ANTIGONE

By Sophocles
Translated by Nicholas Rudall
Directed by Gabrielle Randle-Bent

FEB 2 - 25, 2024

The University of Chicago
Dear Court Theatre Family,

Welcome to the second production of the 2023/24 season: Sophocles’s timely masterwork, Antigone. Directed by Associate Artistic Director Gabrielle Randle-Bent and featuring Founding Artistic Director Nicholas Rudall’s translation, this project represents the conclusion of Court’s Oedipus Trilogy.

The Oedipus Trilogy arose from an idea: what is revealed when you stage Oedipus Rex, Oedipus at Colonus, and Antigone in relation to one another? In connecting the tales of the cursed Oedipus and his children, we see a broader, more universal story about fate, family, redemption, justice, and legacy.

This production marks an important moment in our own legacy. The trilogy began with Oedipus Rex and with Nick Rudall. His translation, love of ancient Greek narrative, and belief in classics’ modern relevance were the bedrock of this project and laid the groundwork for the redemptive joy of The Gospel at Colonus. Now, Gabby is carrying this project forward. By concluding the trilogy with Nick’s translation, she’s paying homage to that history. Here we see the intersection of past, present, and future.

Antigone, as a text, is often used as a tool to imagine that future. We use it in the Civic Actor Studio—a South Side leadership retreat created alongside the University of Chicago’s Office of Civic Engagement—to interrogate power and leadership. We use it as an entry point for students, inspiring nuanced conversations about morality and ethics. We know that there are many classes—from both the University of Chicago and the Chicago Public Schools system—that will be attending Antigone, and we would like to thank the University of Chicago, Chicago Public Schools, the teachers and professors, and the students for participating in this project.

Finally, we use Antigone to champion the continued relevance of classic theatre. It is an exquisitely human story and, since the time of Ancient Greece, theatre’s depiction of—and reverence for—that humanity has brought people together. Simply the act of attending live theatre unites; you’re in a room with strangers right now, reading the same program note on your phone. Whether in Ancient Greece or contemporary Chicago, that is a tradition we cannot afford to forget.

Antigone is the conclusion of the Oedipus Trilogy, but it’s also a new beginning, a turning point in our legacy. Thank you for accompanying us on this journey.

With gratitude,

Charles Newell
Marilyn F. Vitale Artistic Director

Angel Ysaguirre
Executive Director
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ANTIGONE

BY

SOPHOCLES

DIRECTED BY

GABRIELLE RANDLE-BENT

TRANSLATED BY

FOUNDING ARTISTIC DIRECTOR

NICHOLAS RUDALL

FOUNDING ARTISTIC DIRECTOR

NICHOLAS RUDALL

Artistic Director

Marilyn F. Vitale

Executive Director

ANGEL YSAGUIRRE

Scenic Design by John Culbert U.S.A.

Costume Design by Raquel Adorno U.S.A.

Lighting Design by Keith Parham U.S.A.

Sound Design and Composition by Willow James

Vocal Arrangements by Janine Stroemer-Cheeks

Physical Content Consultant, Sheryl Williams

Wig and Hair Design by Rueben D. Echoles

Dramaturgy and Additional Concept Development by Abhi Shrestha

 Casting by Becca McCracken C.S.A.

Kate Ocker,* Production Stage Manager

Katie Moshier,* Assistant Stage Manager

Setting: Thebes

Please note: This production contains the use of water-based haze and flashing lighting effects; actors will be using the aisles.

Sponsored by

This project is supported in part by

Antigone (Rudall, trans.) is presented by 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: Savannah E. Bowman, “the sister’s”, oil & acrylic on 16x20 canvas paper.

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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

Demophilus, a poet ........................................ Danielle Davis*
Euboule, a poet ........................................... Cage Sebastian Pierre*
Antigone, sister of Eteocles and Polyneices ........ Aerial Williams*
Ismene, sister of Antigone ................................ Ariana Burks*
Creon, king of Thebes .................................... Timothy Edward Kane*
Watchman Who Becomes Messenger, a guard ...... Julian Parker*
Haimon, son of Creon, and Antigone’s lover ...... Matthew C. Yee*
Tiresias, a prophet ........................................ Cheryl Lynn Bruce*

Understudies:
Warren Duncan (Haimon)
Jalyn Greene (Demophilus, Tiresias)
Juwan Lockett (Watchman Who Becomes Messenger, Euboule)
Tae Santos (Antigone, Ismene)
Bob Webb (Creon)

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

Assistant Director ........................................ Laura Tutondele Mahaniah
Associate Dramaturg ..................................... Madelaine Thompson
Associate Casting Director .............................. Celeste M. Cooper
Assistant Scenic Designer ............................... Lauren Nichols
Scenic Artists......Michael A.C. Besancon U.S.A, Sarah Lewis U.S.A.
Assistant Costume Designer ............................ Jeanette Rodriguez
Cutter/Draper ............................................................................ Eric Guy
Stitcher .......................................................................................... Jody Schmidt
Costume Shop Assistant .................................................. Jessica Donaldson
Properties Artisan ........................................................ Persephone Lawrence
Assistant Lighting Designer ............................. Bailey L. Rosa
Assistant Lighting Supervisor .......................... Kenneth Martin
Electricians ......................... Ian C. Weber, Joel Zishuk, Ann Huerta, Ishmael Petersen, Kenneth Martin
Associate Sound Designer .............................. Daniel Etti-Williams
Audio Engineer ................................................................. Ian C. Weber
Floor Manager ................................................................. Kate Nagorski

Scenic Artists identified by U.S.A. are members of United Scenic Artists,
I.A.T.S.E. Local USA829, AFL-CIO,CLC.
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PRODUCERS CIRCLE

- Engage with directors, actors, and artists who bring our productions to life on our stage.
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Upcoming Producers Circle dinners will focus on the theme of legacy and will be held on:
- Tuesday, February 20th
  Antigone
- Tuesday, April 16th
  Rosencrantz and Guildenstern Are Dead

By making a leadership gift of $3,000 or more, your Producers Circle membership supports Court Theatre on the stage, in the classroom, and in the community.

For more information or to make your Producers Circle membership gift (100% tax-deductible), visit our website or contact Bill Nalley, Director of Development, at (773) 834-3305 or wnalley@uchicago.edu.
I'm not sure that I have ever wished anything from or for an audience. As a director, I tend to think of my offerings as just that: a sacrifice to the altar of art and understanding. I know that there are outcomes for those who sit and watch, but that has never seemed like my business.

Like Langston Hughes, who in 1926 wrote, “We build our temples for tomorrow, strong as we know how, and we stand on top of the mountain, free within ourselves,” I find that any temple I build is for tomorrows. Literal tomorrows—morning coffee conversations about how a performance offers new ways of thinking about old problems—but also figurative tomorrows. I believe that to engage with classic theatre is to make a statement about what is important to us today, primarily for those who want to understand us in generations to come. What did we, as artists, hope, wonder, plead? And how was that a reflection of the culture in which we created?

This show is different. This Antigone is different for me, and I want you to know that I have hopes for you as you find yourselves in this brief community of collective watching.

My hope for you, dear audience, is this: I hope you know that this is your play. You might think, Me? How could Sophocles have anticipated me? Well, if you find yourself racked with fear about family and society; if you have ever wondered if your generation will squander the promise of a free and equal citizenry; if you've ever been certain that the next generation's sense of radical justice is at odds with the hard-earned peace that you inherited and steward; if you have ever faced the law and spoken truth, damn the consequences, then this is your play. This is your play and this story is for you. It was translated with you in mind, you sitting here on the northwest corner of the University of Chicago campus, a theatre perennially perched on a precipice between the White City and the Windy one. Nicholas Rudall wrote this translation, on this campus, for this community. His tongue danced the dialogue, marrying his native Welsh, Ancient Greek, and the speech of 20th-century Bronzeville. It is a poetry that sings on this stage and resonates in these walls like nowhere else. This song belongs to you. This production is yours. It has been designed, staged, and is being performed with you in mind.

As a director, I can't stop thinking about the conversations we have everyday here on the South Side of Chicago: the families on our streets, the kids in our schools, the fear in our hearts. I can't stop thinking about the exhaustion on our faces. I ask myself often: Is there room for grace as we stare down oblivion? How do you know if what you believe is worth dying for, and what does it mean to choose to survive?

This play—my play, our play, your play—doesn't offer a lot of answers, but I find it comforting that we aren't the first to ask these questions. We've been asking them, Sophocles asked them, and so did Nick. As long as these questions belong to all of us—here, in the present—as they belonged to so many in the past, I fervently believe we will not be the last to ask them, that they will belong to the future. And the future is why I build these temples.

Gabrielle Randle-Bent
Director and Associate Artistic Director

Photo by Joe Mazza.

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Cheryl: The themes of love, and war battles that have torn families apart. The story of Antigone closes, so its emphasis on community, and obligation to oneself (and others) as a citizen—and as a moral agent. The trick is to get a translation that really does justice to the story, to keep the poetry and the intricacy of the original text. I appreciate both, but I really do appreciate that situation and deliver, more so than the original text. I appreciate both, but I really do appreciate that situation and deliver, more so than the original text.

Antigone was written in Greek play once and I didn't like it, but I liked this version so much. I found out it was a Greek play, because I read a book about the writing process of it. And, in a way, about myself, because I think that self-reflection is part of the reason I do the work that I do. I learned that Sophocles actually wrote this play to warn people of the dangers of tyranny; what befalls the tyrant is quite a warning for the polis as a whole. I don't think I read it in high school, actually. I took it during my introductory course, and I really liked the character of Tiresias, because he's a monster. And what can you say about Cheryl Lynn Bruce? She's a monster.

I'm excited, too. Every part of this trilogy is pretty exciting. I was very excited when Gabby called me. I'm very, very, very excited. I've never played Antigone, but I've played it at DePaul. As an actor, I'm thankful to have a part in it. And I'm very excited to be back. Very, very, very excited.

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Ariana: The Gospel is so long—when I saw that casting, I knew that Gabby had written a part for me. I knew I was going to be able to do what I was good at. What I love working with Aeriel, she truly inspires me as an actor. As an actor, I'm thankful to have a part in it. And I'm very excited to be back. Very, very, very excited.

Aeriel: Throughout the discussions, this trilogy is being written, it's as if the cast and crew are all parts of a puzzle, and we're all helping each other see. It's a beautiful and so succinct. There are no human languages that can do justice to the story of Antigone, because they still hold true. It's that wisdom. You can't say something because of the repercussions. Even though I know what's right, and what my morals are, there's still a time and a place, and I don't think I have to say about love and war. I've been in love before, and I've been in war before. I'm excited to be with my big sis again! I love her very much. When we worked together in Chicago has become—because of its legacy, and its history, and Black women who have come before us, and our history, and Black women. And what can you say about Cheryl Lynn Bruce? She's a monster. And what can you say about Cheryl Lynn Bruce? She's a monster.

Cheryl: My husband, the artist Kerry James Marshall, was asked to create a monument for the National Bar Association. I was so happy because music is a language that speaks to you and opens up all of the ideas that are in it. We're so happy because the music is a language that speaks to you and opens up all of the ideas that are in it. We're so happy because music is a language that speaks to you and opens up all of the ideas that are in it. We're so happy because music is a language that speaks to you and opens up all of the ideas that are in it. We're so happy because music is a language that speaks to you and opens up all of the ideas that are in it.
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THE OEDIPUS TRILOGY SUMMARIZED

In 2019, Court announced its plans to stage Sophocles’s foundational works—*Oedipus Rex*, *Oedipus at Colonus*, and *Antigone*—in a trilogy (aptly named “The Oedipus Trilogy”). By putting these works in conversation, audiences would get the full story of the cursed Oedipus line.

In *Oedipus Rex*, the first work in the trilogy, Oedipus—king of Thebes—uncovers (and unknowingly fulfills) a prophecy in which he is doomed to kill his father and marry his mother. Once he learns the truth of what he has done, he blinds himself and exiles himself from Thebes forever. The second production in the trilogy, *Oedipus at Colonus*, was staged as Lee Breuer and Bob Telson’s adaptation, *The Gospel at Colonus*, in which Oedipus’s quest for redemption is set to a soaring score of gospel music. In this production, Oedipus searches for—and finds—a resting place in the city of Colonus. He dies peacefully, finally absolved of guilt and favored by the gods.

*Antigone* is where the Oedipus Trilogy comes to an end and our story begins.

ANTIGONE

After Oedipus’s death at Colonus, Antigone’s brothers, Eteocles and Polyneices, clashed over control of the city of Thebes and murdered each other in a civil war. Eteocles, defender of Thebes, has been posthumously exalted whereas Polyneices, traitor of Thebes, has been left unburied by edict of King Creon, the current ruler of Thebes.

Out of love for her brother, Antigone decides to bury Polyneices and tries to convince her sister, Ismene, to join her. Ismene refuses. Defying both her sister and the king’s edict, Antigone breaks the law and bestows burial rights upon Polyneices.

King Creon is furious to learn that Polyneices has been buried and he demands that the person responsible be held accountable. Antigone reveals herself and King Creon sentences her to death. Haimon, Creon’s son and Antigone’s lover, argues with his father in defense of Antigone, but Creon is immovable. Tiresias, a prophet, then informs Creon that the gods are unhappy with his decision and Creon ultimately reconsiders.

However, Creon’s change of heart comes too late. By the time Creon relents, Antigone, Haimon, and Eurydice—Haimon’s mother and Creon’s wife—have all ended their own lives. Creon is left in despair and forced to confront the repercussions of his actions.
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Antigone is a tragic play, full of anguish. It swings from the least sentimental to the most callous, and from the most tender to the most brutal, in a way that is both pleonastic and necessary. In this Greek, these sentiments cut out in words and phrases that seem to be the classical expression of common words—"to hate" (to philein) and "to love" (to echthrein). In the context of the moment that Creon has made, these words are more than mere verbal gestures; they are the very fabric of the drama.

But what are the logical meanings of these words when they are used in this way? The genius of the statement lies in the way that these words are presented. The playwright's intention is to show that hate and love are not merely opposite concepts, but that they are also bound together and inexorably set at odds. There is a reason why these words are used in this way, and it is a reason that is not lost on the playwright.

In the face of such pain, does Antigone offer any hope? Is it a Greek tragedy, so necessary, but not lusty, so necessary, but not lusty? Is it a Greek tragedy, so necessary, but not lusty, so necessary, but not lusty? It is a play that destroys its youthful passionate warrior, yet set earlier in the tragedy—suggests that there is vitality even in disaster: we see it in Oedipus's, who survives. She is as broken as anyone else on stage, and yet is somehow still capable of loving in the face of disaster. Perhaps hope is not to be found in the play at all, so much as in the fate of Creon—evidently in the face of ever-growing horror. One can find hope in Antigone, because it is plain to see that love is both an honest, appropriate, and necessary part of humanity. It is a play that demonstrates this situation when Ismene warns her brother Polyneices, with justice will hate you too.
I'm Antigone

I'm Antigone

Silent Cry

I'm Antigone
“Oh, Light of the sun,
Oh most glorious light that ever shone
Upon Thebes of the Seven Gates,
Across Dirce’s streams,
Oh eye of the golden sun,
Oh then did you shine
Upon the Man from Argos
With his Gleaming Armor.
Polyneices!
Running in unbridled fear now
In the harsh blaze of your dawn…”

– Antigone, Sophocles

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The 2023/24 season finds the fresh in the familiar. Antigone represents the halfway point of the season and there is so much more in store.

We invite you to join us.

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.

Learn more at CourtTheatre.org >>
Kamilah Rashied is a black womanist, producer, educator, and artist with 20 years of experience in arts administration. Her work is deeply embedded in the power of love as a radical act. She is the Director of Engagement at Court Theatre. Rashied is an arts administrator, producer, educator, and artist with 20 years of experience in arts administration. Her work is deeply embedded in the power of love as a radical act. She is the Director of Engagement at Court Theatre.

Why Angela Davis has been the best asset of the black resistance.

Black women—Black womanists—so, exactly to your point: Black women make, what we're saying, and our aesthetics. People are paying attention to the culture that Black femmes make, what we're saying, and our aesthetics. It's been important for me—as a Black queer person, as a womanist—to really understand the development of programs at venerable arts and culture organizations. It's so important.

The idea that it's really important to have animated conversations about the politics of love, the politics of activism, the politics of art, and liberation irresistible. Their work nurtures our collective healing.

Please join us for an evening of thought-provoking conversation with the Agora Conversations, a series of talks that invite thinkers, creatives, and activists to share bold ideas that speak to the practice of Party Noire.

**Party Noire** is a dance party and celebration of the beauty and resistance of Black joy. The radical and experimental dance floor is a space to create, celebrate, and be. This year, Black womanists who are artists—Dr. Nick Alder, Alexis Pauline Gumbs, and Rae Chardonnay—will share their work.

**Kamilah Rashied**

“Party Noire—a dance party and celebration of Black womanhood, and a movement that celebrates Black femmes, is quite distinctive is also very foundational to my practice. It's so important.

The idea that it's really important to have animated conversations about the politics of love, the politics of activism, the politics of art, and liberation irresistible. Their work nurtures our collective healing. We heal in community. Activating our personal and collective healing is the core of realizing our capacity to be our best selves. It's so important.

I then started to think and respond to my friends by West Indian women, because they were very keen on me to be a mental health practitioner who's really interested in studying mental health?

I think it's worth mentioning that you never really saw my hands in so many classes that were about the psychology of racism, and I think that speaks to the practice of Party Noire. I absolutely see that thread of what you and your friends have been curating with care.

I was deeply inspired by everything he did outside of the classroom, just as much as what he did inside, and he was one of my first possibility models by West Indian women, because they were very keen on me to be a mental health practitioner who's really interested in studying mental health?

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marketing, fashion, and business industries. More and exceptional written and communication skills, Savannah enjoys exploring new creative avenues and artworks, which focus on Black culture and identity.

It’s a reflection of the relationship between the sisters and the closeness and bravery I reflect in my piece: that closeness and that bravery. I won’t say what that moment was—no spoilers!—but I will say it reframed a pivotal moment for me. I won’t say anything about the play or about the artwork?

Shifting focus to the literal sisters in this piece, it’s remarkable how similar the sisters are: they are so aligned, that I think I was able to kind of capture that closeness. That’s how “the sister’s” was born. They are so close to each other, besides a sibling or a best friend, to someone you’d be this close to, besides a sibling or a best friend. It’s a reflection of the relationship between the sisters and the closeness and bravery.

How does “the sister’s” connect to that story?

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I feel like this piece looks more gestural, more painterly more than some of the other pieces. I wanted to proceed with portraiture, but find a more interesting position to paint, be more gestural, maybe? I really wanted to proceed with portraiture, but find a more interesting position to paint, be more gestural, maybe? I really wanted to proceed with portraiture, but find a more interesting position to paint, be more gestural, maybe? I really wanted to proceed with portraiture, but find a more interesting position to paint, be more gestural, maybe?

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Do you have a real-life inspiration behind “the sister’s”? Can you share your inspiration behind “the sister’s”?

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Beignet Done That!

ROUX

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Marilyn F. Vitale Artistic Director Charles Newell is no stranger to Tom Stoppard. He directed The Hard Problem, Arcadia, Travesties, The Invention of Love, and the virtual reading of Leopoldstadt at Court; he directed Rock ‘n’ Roll at Goodman Theatre; and he lectured about Stoppard at the University of Chicago’s Graham School. With all that, Rosencrantz and Guildenstern, arguably Stoppard’s best-known work, never sparked his interest.

That all changed last year: “I read it. And I read it again. And I read it a third time. And everything clicked.”

The original 1967 production of Rosencrantz and Guildenstern Are Dead launched the young Stoppard’s career; that is well-known. What is lesser-known is that Stoppard was writing what would be his only novel, Lord Malquist and Mr. Moon, at the same time as Rosencrantz and Guildenstern Are Dead. The play was not going well, so when confronted with rave reviews of his work, Stoppard originally thought it was his novel that received the warm reception. He could not have been more wrong. Here, Tom Stoppard, the Novelist, diverged from Tom Stoppard, the Playwright. It was a turning point—a moment of self, clarified—much like Rosencrantz and Guildenstern’s search for identity in his signature play.

The journey to discover oneself through art is universal and a basic human need. However, Stoppard’s work is often regarded as dense, complicated, and “too clever by half.” Court’s relationship with University of Chicago scholars generates incredible intellectual resources to honor his brilliance. This is crucial, without question, but it is just one key to understanding Stoppard’s work.

We are committed to celebrating the emotional journeys of Stoppard’s plays as much as the intellectual. We tap into the humanity of his work; we foster emotional connections to his dazzling ideas. This distinctive union of head and heart casts his plays in a unique light, unveiling transformative opportunities.

Upend your assumptions about Rosencrantz and Guildenstern and let us surprise you. This will be Stoppard as you’ve never seen him before.

Rosencrantz and Guildenstern Are Dead runs from March 29 through April 21, 2024. Tickets are available online or by calling the Box Office at (773) 753-4472.
JULIEN PAZARI has appeared at the Goodman Theatre, Victory Gardens, Court Theatre and Chicago Shakespeare Theatre. Regional credits include: Mosquitoes, All My Children, and The Daughters of the Dust at Steppenwolf; Also Woke, Daughters of the Dust, The Alchemist, and The House of the Negro Insane at American Players Theatre. Graduated from the University of Kansas with a BFA in Acting and is a recent graduate from The Theatre School at DePaul University. This is her Court Theatre debut and she is thrilled to be working with Court for the first time. Recent credits include: Eastern Promises at The Wild Project; Lysistrata and Mr. Marley at The Rude Mechs. JULIEN LOUDON has appeared at The Plaza Theatre, Court Theatre, Chicago Shakespeare Theatre, and Steppenwolf Theatre. Graduate of The Theatre School at DePaul University. JULIEN LOUDON is thrilled to be working with Court for the first time!
RUEBEN D. ECHOLES
(Wig and Hair Designer)

Recent credits include: Dreams (2nd Stage Theater). Off-Broadway: The Hard Problem (Atlantic Theater), All My Sons, The Year of Magical Thinking. Regional: An Iliad, having previously worked on The Tragedy of Othello, the Moor of Venice (Court). Chicago credits: Our Say; Lookingglass's Photograph 51 (2022), Michael Merritt Academic Achievement Prize. John Culbert (Scenic Designer)

JOHN CULBERT

Tragedy of Othello, the Moor of Venice (Court, having previously worked on The Tragedy of Othello, the Moor of Venice; Lookingglass's Photograph 51 (2022), Michael Merritt Academic Achievement Prize. 

GABRIELLE RANDLE-BENT

Gabrielle Randle-Bent is the new Scenic Designer at Artemisia Theatre, and is represented by The League of Professional Theatre Designers. She is a Chicago-based artist, producer, educator, and DJ who centers his work around exploring the relationship between communities, technology, and live performance. Randle-Bent has worked on a number of theatrical productions.

KEVIN PARHAM

Kevi Parham is a Chicago, Minnesota-based lighting designer. His recent credits include: Cindy's Revenge (Orchard Theater), The Unexpected Happiness of Celina Chau (Purgatorio Theatre), The Hard Problem (Atlantic Theater), and An Iliad (Court). He is currently the Lighting Director for Steppenwolf Theatre Company's production of The Hard Problem. Parham is also the Lighting Director for Artemisia Theatre's production of The Hard Problem. He has designed for a number of productions in Chicago, covering the Midwest and the West Coast. He is a member of the lighting design collective, Lighting Design League.
CHANT

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Court Theatre reimagines classic theatre to illuminate our current times. In residence at the University of Chicago and on Chicago’s historic South Side, we engage our audiences with intimate and provocative experiences that inspire deeper exploration of the enduring questions that confront humanity and connect us as people.

Court Theatre defines classic theatre as texts from any culture, tradition, or era that resonate throughout time and speak to our present moment.

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