2024
Charles Newell’s deconstructed interpretation propels Stoppard’s story forward, unveiling the emotional in the existential, and urging us to reconsider what we know about Rosencrantz and Guildenstern, Hamlet, and perhaps even Stoppard himself.

STOKELY: THE UNFINISHED REVOLUTION
By Nambi E. Kelley
Directed by Tasia A. Jones
May 24 - Jun 16, 2024
Tasia A. Jones makes her Court directorial debut with playwright and Prince Prize winner Nambi E. Kelley’s evocative world premiere about civil rights activist Kwame Ture, born Stokely Carmichael.

If you can’t choose between productions, consider becoming a Court subscriber. Subscribing saves you up to 44% and guarantees that you’ll see the plays you want, when you want. It’s the most cost-effective and flexible way to see the season—subscribe now and save >>
Following the distancing period of the pandemic and a national uprising that forced us to reckon with our unjust past and present, we now find ourselves back in the midst of our own seismic succession? How do we chart a course forward in the world we knew before. We did not return to the stage as we knew it, either. What does that mean for Court Theatre at a time when so many theaters, including our own, are in a space of tumultuous change? How do we foster the making of paradigms—in our world, in our industry, and at our very own theater. How we hold, build, and share our programs in earnest, I do so mindful of these shifting margins and suppressed.

In that vein, we’ll be launching a few programs this year: beginning with the Agora Conversation series, a forum for meaningful dialogue. In that vein, we’ll be launching a few programs this year: beginning with the Agora Conversation series, a forum for meaningful dialogue.
Beignet Done That!

ROUX

1055 E 55TH STREET. CHICAGO, IL 60615
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Last season, Associate Artistic Director Gabrielle Randle-Bent directed The Island, a South African protest play rooted in Antigone. This season, she is returning to those roots and directing Sophocles’s masterpiece.

Antigone’s brothers have murdered each other in a civil war and she is in the depths of mourning. Her victorious brother is posthumously exalted; her treasonous brother is left unburied by order of King Creon, Antigone’s uncle and adversary. Antigone deliberately defies the king’s edict and buries her traitorous brother, igniting a devastating chain of events and imploring citizens of Thebes (and theatergoers alike) to reckon with the true meaning of justice.

With Antigone, Randle-Bent brings Court’s Oedipus Trilogy—Oedipus Rex, The Gospel at Colonus, and Antigone—to an exhilarating conclusion. Her interpretation of Founding Artistic Director Nicholas Rudall’s translation not only completes this theatrical odyssey, but renders Sophocles’s classic tale electrifyingly alive.

Below is a brief excerpt from a conversation between Randle-Bent and Camille Oswald, Court’s Associate Director of Marketing, in which Randle-Bent shares what excites her and why there is an Antigone for every era.

First of all, I’m incredibly excited about the language of Antigone. You might know that we’re using [Founding Artistic Director] Nicholas Rudall’s translation, but what you may not know is that Nick—a brilliant writer and adapter—was deeply influenced by his grandfather, who was a working-class Welsh poet. Nick’s daughter, Clare, described to me how he recognized the poetry of his grandfather’s Welsh brogue in the lyricism and cadence he heard in Bronzeville. We see that in the translation: the choral odes are pure poetry. This language just lends itself really well to Chicago ears and voices. So the language, of course, is a huge draw, but I’m also deeply moved by the prospect of creating this piece grounded in Black feminist praxis; to explore what it means, for the younger Black women working on this piece, to be surrounded by the powerful Black women icons who will be in this production with them. To dive into that concept of legacy.

Of course, this play is itself about legacy, but it also has a special place in Court’s legacy as an institution. The Oedipus Trilogy has been a years-long undertaking building on Nick’s passion, Charlie’s stewardship, my own discovery, and the work of generations of talented artists, designers, crew, and Court theatre staff. Inevitably, by virtue of the sheer magnitude of the investment in ancient Greek narrative, we’re left with a story that’s incredibly rich and powerfully fertile. We’ve all been able to contribute and build out the world of this trilogy, but each play is grounded in its own artistic vision in support of that theatrical whole.

For me, the thing that’s so interesting about Antigone, the thing that people are most interested in, isn’t the legacy of the play. It’s how this play comes back over, and over, and over again and manifests in different ways. People are interested in the enduring legacy of this story, and why it keeps coming back, and when it keeps coming back. We rarely choose Antigone—it chooses its moment—so the question then becomes, What is it about now that means that we need Antigone? The play just shows up! [laughs] Even now, even this production—even though we chose to produce it four years ago—feels really right for now.

Antigone is on stage from February 2–25, 2024 and tickets are available now. Subscriptions including this production are also available and can be purchased online or by calling the Box Office at (773) 753-4472.

Photo of Aeriel Williams as Antigone in The Gospel at Colonus (Michael Brosilow).
John Talent. Oaks Wisconsin, Cape Cod, and Wyoming. Principal on-Emerging Professional Residency Program for Hansel and Gretel Ensemble; Home Spay (u/s, Rivendell Theatre professionally in Chicago in shows such as The Inheritance - Parts 1 and 2 (Raven Theatre, Jeff Award); Where We're Born (Windsor). Regional: Milk and Honey; The Glass Menagerie; No Child (Theater Wit); The Sign in Sidney Brustein's (Windy City Playhouse, Jeff Award); These Things (Theater Wit). Select Chicago credits: The Seafarer (Steppenwolf); A View from the Bridge (John Golden Theatre, Tony Award); No Exit (Windy City Playhouse, Jeff Award). Film: Waco: The Aftermath. TV/Film: Chicago Justice, Chicago Fire, All American: Homecoming. He has acted in many films, including The Big Leap, The Lion in Winter, and The Siddhartha. He has been seen in various commercials. See more at www.genevievethiers.com.

DAVID WILDER (Coincidence). He has appeared in Chicago in shows such as The Birthday Party (Praskovia, Chicago Shakespeare); Nothing (Raven Theatre, Jeff Award); The Iceman Cometh (Writers); the role of Gertrude in Shakespeare in Love 2016; M. Armand in Ghosts (Nashville Shakespeare Festival); The Winter's Tale (Notre Dame); Macbeth (Nashville Shakespeare Festival); The Cherry Orchard (Sideshow Theatre Company); A Christmas Carol (Sideshow Theatre Company); The Mousetrap (New Worlds Theatre); The Life of the Party: The Rise of Frances Perkins (Seaport Theatre Company); The Glass Menagerie (Princess Theatre, Opera House). His TV credits include: The Inheritance - Parts 1 and 2 (Raven Theatre, Jeff Award); Where We're Born (Windsor). Regional: Milk and Honey; The Glass Menagerie; No Child (Theater Wit); The Sign in Sidney Brustein's (Windy City Playhouse, Jeff Award); These Things (Theater Wit). Select Chicago credits: The Seafarer (Steppenwolf); A View from the Bridge (John Golden Theatre, Tony Award); No Exit (Windy City Playhouse, Jeff Award). Film: Waco: The Aftermath. TV/Film: Chicago Justice, Chicago Fire, All American: Homecoming. He has acted in many films, including The Big Leap, The Lion in Winter, and The Siddhartha. He has been seen in various commercials. See more at www.genevievethiers.com.

REBECCA SPENCE (prince). Recent theatre credits include: In the Heights (Metro Theatre, Jeff Award); Two Trains Running (Theatre Wit); The Division of Happiness (Upstream); World's Fair (Raven Theatre, Jeff Award); The Big Leap (Northlight). She has understudied for Lookingglass, Court Theatre, Porchlight (Older Belle, Trouble in Tahiti (Praskovia, Chicago Shakespeare); Nothing (Raven Theatre, Jeff Award); The Iceman Cometh (Writers); the role of Gertrude in Shakespeare in Love 2016; M. Armand in Ghosts (Nashville Shakespeare Festival); The Cherry Orchard (Sideshow Theatre Company); A Christmas Carol (Sideshow Theatre Company); The Mousetrap (New Worlds Theatre); The Life of the Party: The Rise of Frances Perkins (Seaport Theatre Company); The Glass Menagerie (Princess Theatre, Opera House). His TV credits include: The Inheritance - Parts 1 and 2 (Raven Theatre, Jeff Award); Where We're Born (Windsor). Regional: Milk and Honey; The Glass Menagerie; No Child (Theater Wit); The Sign in Sidney Brustein's (Windy City Playhouse, Jeff Award); These Things (Theater Wit). Select Chicago credits: The Seafarer (Steppenwolf); A View from the Bridge (John Golden Theatre, Tony Award); No Exit (Windy City Playhouse, Jeff Award). Film: Waco: The Aftermath. TV/Film: Chicago Justice, Chicago Fire, All American: Homecoming. He has acted in many films, including The Big Leap, The Lion in Winter, and The Siddhartha. He has been seen in various commercials. See more at www.genevievethiers.com.

MICHAEL GROVER (Michael). Recent theatre credits include: In the Heights (Metro Theatre, Jeff Award); Two Trains Running (Theatre Wit); The Division of Happiness (Upstream); World's Fair (Raven Theatre, Jeff Award); The Big Leap (Northlight). He is a graduate of the Goodman Theatre Conservatory. He has understudied for Lookingglass, Court Theatre, Porchlight (Older Belle, Trouble in Tahiti (Praskovia, Chicago Shakespeare); Nothing (Raven Theatre, Jeff Award); The Iceman Cometh (Writers); the role of Gertrude in Shakespeare in Love 2016; M. Armand in Ghosts (Nashville Shakespeare Festival); The Cherry Orchard (Sideshow Theatre Company); A Christmas Carol (Sideshow Theatre Company); The Mousetrap (New Worlds Theatre); The Life of the Party: The Rise of Frances Perkins (Seaport Theatre Company); The Glass Menagerie (Princess Theatre, Opera House). His TV credits include: The Inheritance - Parts 1 and 2 (Raven Theatre, Jeff Award); Where We're Born (Windsor). Regional: Milk and Honey; The Glass Menagerie; No Child (Theater Wit); The Sign in Sidney Brustein's (Windy City Playhouse, Jeff Award); These Things (Theater Wit). Select Chicago credits: The Seafarer (Steppenwolf); A View from the Bridge (John Golden Theatre, Tony Award); No Exit (Windy City Playhouse, Jeff Award). Film: Waco: The Aftermath. TV/Film: Chicago Justice, Chicago Fire, All American: Homecoming. He has acted in many films, including The Big Leap, The Lion in Winter, and The Siddhartha. He has been seen in various commercials. See more at www.genevievethiers.com.

ANTHONY BALDASARE (Anthony). A member at the State Theatre of North Carolina (Flat Rock Playhouse). His TV credits include: Chicago Fire, The Big Leap, Rounding, Pronunciation, The Counterfeit Kid, To the End of the Earth. He has been seen in many films and TV shows, including The Big Leap, The Lion in Winter, and The Siddhartha. He has been seen in many commercials. See more at www.genevievethiers.com.

DAVE TROWBRIDGE (Chicago Fire) is a graduate of the University of Southern California. He is a member of Chicago Shakespeare. His TV credits include: Chicago Fire, Rounding, Pronunciation, The Counterfeit Kid, To the End of the Earth. He has been seen in many films and TV shows, including The Big Leap, The Lion in Winter, and The Siddhartha. He has been seen in many commercials. See more at www.genevievethiers.com.

MADISON WODCHI (Boston). She has appeared in Chicago in shows such as The Inheritance - Parts 1 and 2 (Raven Theatre, Jeff Award); Where We're Born (Windsor). Regional: Milk and Honey; The Glass Menagerie; No Child (Theater Wit); The Sign in Sidney Brustein's (Windy City Playhouse, Jeff Award); These Things (Theater Wit). Select Chicago credits: The Seafarer (Steppenwolf); A View from the Bridge (John Golden Theatre, Tony Award); No Exit (Windy City Playhouse, Jeff Award). Film: Waco: The Aftermath. TV/Film: Chicago Justice, Chicago Fire, All American: Homecoming. He has acted in many films, including The Big Leap, The Lion in Winter, and The Siddhartha. He has been seen in various commercials. See more at www.genevievethiers.com.

MAYA LING (Chicago). She has appeared in Chicago in shows such as The Inheritance - Parts 1 and 2 (Raven Theatre, Jeff Award); Where We're Born (Windsor). Regional: Milk and Honey; The Glass Menagerie; No Child (Theater Wit); The Sign in Sidney Brustein's (Windy City Playhouse, Jeff Award); These Things (Theater Wit). Select Chicago credits: The Seafarer (Steppenwolf); A View from the Bridge (John Golden Theatre, Tony Award); No Exit (Windy City Playhouse, Jeff Award). Film: Waco: The Aftermath. TV/Film: Chicago Justice, Chicago Fire, All American: Homecoming. He has acted in many films, including The Big Leap, The Lion in Winter, and The Siddhartha. He has been seen in various commercials. See more at www.genevievethiers.com.
ARTIST PROFILES

JACLYNN JOSLIN


Theatre Communications Group, Donors Forum of Global Community Investing at Boeing and a can make in addressing today's most pressing

JARED GOODING

Welcomes the chance to make a difference. A native of Springfield, Illinois, Jared Gooding enjoys a career in theatre that has taken him from coast to coast.

is delighted to be working with Court Theatre.

JASON WILSON

is an award-winning composer and addition to writing the script for (Playwright, 1927–1998)

GRANDPA'S HOUSE

Walter: I'm worried about that boy.

WALTER DESSILastos: So am I.

Is there anything on the horizon that is exciting to you, personally or professionally?

WALTER DESSILastos: I am excited to continue exploring the possibilities of music in theatre and to see where my talents and interests take me.

GRANDPA'S HOUSE

WALTER: You're a great kid. I'm proud of you.

WALTER DESSILastos: Thank you, Grandpa. I'm glad you like me. I want to be a baseball player when I grow up.

WALTER DESSILastos: That's a good idea, Grandpa. I'll work hard to become a great baseball player.

GRANDPA'S HOUSE

WALTER: You're always so focused on baseball.

WALTER DESSILastos: I want to be the best baseball player I can be.

WALTER DESSILastos: That's my goal, Grandpa. I'll practice every day to become the best I can be.

GRANDPA'S HOUSE

WALTER: You're really dedicated.

WALTER DESSILastos: I am, Grandpa. Baseball is my passion.

WALTER DESSILastos: And I'm willing to put in the time and effort to achieve my dreams.

GRANDPA'S HOUSE

WALTER: I'm proud of you.

WALTER DESSILastos: Thanks, Grandpa. I'm excited to continue pursuing my dream.

WALTER DESSILastos: And I promise to always work hard and never give up.

GRANDPA'S HOUSE

WALTER: You have my full support.

WALTER DESSILastos: Thank you, Grandpa. I'll always remember your encouragement.

WALTER DESSILastos: You're the best, Grandpa.

WALTER DESSILastos: I love you.

WALTER DESSILastos: I love you too, Grandpa.

GRANDPA'S HOUSE

WALTER: You're a special boy.

WALTER DESSILastos: I know I am, Grandpa.

WALTER DESSILastos: And I'm ready to take on any challenge that comes my way.

WALTER DESSILastos: I'll always keep my eyes on the prize.

GRANDPA'S HOUSE

WALTER: You're a true champion.

WALTER DESSILastos: Thanks, Grandpa. I'll always strive to be the best I can be.

WALTER DESSILastos: And I'll never forget the lessons you've taught me.

GRANDPA'S HOUSE

WALTER: You're a fine young man.

WALTER DESSILastos: I'll always remember your words of wisdom.

WALTER DESSILastos: You're the best, Grandpa.

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