

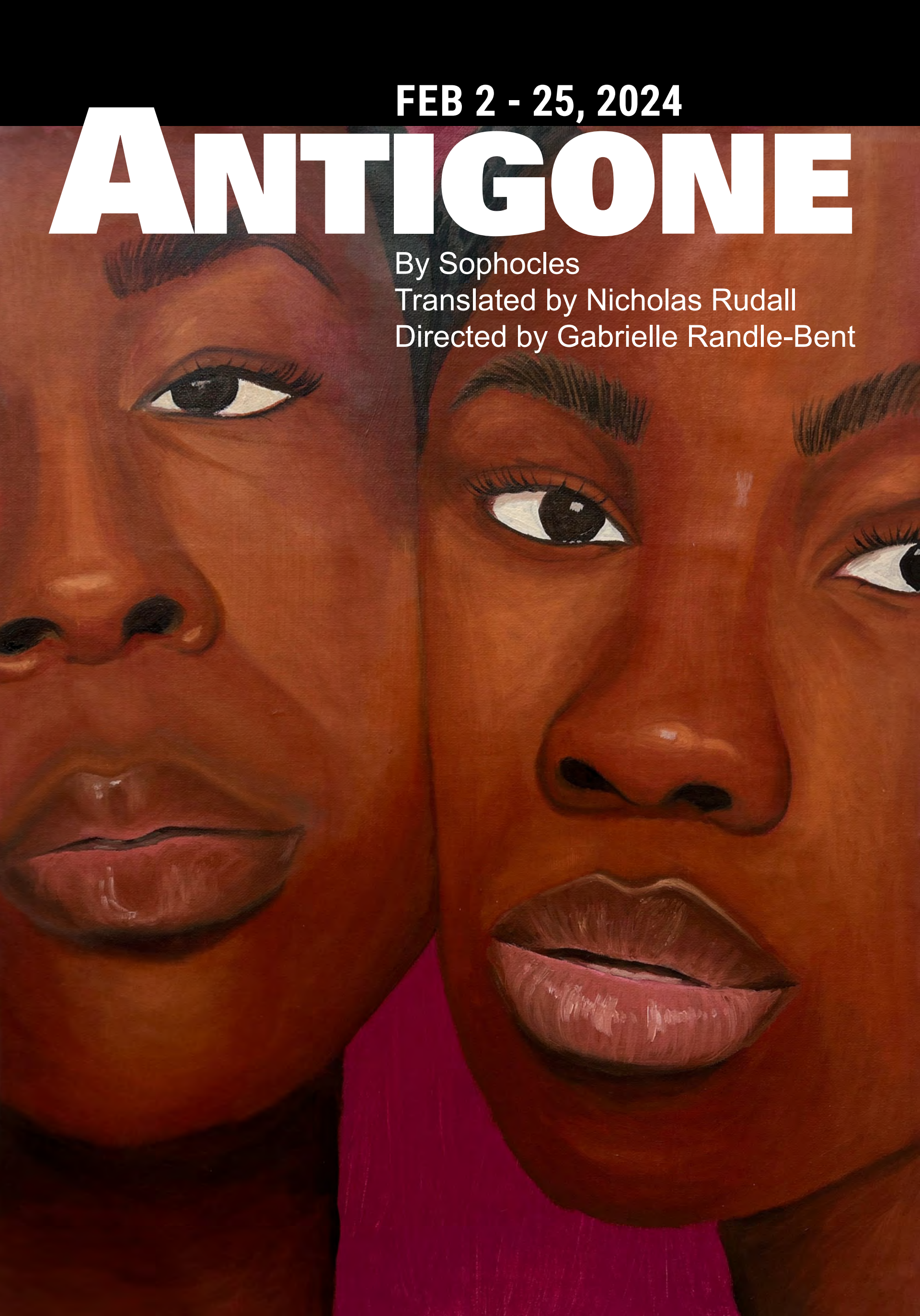
FEB 2 - 25, 2024

ANTIGONE

By Sophocles

Translated by Nicholas Rudall

Directed by Gabrielle Randle-Bent



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THE UNIVERSITY OF
CHICAGO

WELCOME

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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COURT THEATRE

CHARLES NEWELL
Marilyn F. Vitale
Artistic Director

ANGEL YSAGUIRRE
Executive Director

FEBRUARY 2 - 25, 2024

ANTIGONE

BY
SOPHOCLES

TRANSLATED BY
FOUNDING ARTISTIC DIRECTOR
NICHOLAS RUDALL

DIRECTED BY
ASSOCIATE ARTISTIC DIRECTOR
GABRIELLE RANDLE-BENT

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.

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Antigone (Rudall, trans.) is presented by arrangement with Concord Theatricals on behalf of Samuel French, Inc. www.concordtheatricals.com.

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*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.



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CAST IN ORDER OF APPEARANCE

Demophilus, a poet.....	Danielle Davis*
Euboule, a poet	Cage Sebastian Pierre*
Antigone, sister of Eteocles and Polyneices	Aeriel 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

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- Tuesday, February 20th
Antigone
- Tuesday, April 16th
Rosencrantz and Guildenstern Are Dead

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DIRECTOR'S NOTE



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 may already feel a sense of familiarity with the text. Maybe you studied it in a humanities course, maybe you played Tiresias in high school, maybe you've seen any number of the brilliant adaptations of the original story. I am glad if *Antigone* is familiar to you, but to be clear, I hope you feel more than just familiarity. As I come to the culmination of a five-year love affair with the great heroine of the western canon, I hope you know without a doubt that this is your play. That *Antigone* was written with you in mind.

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 so 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



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IN CONVERSATION

AERIEL WILLIAMS, ARIANA BURKS,
AND CHERYL LYNN BRUCE



Associate Director of Marketing Camille Oswald and Marketing Intern Eleni Lefakis met with the powerhouse trio of Aerial Williams, Ariana Burks, and Cheryl Lynn Bruce to discuss *Antigone*.

Williams and Burks are reprising their roles of *Antigone* and *Ismene* after last summer's smash hit, *The Gospel at Colonus*, and Cheryl Lynn Bruce joins the cast as *Tiresias*, the all-seeing prophet. Below, these three women discuss the play, the modern urgency of classic texts, and the ongoing pursuit of justice, revealing how Director Gabrielle Randle-Bent's *Antigone* is right for right now.

What's your background with *Antigone*?

Ariana: I auditioned for a production of *Antigone* when I was in college! I auditioned for *Ismene*, actually, and I didn't get it [*laughs*]. Later, I played *Ismene* in *Gospel*, so that was a full-circle moment. I'm very excited because *The Gospel at Colonus* was about the text, but so much of it was sung. I don't think that acting and singing are very different, but to be able to really dig into the words will be special. I'm very excited to be back. Very, very, very excited.

Aerial: I first read it in high school, and then I covered it again at DePaul. As an actor, I'm thankful to have been able to experience *Antigone*'s life from *Oedipus Rex* to *The Gospel at Colonus* and now in *Antigone*.

Cheryl: I don't think I read it in high school, actually. I read it in college in my theatre class, and I liked it right away. I really liked the character of *Tiresias*, too, but I never thought I'd ever get a chance to play that role, because *Tiresias* is described as a man, and this was back in the 70s. I've known the play for that long. It's my favorite of all the plays I've ever read!

What were your first impressions of the language and Nicholas Rudall's translation?

Aerial: Throughout this process and this trilogy, we've had the opportunity to work with both Nick Rudall's translations and the original text. There are a lot of parallels between the two, and then there are a lot of colors that I feel Nick Rudall brought out—different ways of portraying specific situations that weren't necessarily highlighted in the original text—that helped me as a performer. There's a monologue that I did in *The Gospel at Colonus*, where *Antigone* is begging people to listen to *Oedipus*'s story. The original text just said, "Hear me, this man is poor, we're begging you for your mercy," but Rudall's text is specific about mothers, wives, and children. It was more like, "*You*, and *you*, and *you*. Mothers, I'm a child. I am *your* child. This is my father, we're just like you." It really helped me understand the severity of that situation and deliver, more so than the original text. I appreciate both, but I really do appreciate Rudall.

"You have to know your past to understand your present and envision the future."

What does *Antigone* have to say about love and justice?

Cheryl: *Antigone* is a cautionary tale. When I was young, and first read it, I was struck by *Antigone*'s determination and will to honor her brother, but later, I learned that Sophocles actually wrote this play to warn people of the dangers of tyranny; what befalls a community when its tenets, rules, and agreements are flouted, are disregarded, are disobeyed. And now—after having lived through the Trump years—I understand, because I saw rules broken, traditions ignored or trampled. I saw a coarsening of discourse, a kind of vicious one-upmanship, and selfishness rewarded.

My husband, the artist Kerry James Marshall, was asked to create a monument for the National Bar Association, the organization formed in 1925 by Black lawyers after some were denied entry to the American Bar Association. He created this beautiful monument inspired by the Djembe drum, an African drum. The drum is cantilevered to represent how we seek justice but may, at times, feel that we haven't gotten it. Justice for one person may not be justice for another, so we're always in *pursuit* of it.

Ariana: I've been in many instances throughout my life where I was being done wrong, but was scared to say something because of the repercussions. Even though I know what's right, and what my morals are, speaking up can be intimidating. What I love about the story of *Antigone* is that—without a doubt, with no hesitation—*Antigone* knew what was right, and she knew what she needed to do for her family, despite what was going to happen to her. That can be very hard, especially for Black women in this day and age. I'm very excited to see how we bring *Antigone*'s story to life and see how those ideas of love and justice are explored through a woman's eyes.

Why is it important that we continue to revisit ancient texts?

Aerial: Ancient texts always have a message that we need to pay attention to, specifically *Antigone*. The themes of *Antigone* appear over, and over, and over again. Love and war are still as powerful today as they were back in the ancient days. Being in a city like Chicago, and knowing the lineage of what Chicago has become—because of its legacy, and the love, and war battles that have torn families apart and brought families together here—it's important for these stories to continue to be told. The message is clear for anybody and everybody, so I think that it's very important that we revisit these texts, and that we revisit them with different visions, different states of mind, different people, different languages, because they still hold true. It's that wisdom. You always want to recognize wisdom and value it. We've got to protect it as much as we can because it helps us move toward the future.

Cheryl: I directed *Antigone* at DePaul as part of an introductory course, and I remember a pupil who saw it. This young woman came up to me afterward and said, "I didn't really want to see this play when I found out it was a Greek play, because I read a Greek play once and I didn't like it, but I liked this version." And I said, "I'm glad you came. I'm glad you liked it because there are a lot of different translations, a lot of different versions of the play and, you know, some get you and some don't." But you can't beat the stories. There's a reason they're thousands of years old and still around, because the stories examine the human predicament so beautifully and so succinctly. There are no human experiences that are not covered or examined in the Greeks. The trick is to get a translation that really speaks to you and opens up all of the ideas that are on the table, to keep the poetry and the intricacy of the story alive.

Ariana: You have to know your past to understand your present and envision the future. You have to revisit these texts to see where you're going—to see where we're going—and to not have history repeat itself. Texts like this show that the things that we're facing today and the things that we struggle with now are not new to anyone.

What is it about *Antigone* and this process and this cast that excites you most?

Ariana: I'm excited to be with my big sis again! I love working with Aerial, she truly inspires me as an artist and performer. I can't wait to see what Gabby does with this production—I just know it's just going to be so special, and so right for right now—and I'm excited to be challenged to reach new heights by the creatives and the other actors in the room.

Aerial: I'm excited, too. Every part of this trilogy is like opening up a Pandora's box and seeing the artists you get to work with. As you can see, Ariana and I love each other very much. When we worked together in *Gospel*, I was like, "Oh, this is going to be a problem" [*laughs*]. We only got to work together one time before this, and now it's like a real big sister/little sister relationship.

I have nothing but high expectations for what's going to come of this piece. Danielle is a monster, Julian is a monster. And what can you say about Cheryl Lynn Bruce? I mean, she's paved the way for us to be here. This is us, walking the path that she's dug out for us. The fact that she's wanted to play *Tiresias* for so long—when I saw that casting, I knew that Gabby was coming to swing. This is the most *disgusting* casting, in the best way. And Timothy Edward Kane! What a way to honor this trilogy. What a way to close it out! I think it's gonna be disgusting in a great way. In a *great* way.

Cheryl: I haven't worked with most of the cast or with the director, so this is going to be an adventure! I expect to learn a great deal more about the play and, in a way, about myself, because I think that self-exploration is part of the reason I do the work that I do. This being my favorite play, I don't have any doubt that that will happen.

We're going to vote in a very short time after this play closes, so its emphasis on community, and obligation to oneself (and others) as a citizen—and as a moral human being—holds a different weight. As Ariana said, it's very difficult to walk the walk. It doesn't get easier, but that's life. So, we keep working at it through trial and error—thousands of years worth of it! Lots of trial and lots of error [*laughs*].

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Hattori Tadasaburō (d. 1939), lamp globe with phoenix, ca. 1910. Plique-à-jour enamels. Private collection. Image Courtesy Orientations Gallery.

THE OEDIPUS TRILOGY SUMMARIZED



Photo of Timothy Edward Kane in Oedipus Rex (2019, Michael Brosilow).

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, TRAUMA, AND HOPE

BY SARAH NOOTER



Antigone is a loud play, full of argument. It swings into the heat of spoken battle the moment it begins, the moment that Antigone appears. An almost banal irony lies in her claim to Creon that “I was born to share in love (*sunphilein*), not hate (*sunechthein*).” In Greek, this sentence plays out in words that are themselves pleonastic: Antigone does not use the common words *echthrein* (“to hate”) and *philein* (“to love”), but extends each one with the prefix “*sun*” (“with”)—a usage that is coined for this moment and occurs nowhere else in classical Greek literature. Nick Rudall translates this line with the additional phrase “to share in,” but the genius of the statement lies in how Antigone stretches the words beyond their logical meaning so that her two new verbs—“share in hate,” “share in love”—are shown to share in each other’s domains, with hate and love growing into overlapping orbs and meeting in the middle in the Venn diagram that is Sophocles’s *Antigone*.

This is a brilliant reworking of language, too, because it is plain to see that love is both an honest, passionate reality to Antigone and one that plays out only in anguish. The very first scene of the play demonstrates this situation when Ismene warns Antigone against “seek[ing] what cannot be done,” and Antigone retorts, “If that is what you believe, I shall be the first to hate you, then the dead, your brother Polyneices, with justice will hate you too.” How does Antigone end up loathing her previously beloved sister Ismene in under one hundred lines? And how does she also claim the right to inflict the animosity of the dead alongside her own?

Creon, for his part, launches himself into the play with bromides of triumph and joyous patriarchal harmony, but is quickly provoked to paranoid fury by the mere ramblings of a charming guardsman. After all, these are tortured people: Antigone to be sure, but Creon too; the two of them are reflectively bound together and inexorably set at odds. There is a reasonable logic to it. Behind them and their fiery gestures lie long, desolate histories of contorted and fractured kinship. It is important to remember that the play dawns on Thebes in the aftermath of ceaseless catastrophes. These characters are creeping in their petty pace within a cul-de-sac at the end of a road of attempted infanticide, patricide, incest, eye-gouging, suicide, internecine warfare, child sacrifice, and co-fraternal murder.

All the newest science on trauma tells us what all the ancient tragedies did as well: that to be traumatized is to have your brain’s present tense be stuck in the past. A *New York Times* headline from November 30 of last year proclaims: “Brain Study Suggests Traumatic Memories Are Processed as Present Experience.” In a new paper, it is reported, scientists deduced from brain scans of people with PTSD that “traumatic memories are not experienced as memories as such,” but as “fragments of prior events, subjugating the present moment.” I think it is not wrong to see both Antigone and Creon as traumatized souls, each cognitively trapped in the battles of the past and, through their reactions to one another, inflicting them onto present realities. In this way, they transform their new realities into battles too, ones that continue the battles of the past as if they never ended. Hence, both of them insistently choose death, again and again, as if there were no other choice.

And yet the virtuosity of Sophocles’s portraits of his two protagonists lies in the fact that no such explanation is required: one need not know the twisted backstory of the Labdacid family or even notice that these folks are waking up the very morning after a civil war. Antigone and Creon are both instantly credible as people simply being themselves, trauma or no trauma. Antigone is easily recognizable as a paradigm of zealous, righteous youth (a strictly age-bound state of existence). Creon is similarly familiar as an image of supremely self-protective authority (almost the only kind of authority of which I am aware). Thus it is all the more horrifying how plausibly and smoothly they are drawn into the fervent tango through which they jointly smash their world to pieces all over again.

In the face of such pain, does *Antigone* offer any hope? It is a Greek tragedy, so it need not, but other tragedies do where you may least expect it. Sophocles’s *Oedipus Rex*—written after *Antigone* but set earlier in the trilogy—suggests that there is vitality even in disaster: we see it in Oedipus’s fervent hunt for knowledge, which turns into a drive also for self-knowledge. Perhaps more critically, there is hope in *Oedipus Rex*, simply in the solicitous care that the characters pay to one another—Jocasta, the shepherd who saved Oedipus, even Creon—even in the face of ever-growing horror. One has to look harder still for hope in *Antigone*, for this is a play that destroys its youthful passionate warrior, that turns its king into nothing, his fate into dust, and that adds the additional body count of his besotted son and grief-stricken wife. Perhaps hope is not to be found in the play at all, so much as in the fate of its audience. Does it not make Ismenes of us all, compelling us to seek to make sense of what’s left, to hope for a path toward reconciliation before it is too late, and even after? Let us remember that of the entire patrilineal line of Oedipus, it is only Ismene who survives. She is as broken as anyone else on stage, and yet is somehow still capable of loving in that old, antiquated way: tried and true.

Sarah Nooter is a professor in the Department of Classics, Theater and Performance Studies, and the College at the University of Chicago. Her books include *When Heroes Sing: Sophocles and the Shifting Soundscape of Tragedy* (Cambridge University Press, 2012; pb 2016), *The Mortal Voice in the Tragedies of Aeschylus* (Cambridge University Press, 2017; pb 2022), and most recently *Greek Poetry in the Age of Ephemerality* (Cambridge University Press, 2023, pb 2024). She is also co-editor with Shane Butler of *Sound and the Ancient Senses* (Routledge, 2018) and co-editor with Mario Telò of *Radical Formalisms: Reading, Theory, and the Boundaries of the Classical* (Bloomsbury, 2024). She also has a volume of translation coming out this spring called *How to Be Queer: An Ancient Guide to Sexuality* (Princeton University Press). Professor Nooter is Editor-in-Chief of Classical Philology, the coordinator of the Poetry and the Human sequence in the Humanities Core, and a faculty adviser to Court Theatre.

Photo from Court’s 2019 production of Oedipus Rex featuring Ariel Williams as Antigone, Kelvin Roston Jr. as Oedipus, and Timothy Edward Kane as Creon (Michael Brosilow).

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A POETIC DIALOGUE



*We are proud to present the poems of **Professor Fazel Ahad Ahadi**. Professor Ahadi is currently a visiting scholar at the University of Chicago, having fled Afghanistan after it fell to the Taliban.*

His selected poems, I’m Antigone and Silent Cry, are in direct conversation with Sophocles’s poetry, illustrating how great art resonates across time, place, and language. This is the first time an English translation of his poetry has been published.

These poems are presented with the generous support of both Professor Ahadi and the Poetry Foundation, and it is an honor to share them with you.

I’m Antigone

I’m Antigone
A woman
Who wants to make a story out of love,
Love of a sister to her brother
Love of a woman to her husband
Love of a mother to her child
I’d like to make a tower
As high as the sky
The windows of which are facing the galaxy.
I’m Antigone.
I’d like to make an epic.
An epic as vast as the earth
As vast as a big indigo sea.
I’m Antigone.
The lesson of faithfulness and kindness
And after death, I shall be the heritage,
That my name might live as long as the world exists.
I’m certain that after me, thousands of people
Will be Antigone
Who shall tear down commands
By standing tall in the face of injustice.
I’m Antigone.
A girl made of freedom.
My motto, truth
My path, resistance
And I know I shall be hanged.
And I know my blood money shall cost high and heavy
The bullies of centuries
Yet
I won’t fear killing, nor death.
My holy book is ethics and my prophet, humanity.
I shall warn the Creon of the century
I am Antigone.
I follow the heart’s commands
Not those of Creon
Nor the order of a rebellious cruel leader
For I know well the value of a corpse
To uphold the rights of people’s corpses
And a fistful of dust that I scatter on the corpse every moment
I’m Antigone. I am Antigone.

من آنتیگونه‌ام

من آنتیگونه‌ام
یک زن
که می‌خواهم بسازم داستان از عشق،
عشق خواهر به برادر
عشق زن به همسر
عشق مادر به فرزند
می‌خواهم برجی بسازم
به بلندای آسمان
که پنجره‌هایش رو به کهکشان باشد.
من آنتیگونه‌ام
می‌خواهم حماسه بسازم
حماسه‌ای به وسعت زمین
به وسعت یک دریای بزرگ و نیلگون
من آنتیگونه‌ام
درس وفا و مهربانی را
و بعد از مرگ خود میراث خواهم ماند.
که تا دنیاست نامم جاودان باشد
یقین دارم که بعد از من هزاران فرد
آنتیگونه خواهد بود
که با ایستادگی در ظلم
فرمان پاره خواهند کرد.
من آنتیگونه‌ام
یک دختری از جنس آزادی
شعار من حقیقت
راه من ایستادگی
و می‌دانم به دار آویزه خواهم شد
و می‌دانم که خون من بهای سخت و سنگینی
برای قلدران قرن خواهد بود
ولی
من ترس از کشتن و از مردن نخواهم داشت
کتابم اخلاق و پیامبرم انسانیت است
به کرئون‌های قرن هشدار خواهم داد.
من آنتیگونه‌ام
از قلب فرمان می‌برم
نه از کرئون
نه از دستور یک فرمانروای ظالم و سرکش
برای این که حق و حرمت یک نعش را دانم
برای پاسداری از حقوق نعشی آدم‌ها
و مشتی خاک را هر دم بر روی لاشه می‌پاشم
من آنتیگونه‌ام- من آنتیگونه‌ام.

Silent Cry

All around the town,
At the ends of alleys, in faraway places
A woman’s cries and wails are heard.
And I listen to her crying.
With her tears
With agony, pain, and a lump stuck in her throat
With the grief emanating from her heart
Every passerby
Every person
Everyone, young and old, listens to the sound of her sorrow
All bewildered with her laments.
Perhaps, she is mourning her mother.
Perhaps, she is missing her home, her town, her village.
Perhaps, her husband
Perhaps, her mother, and her small child
Perhaps, her homeland drowned in blood
Perhaps, her country’s scattered petals
There is grief in her heart
Lying deep in her heart, screaming.
with her cries
with her screams
With her grudges and deep pain
With her cold sigh and broken stature
My mind is full of hundreds of questions
I am struggling with myself in the midst of all this
Why?
What happened to her?
I walk slowly
I walk slowly to reach her
I go slowly to know the reason why
to hear from her
But there are a thousand questions in my mind
My suspense and anxieties increase.
when I arrive
I approach her slowly and stand still beside her
I see her
She has put her head between her knees
Her eyes are staring at the ground
I see her,
I feel that,
There is an enormous lump in her throat,
She says nothing,
But, I can hear the sound of her screams,
I gently lean against a wall across from her
I ask her
Mother!
Sister!
Why are you shouting so much?
Tell me what has happened to you
Why have you laid out the rug of mourning?
She says nothing
She says nothing
I ask her
Tell me something about the dew on your eyelashes,
Tell me something about your pain and suffering and anxiety
She says nothing
Tell me something about the rape and nakedness.
She says nothing
I ask her, tell me something about the stain on your skirt,
Sister!
Do not hide your sadness in your chest.
I ask her,
She is tired
She has a lump
The words of her heart are stuck in her throat
She says nothing
I saw her hand pointing to the ground
But,
She says nothing,
My gaze is drawn to the ground.
At the point that she is staring at,
I saw that she explained everything
I saw on the ground, on the wet earth
She had written Mahsa
She had written Zahra
She had written Farkhunde, Ghazaleh and Asra
She had written Sasan
She had written about the struggles of Kabul and Tehran
She had written Woman - Life - freedom
All around the town,
At the ends of alleys, in faraway places
A woman’s cries and wails are heard.
(Woman – life – freedom)

گریه‌های بی صدا

در گوشه‌های شهر
در انتهای کوچه و در دور دست‌ها
فریاد و ناله‌های زنی می‌رسد به گوش
من هم صدای گریه‌ی او گوش می‌دهم
با اشک‌های او
با سوز و درد و بغض فرو رفته در گلو
با حسرتی که در دلش احساس می‌شود
هر عابری
هر کوچک و بزرگ
پیر و جوان صدای غمش گوش می‌دهند
با ضجه‌های او همه مبهوت گشته‌اند
شاید که او نشسته در اندوه مادرش
شاید به‌یاد خانه و شهر و محله‌اش
شاید به همسرش
شاید برای مادر و فرزند کوچکش
شاید برای میهن در خون نشسته‌اش
شاید به یاد پرپر گل‌های میهنش
بغض است در دلش
از عمق دل نشسته و فریاد می‌کشد
با گریه‌اش
با ضجه‌اش
با بغض و دردهای فرو رفته‌اش
با آه سرد و قامت درهم شکسته‌اش
صداها سوال ذهن مرا پر نموده است
با خود در این میانه کلنجار می‌روم
آخر چرا؟
آخر چه اتفاق افتادست بر سرش
آهسته می‌روم
آهسته می‌روم که بگیرم سراغ او
آهسته می‌روم که بدانم دلیل او
تا بشنوم از او
اما هزار مسئله در خاطر من است
تعلیق‌ها و دلهره‌هایم فزون‌تر است
وقتی که می‌رسم
آهسته‌تر به پهلوی او مکث می‌کنم
می‌بینمش
آرام سر میان دو زانو نهاده است
چشم‌اش به انتهای زمین خیره مانده است
می‌بینمش
احساس می‌کنم
یک بغض بی‌کران به گلویش نشسته است
حرفی نمی‌زند
اما صدای ضجه‌ی او می‌شود شنید
آرام در مقابل او تکیه می‌زنم
می‌پرسم‌اش
مادر!
خواهر!
چرا تو این همه فریاد می‌کشی
آخر بگو ترا چه بلایی رسیده است؟
این‌جا چرا گلیم عزا پهن کرده‌ایی
حرفی نمی‌زند
می‌پرسم‌اش
از شبتم نشسته به مژگان کمی بگو
از درد و رنج و حال پریشان کمی بگو
حرفی نمی‌زند
می‌پرسم از تجاوز و عریان کمی بگو
حرفی نمی‌زند
می‌پرسم‌اش ز لکه‌ی دامان کمی بگو
خواهر، درون سینه تو پنهان مکن غمت
می‌پرسم‌اش
او خسته است
بغضش گرفته است
حرف دلش میان گلو گیر کرده است
حرفی نمی‌زند
دیدم که دست رو به زمین می‌برد،
ولی
حرفی نمی‌زند
اما نگاه من به زمین جلب می‌شود
آن نقطه‌ای که زُل زده و خیره مانده است
دیدم تمام حادثه را شرح داده است
دیدم به روی خاک، به روی زمینِ تر
مهسا نوشته است
زهرآ نوشته است
فرخنده و غزاله و اسرا نوشته است
ساسان نوشته است
از دردهای کابل و تهران نوشته است
زن، زندگی، آزادی نوشته است
در گوشه‌های شهر
در انتهای کوچه و در دور دست‌ها
فریاد و ناله‌های زنی می‌رسد به گوش
(زن – زندگی – آزادی)

Fazel Ahad Ahadi is a visiting scholar at the University of Chicago in the Department of Cinema and Media Studies. He completed his undergraduate studies in the Department of Dramatic Literature at the University of Kabul and received a master’s degree in Cultural Studies with a concentration in Cinema from the Mirza Tursunzade University of Culture and Arts in Dushanbe, Tajikistan. He was a professor at the University of Kabul from 2006 to 2021. When Afghanistan fell to the Taliban, he and his family fled Afghanistan and came to the United States at the invitation of the University of Chicago. Ahadi is a poet, playwright, screenwriter and born mentor who has trained a generation of Afghan screenwriters and playwrights. He has published several collections of poetry in Persian, along with numerous books and articles, most concerning cinema and theatre.

SOPHOCLES THE POET:

A PERSONAL ESSAY BY ABHI SHRESTHA

*“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

“*I am interested in Sophocles the poet,*” Gabby whispered to me, inviting me into the interiority of her thoughts. The first time we met, we discussed the persistence of *Antigone* as a story whose resonance has not eroded over the years, decades, eons. As long as there is an oppressive force and a force of resistance rebelling against it, there is the story of *Antigone*. We relayed curiosities about Sophocles the scholar, the philosopher, and—ultimately—the poet, and it became clear to me that poetry was the entry point of this production.

I had been nurturing my own curiosity about the relationship between philosophy and poetry, two forms that Sophocles instinctively weaves in his work, for some time. Philosophy organizes thoughts into systems of thinking. Poetry refracts and organizes those emotions into systems of expression. I have always wondered about the journey of thoughts and emotions from the interiority of our being to the exteriority of our world, and the many expressive artistic modalities that are tools in that journey—which is to say, I’ve always been interested in hermeneutics, philosophies of interpretation. That’s the interesting thing about *Antigone*: there have been so many interpretations of this tragedy over the years, yet somehow the story never feels tired.

“*At the end of the day, Sophocles was a poet creating in a time of war,*” Gabby exclaimed at the apex of our musings. In his lifetime, Sophocles witnessed the triumph of the Greeks in both the Greco-Persian wars and the extensive Peloponnesian War, which stretched over two periods of combat separated by a six-year truce. As an audience to Sophocles’s poems and tragedies, we become witness to his thoughts as someone who was creating amid conflict. We see how his world permeates his writing, in what the characters of *Antigone* are fighting for and against. The Greeks called playwrights *didaskáloi*, which roughly translates to “teacher.” Artists were revered as educators and art was seen as educational source material. This idea that art is a reflection and refraction of the times has persisted throughout the centuries.

Greek drama and tragedy are deeply rooted in poetry—specifically lyric and epic poetry, poetic forms that began in Ancient Greece. Lyric poetry is usually a short non-narrative poem that expresses the speaker’s personal emotions and feelings. Historically, lyric poetry had musical qualities and was meant to be sung. Over the years, the umbrella of lyric poetry grew to encompass a broader category of non-narrative poetry, including sonnets, odes, and more. Epic poetry is a narrative poetic form that is often impressive in length and details extraordinary heroic adventures.

When we read *Antigone* through a poetic lens, it starts to sing. We can hear it as it leaves the page. We hear the rhythm and heartbeat, we hear the wails of grief, we hear the effusion of the elements —the weather of the world and the weather of the characters. What makes *Antigone* so special is the collision of the epic and the lyric. The existential and the personal. There is something that happens when we hear these bodies speak these words. The story doesn’t attempt to move us forward or bring us back. *Antigone* lifts us up, it activates us, it challenges us to transcend the theatrical space and become more deeply engaged citizens of the world.

Palestinian American poet Naomi Shihab Nye claims “*We all think in poetry,*” but I’ve had many conversations with friends who find poetry inaccessible (which I totally understand). There is a level of ambiguity you agree to when engaging with poetry or works informed by poetry, such as *Antigone* and other tragedies. From my understanding, poetry—like our emotions—is not necessarily concerned with or beholden to logic. Poetry challenges us to slow down, to listen actively and with our whole body.

To engage in poetry is to engage in presence, and like *Antigone*, to be present can be a radical act. Thank you for being present with us.



COURT THEATRE

2023/24 SEASON

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 >>



ON RESISTANCE AND HEALING



dr. nick alder (photo by Lyric Newbern)

***Party Noire**—a dance party and celebration of Black queer joy—arose as an act of worldbuilding. It was created to challenge oppressive systems and assert the power of love as a radical act. *Antigone*, as a text, often serves a similar purpose.*

*Director of Engagement Kamilah Rashied recently spoke with Party Noire co-founder and mental health practitioner, dr. nick alder, about the relationship between Party Noire and *Antigone*. Covering topics of civic action, mental health, healing, and change, their discussion is a preview of Court’s newest program: the **Agora Conversations**. This series invites thinkers, creatives, and activists to share bold ideas about the lived experiences of Chicagoans today, connecting the art on Court’s stage with current events.*

Below is an excerpt of their conversation.

Kamilah: I wanted to start this series because I felt like we needed a dialogue with people outside of ourselves. The Agora Conversations stem from the idea that it’s really important to have animated dialogue with people who have strong opinions and really declarative thoughts on topics that matter. It’s a new program, and the first Agora Conversation is going to be centered around Court’s production of *Antigone*.

Why *Antigone*? *Antigone* had the least amount of power, she had endured a lot of loss, but that wasn’t a deterrent in pressing forward. She still took action. I think it’s interesting to think about what civic action looks like as a verb. What does wanting a more just world look like as a *lifestyle*? That’s why I wanted to speak with you, specifically, because so much of what you do is not just a job. It’s a lifestyle.

But I want to go back in time a little bit to how this happened. How did you realize that you were interested in getting a PhD? That you were interested in studying mental health?

dr. nick: When I was in school, I had a professor named Dr. Leo Wilton. He was a psychologist, and a queer man, and he was studying HIV and AIDS within the Black community. He had a fleet of classes that were about the psychology of racism, the psychology of the Black family, and I was like, “Oh, I’m taking *all* these classes.” I became a TA and immersed myself in a very Black understanding of mental health and psychology that I had no clue existed—I was reading Frantz Fanon for the first time and realized that there are people who think about the mental health of Black people from a revolutionary standpoint.

Dr. Leo Wilton’s expansiveness as a scholar, educator, and community care worker was eye-opening. 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 of love as justice in public. It was that experience and that professor that inspired me to get a PhD.

I then started to think about what it looks like to be a mental health practitioner who’s really deeply embedded in a community and responsive to movements as they’re emerging. I was raised by West Indian women, so I don’t know any other way of being besides being a person who has my hands in so many things, doing work. I tend to see myself in the tradition of Black feminists, who are all PhD holders, who decided to educate in public, or decided to use church houses as a place of education, or decided to use barbershops as a place of education, or decided to use the library as a place of education, and I think that speaks to the practice of Party Noire. Essentially, Party Noire feels like queer church. And that imagery of queer church conjures a space for release as we’re moving through a world of state violence and oppression. It’s a space where folks can get their spirits filled.

Founded in 2015, **Party Noire** is a dance party and a movement that celebrates Black femmes, Black womanhood, and Black queer creatives. It is a proverbial temple in which attendees move, sweat, and celebrate Black joy. The radical and affirming environment that makes Party Noire quite distinctive is also quite deliberate, having been curated with care by founders dr. nick alder and Rae Chardonnay.

Kamilah: It’s been important for me—as a Black person, as a queer person, as a womanist—to really understand the radical care involved in Party Noire and how you all have thought about building these spaces for Black women. Centering Black women and femmes is a big deal.

I think it’s worth mentioning that you never really saw it as just a social gathering—you took it in all these other directions, as well—and that makes me think of the roles that Black femme creatives can play. People are paying attention to the culture that Black women make, what we’re saying, and our aesthetics. People want to pay homage to that, whether it’s Angela Davis or Alice Walker...

dr. nick: Exactly. I was thinking about the way that the current Black Lives Matter movement is held up by the ideology, the writings, and the teachings of Black women—Black womanists—so, exactly to your point: **Alice Walker, Angela Davis, Audre Lorde, Alexis Pauline Gumbs** ... Black womanists who are very foundational to my practice.

Kamilah: I absolutely see that thread of what you all are doing, and that continuity is really beautiful. These Black women gave us the blueprint, and being able to go back, and find them, and learn about them ... It’s so important.

dr. nick: It is! It’s a personal commitment to a Black feminist care ethic and a commitment to creating these incubators, these ecosystems of care, where community is invited. Mental health, to me, is connected to liberation. Let’s struggle together and learn how we want to be in relationship with each other. It was just a practice, a way of being, that my womanist upbringing brought to the forefront. Party Noire was our way of creating worlds where femmes could be in a social public space and experience a sense of safety, because we heal in relationship. We heal in community. Activating our personal and collective healing is the core of realizing our capacity for change.

FEB
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We invite you to attend the first Agora Conversation on **Monday, February 12 at Experimental Station**. Doors open and optional pre-show Communal Activations begin at 6:00pm, and the conversation begins at 6:30pm. Agora Conversations are free and open to the public, and **reservations are required**.

[Learn more here.](#)

dr. nick alder, ph.d., (they/themme/theirs) is a creative co-conspirator, healing + liberation spacemaker + community designer making healing and liberation irresistible. their work nurtures the creative spirit + crafts ecosystems of care, + possibility. they are guided by the words of Audre Lorde, “without community, there is no liberation.”

Kamilah Rashied is the Director of Engagement at Court Theatre. Rashied is an arts administrator, producer, educator, and artist with 20 years of experience in cultural production, education, and community outreach. Cultivating a broad range of programs for the public, Rashied has contributed to the development of programs at venerable arts and culture organizations across Chicago.

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A PORTRAIT OF LOVE AND DEFIANCE



When it came time to plan the show art for *Antigone*, Director Gabrielle Randle-Bent knew right away who she wanted to work with: **Savannah E. Bowman**. A Hyde Park native, multi-hyphenate artist, and accomplished graduate of the University of Chicago, Savannah has a stunning portfolio that celebrates the Black experience. Her art was a perfect fit for this production.

Associate Director of Marketing Camille Oswald and Marketing Intern Eleni Lefakis recently spoke with Savannah about her work, her history with the University, and her painting “**the sister’s**,” the show art for *Antigone*.

Do you have an artist statement?

I do. As a Black artist from the South Side of Chicago, my career objectives have always been centered on celebrating the beauty and complexity of Black culture and identity; I want to create work that empowers. My portfolio uses detailed portraiture to challenge narratives that misrepresent marginalized people, and to showcase their resilience and their complexity. It can be done so intricately through portraiture because a face is something that’s so recognizable.

Beyond painting, I consider myself a multi-hyphenate artist. I have such a different array of interests and passions, from painting to woodworking to sewing. Ever since I was little, I’ve always thought on the right side of the brain. I think my parents recognized that from early on, and they really did what they could to support me. I got a sewing machine and I was at the Hyde Park Art Center constantly. Later, in my time at UChicago, I was doing woodworking and metalworking at the shops, and I was exposed to all different kinds of mediums. I’m also really interested in clay and porcelain, which I just got into again—also through UChicago! Whatever the medium is, I try to find a way to make it my own. I always try to circle back to the story I’m trying to tell.

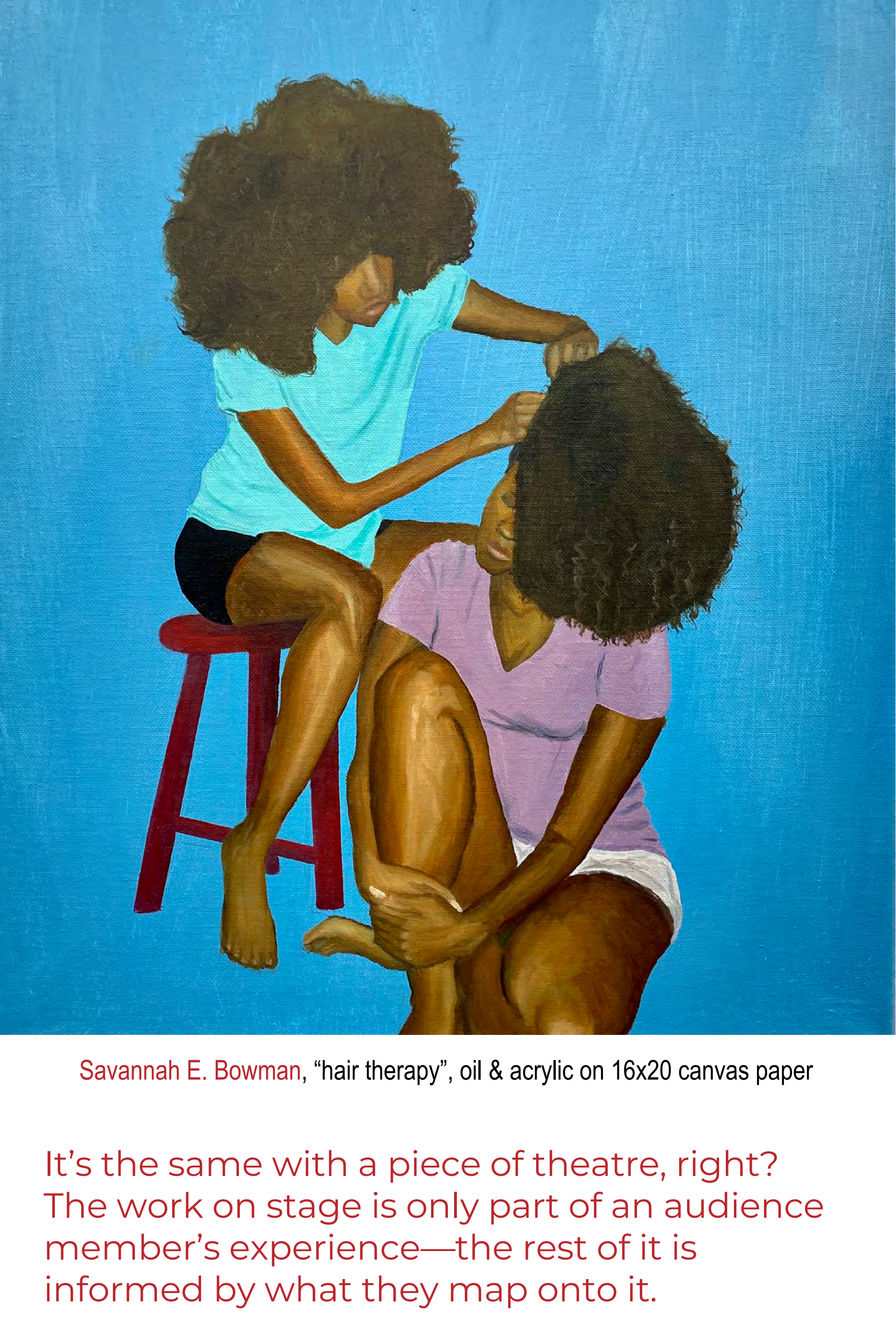
What’s your relationship with UChicago?

I have a really long relationship with UChicago, both as a community member and a student. During high school, I completed a four-year program called the Collegiate Scholars Program, which allowed talented CPS students to take courses at UChicago during the summer. I’m a graduate of Kenwood Academy in Hyde Park, where I took college bridge courses during my senior year of high school, which were also at the university. Finally, I’m also an alumna of the University of Chicago, where I studied Visual Arts. I recently graduated in June of 2023.

Pope.L, Savannah’s thesis advisor mentioned in this article, passed away on December 23, 2023 at the age of 68. He was a prolific artist and professor in the University of Chicago’s Department of Visual Arts and the Theater and Performance Studies program. Our condolences go out to his family, friends, colleagues, and students.

At UChicago, I was exposed to so many incredible artists, who I both learned *about* and learned *from*. We were taught by incredible people: Amber Ginsburg, Pope.L, Theaster Gates, Julia Phillips. Artists who really have such an incredible breadth of work.

My thesis advisor was Pope.L, who’s an amazing artist, but also one of the faculty in the Department of Visual Arts. I have this piece called “hair therapy” that features two subjects, but the background is just a color. And I remember when Pope.L first saw the piece, he asked me about why I didn’t create a background. By not filling it in, you allow the audience to inform the background—the subjects could be at their cousin’s house, they could be in the middle of the universe, they could be anywhere. The audience will draw conclusions about where your subjects are in space and time, and that goes for all your pieces. There’s so much to be said about how we respond to work and how it’s perceived.



Savannah E. Bowman, “hair therapy”, oil & acrylic on 16x20 canvas paper

It’s the same with a piece of theatre, right? The work on stage is only part of an audience member’s experience—the rest of it is informed by what they map onto it.

That’s what makes me so drawn to art! There are so many ways to interpret it, there are so many ways to understand it. Everyone can take away something of their own. That’s what makes it so, so beautiful.

Can you share your inspiration behind “the sister’s” and why you chose to paint it as you did?

I feel like this piece looks more gestural, more painterly maybe? I really wanted to proceed with portraiture, but find a more interesting position to capture. I thought this pose was more dynamic, and yet, incredibly intimate. There’s no one else that you’d be this close to, besides a sibling or a significant other. The subjects kind of look alike, and they are so aligned, that I think I was able to kind of capture that closeness. That’s how “the sister’s” was born.

Shifting focus to the literal sisters in this piece, what stood out to you about *Antigone*?

It was a good read! Through *Antigone* and her defiance of Creon’s laws, the play raises questions about the clash between personal ethics and societal norms; how we look at power and authority, especially between an individual and a state. Another thing that really stood out to me was *Antigone*’s role as a tragic heroine. She was so committed to burying her brother, despite the consequences, and I think the audience really can empathize with that.

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

It’s a reflection of the relationship between the sisters in *Antigone*. Their relationship is really characterized by love and loyalty, but also this contrasting attitude towards authority and duty to the law. My piece characterizes the general tragedy in the family and both sisters facing their fates: *Antigone* being condemned to death for disobedience and *Ismene* being left to mourn her. I feel like my piece could be representative of that snapshot, in which they’re both realizing that tragedy.

Do you think that viewing “the sister’s” and *Antigone* side by side reveals anything new about the play or about the artwork?

It reframed a pivotal moment for me. I won’t say what that moment was—no spoilers!—but I will say that it shaped my understanding of *Antigone* and *Ismene*’s relationship. That’s what I would hope to reflect in my piece: that closeness and that bravery. I think this was such a perfect piece for this play.

Savannah Bowman is a creative individual with a passion for art and self-expression. She channels her thoughts, feelings, and ideas through her diverse artworks, which focus on Black culture and identity. Savannah enjoys exploring new creative avenues and challenging herself with new mediums and techniques. With strong presentation practice, leadership abilities, and exceptional written and communication skills, Savannah is poised to make an impact in the media, marketing, fashion, and business industries. More information about Savannah and her art can be found on her [website](#) and her [Instagram](#).

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UP NEXT: ROSENCRANTZ AND GUILDENSTERN ARE DEAD



Stoppard's *The Hard Problem* (2017, Michael Brosilow).

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.

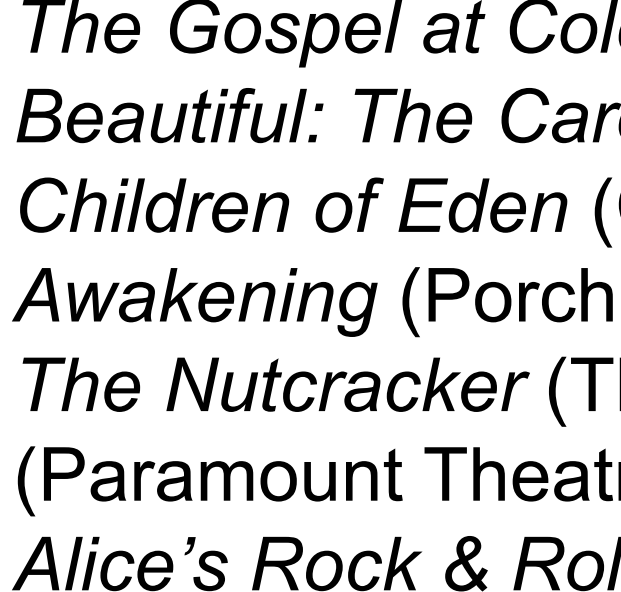
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CAST PROFILES



CHERYL LYNN BRUCE

(*Tiresias*) originated the role of Elizabeth Sandry for Steppenwolf's Tony Award-winning *The Grapes of Wrath* (Broadway's Cort Theatre, National Theatre (UK), La Jolla Playhouse). Stage credits include: *Familiar* (Woolly Mammoth, Steppenwolf); *Head of Passes* (Steppenwolf, Berkeley Rep); *Cry, the Beloved Country* (Goodman); and many others. Film/television credits include: *Stranger Than Fiction*; *Daughters of the Dust*; *The Fugitive*; *There Are No Children Here*; *Prison Break*; *Separate but Equal*; *To Sir, With Love II*. Directing credits include: *La Havana Madrid* (Steppenwolf, Goodman, South Coast Repertory); *Written by Phillis* (Quintessence); *The House of the Negro Insane* (Contemporary American Theatre Festival, National Black Theatre Festival); *Splash Hatch on the E Going Down* (Next Act). Awards include: Robert Rauschenberg Residency (2015), 3Arts Award (2010), Yale University Art Gallery Residency (2011).



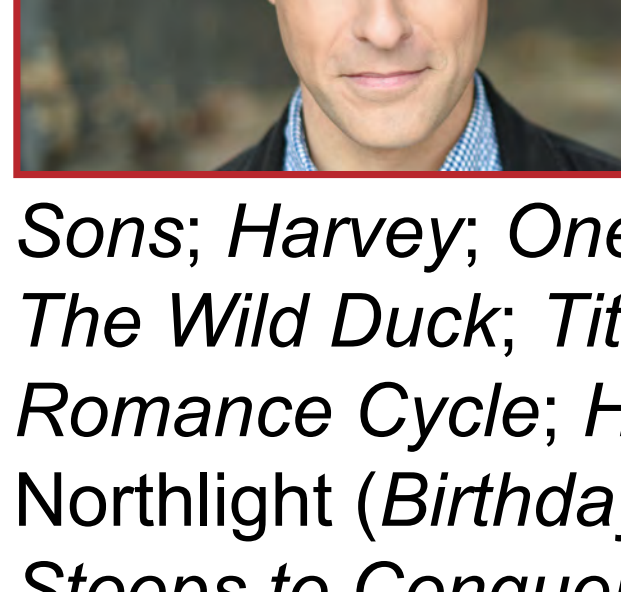
ARIANA BURKS (*Ismene*) is so

blessed to be back at Court Theatre, where she previously played Ismene in *The Gospel at Colonus*! Theatre credits include *The Gospel at Colonus* (Court Theatre, Getty Villa); *Beautiful: The Carole King Musical* (Marriott); *Children of Eden* (Cadillac Palace); *Spring Awakening* (Porchlight); *Urinetown* (BoHo Theatre); *The Nutcracker* (The House Theatre); *Hairspray* (Paramount Theatre, Drury Lane); *Wonderland: Alice's Rock & Roll Adventure* (Chicago Children's Theatre); *The Compass, Dance Nation* (Steppenwolf); *Trevor: The Musical, Next to Normal* (Writers); *Life After, A Christmas Carol* (Goodman). Television/film credits include *Beats, South Side, Chicago Med, Chicago Fire, The Jr. Cuisine Cooking Show* (2011 Emmy Award nomination), and *PrankStars*. Ariana would like to thank God, her family, and her reps at Stewart for these opportunities! @arianaburks.



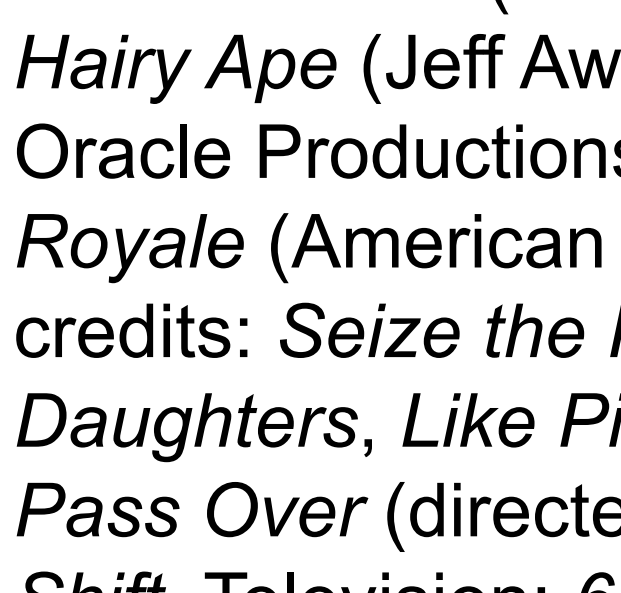
DANIELLE DAVIS (*Demophilus*)

is making her Court debut. Chicago credits: *Twelfth Night, Romeo and Juliet, Dream, A Midsummer Night's Dream* (Chicago Shakespeare); *Clyde's, The Music Man* (Goodman Theatre); *Holiday Inn* (Jeff Nomination—Performer in a Supporting Role), *A Christmas Carol* (Drury Lane); *BLKS* (Steppenwolf Theatre); *Fun Home* (Victory Gardens). She has worked with Definition Theatre, Lifeline, Theo Ubique, Black Ensemble, Rivendell, and Chicago Children's Theatre, among others. New York credits: *How To Catch Creation* (Geva Theatre Center). Television credits: *The Chi, Shameless, Chicago P.D., Empire, Sense8*, and *Easy*. Davis is represented by Stewart Talent.



TIMOTHY EDWARD KANE

(*Creon*) Court credits: *An Iliad; The Tragedy of Othello, the Moor of Venice; The Gospel at Colonus; Oedipus Rex; All My Sons; Harvey; One Man, Two Guvnors; The Illusion; The Wild Duck; Titus Andronicus; Uncle Vanya; The Romance Cycle; Hamlet*. Other Chicago credits with Northlight (*Birthday Candles, Lost in Yonkers, She Stoops to Conquer*, et al.), Writers (*Buried Child, Rosencrantz and Guildenstern Are Dead*, et al.), TimeLine, Goodman, Steppenwolf, and 20 productions with Chicago Shakespeare Theater, including *Hamlet, Tug of War: Civil Strife, The Comedy of Errors, Love's Labour's Lost*, and *King Lear*. Regional credits: Mark Taper Forum, Notre Dame Shakespeare Festival, Peninsula Players, and the Illinois Shakespeare Festival. TV: *Chicago P.D., Chicago Fire*, and *Empire*. Awards: Jeff Award, AfterDark, *Chicago Magazine*. Mr. Kane is married to actress Kate Fry with whom he has two sons; he's an Assistant Professor of Theatre at Loyola University Chicago.



JULIAN PARKER (*Watchman Who Becomes Messenger*)

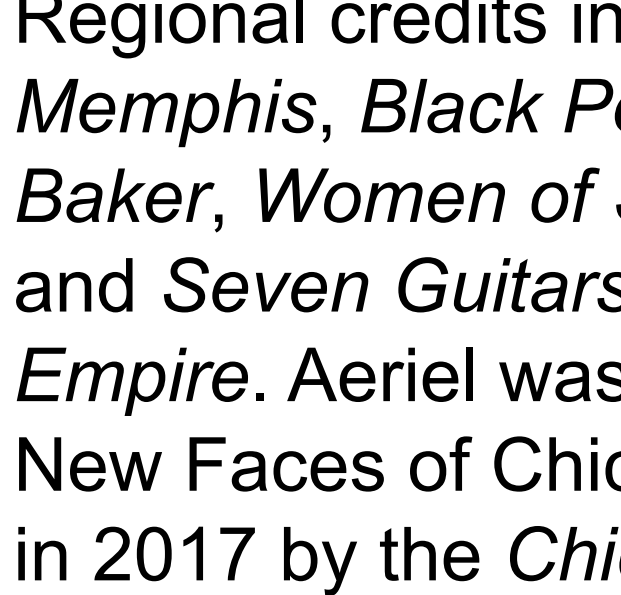
is excited for his Court debut! Select Chicago credits: *Pass Over, The Gospel of Franklin* (Steppenwolf); *An Octoroon, Genesis* (Definition); *Romeo and Juliet* (Chicago Shakespeare); *Hamlet, Julius Caesar* (Writers); *Prowess* (Jackalope); *The Hairy Ape* (Jeff Award—Performer in a Principal Role, Oracle Productions); *Landladies* (Northlight); *The Royale* (American Theater Company). Regional credits: *Seize the King* (La Jolla Playhouse) and *Our Daughters, Like Pillars* (Huntington Theatre). Film: *Pass Over* (directed by Spike Lee), *Devonte, Swing Shift*. Television: *61st Street, The Chi, Chicago P.D.*, and others. Education: BFA, University of Illinois Urbana-Champaign. Mr. Parker is a co-founding member of Definition Theatre Company.

Represented by Stewart Talent Agency and Authentic Talent Management.



CAGE SEBASTIAN PIERRE

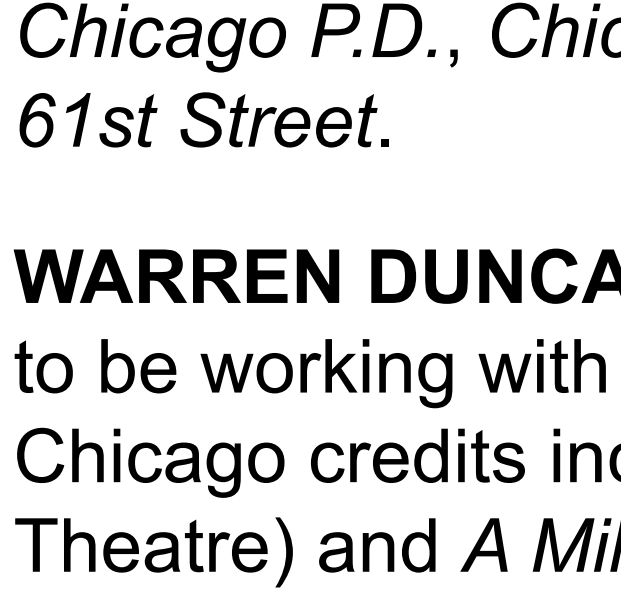
(*Euboule*) is proud to be making his Court Theatre debut. Cage works as an actor and fight choreographer in Chicago and the greater Midwest. TV: *Chicago P.D.* and *Empire*. Chicago Shakespeare Theater: *Romeo and Juliet, Penn & Teller's Macbeth*, and *Q Brothers Christmas Carol*. TimeLine Theatre: *Kill, Move, Paradise* and *Too Heavy for Your Pocket*. Writers: *A Moon for the Misbegotten*. American Players Theatre: *Eurydice, King Lear, The Comedy of Errors, A Midsummer Night's Dream, Pericles*, and *Cyrano de Bergerac*. Cage received his BFA from the University of Minnesota/Guthrie Theatre BFA Actor Training Program. Gratitude to his agents, the theatre, and love to his partner for their support.



AERIEL WILLIAMS (*Antigone*)

was last seen as Antigone in Court's productions of *The Gospel at Colonus* and *Oedipus Rex*. National tour: *The Color Purple*. Off-Broadway: *Trevor: The Musical*.

Regional credits include: *Million Dollar Quartet, Memphis, Black Pearl: A Tribute to Josephine Baker, Women of Soul, Dreamgirls, A Winter's Tale*, and *Seven Guitars*. TV Credits: *The Chi* and *Empire*. Aerial was recognized as one of the Hot New Faces of Chicago Theater and Top Performers in 2017 by the *Chicago Tribune*. Her music is available on all streaming platforms under Mon'Aerie. Aerial would like to thank God for every opportunity, her family and mentors, and her reps at Stewart. Psalms 91. IG/TikTok: @MonAerie.



MATTHEW C. YEE (*Haimon*) is

thrilled to be making his Court Theatre debut. Previous Chicago credits: *Lucy And Charlie's Honeymoon*, for which

he also wrote the book and score (Lookingglass Theatre); *Cambodian Rock Band* (Victory Gardens); *Vietgone* (Writers Theatre); *Treasure Island* (Lookingglass Theatre). Broadway credits: *Almost Famous: The Musical*. Film and TV: *Empire, Chicago P.D., Chicago Fire, Chicago Justice*, and *61st Street*.

WARREN DUNCAN (*u/s Haimon*) is so excited to be working with Court for the first time. Recent Chicago credits include: *Fairview* (Definition Theatre) and *A Mile in the Dark* (Rivendell Theatre). When he isn't on stage, Warren is directing films with his production company, Dark Daisy Films. He received his BA in Theatre from Northwestern College, and trained in Classical Acting at the London Academy of Music and Dramatic Art. Huge thanks to Kyle at Big Mouth, and Amanda Hays for her never ending support. Instagram: @warrenduncan, @darkdaisyfilms.

JALYN GREENE (*u/s Demophilus, Tiresias*) is thrilled to be making their Court Theatre debut! Detroit-born and Chicago-based, they received their BFA from Michigan State University. Theatre credits include *No Child* (Mississippi Bend Players); *Queen of Sock Pairing, We are Pussy Riot* (Red Tape Theatre); *The Dark at the Top of the Stairs, Breath, Boom* (Eclipse Theatre Company); *How to Pick a Lock* (Rhino Fest); *Crumbs from the Table of Joy* (Raven Theatre). Represented by Shirley Hamilton Talent! Check out their work at jalyngreene.com.

JUWAN LOCKETT (*u/s Watchman Who Becomes Messenger, Euboule*) is excited for his Court Theatre debut understudy role. You may have previously seen him in his recurring role on *South Side*. A multi-faceted artist, Juwan makes music under the moniker ANAMLI (pronounced "anomaly"). Previous theatre credits include *Black and Blue* (MPAACT) and *Not About Nightingales* (Raven Theatre). Juwan is represented by Lily's Talent Agency. Enjoy the show and remember to #StealJoyOften. IG:@juwantheactor, @anamlimusic.

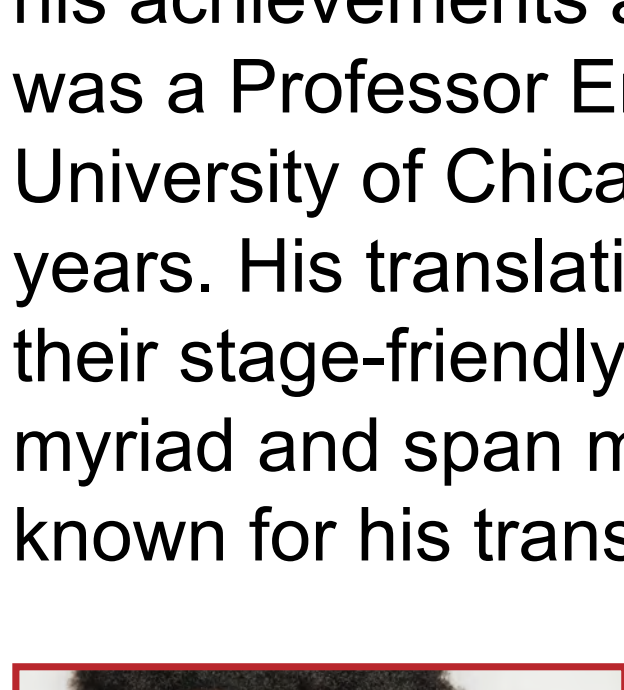
TAE SANTOS (*u/s Antigone, Ismene*) is an actor, director, and writer originally from California. She is a recent graduate from The Theatre School at DePaul, where she received her MFA. This is her first time working at Court and she is very excited to be a part of the team. Recent selected credits include: *Blues for an Alabama Sky* (*u/s Delia, Remy Bumpo*); *Vinegar Tom, Fefu and Her Friends* (The Theatre School). Tae is represented by Gray Talent Group.

BOB WEBB (*u/s Creon*) is excited to be working at Court Theatre and collaborating with this amazing assembly of artists. Chicago credits include Edward Albee's *The Zoo Story* (Gwydion Theatre Company) and *How to Live on Earth* by MJ Kaufman (Chimera Ensemble). His favorite roles have included the Stage Manager in *Our Town*, the Gentleman Caller in *The Glass Menagerie*, Trotter in *The Mousetrap*, and Kinesias in *Lysistrata*. He's excited to see what's next! He studied Modern Drama and Acting at the University of Virginia. @worldwebb.

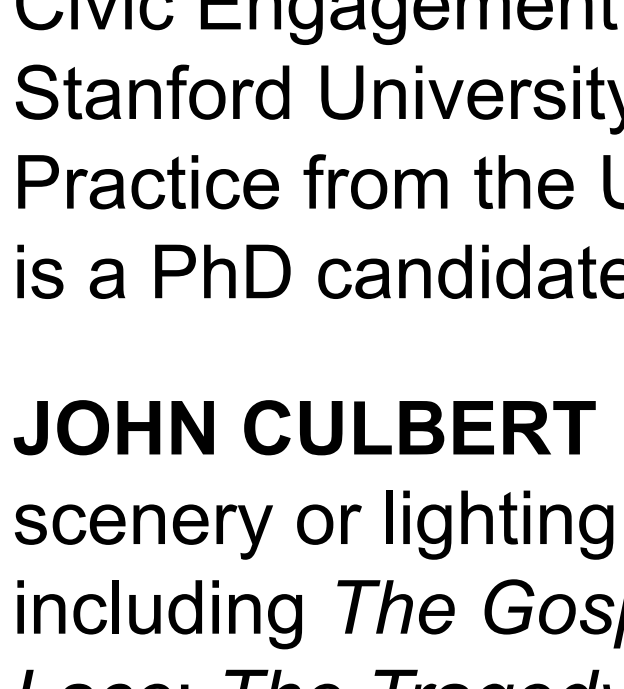
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ARTIST PROFILES

SOPHOCLES (*Playwright, c. 496 BCE–406 BCE*), with Aeschylus and Euripides, is one of classical Athens's three great tragic playwrights. While Sophocles wrote over 120 plays, only seven have survived in their complete forms: *Ajax*, *Antigone*, *Women of Trachis*, *Oedipus Rex*, *Electra*, *Philoctetes*, and *Oedipus at Colonus* (which served as the inspiration for Lee Breuer and Bob Telson's *The Gospel at Colonus*, staged at Court in 2023). Sophocles and his work have inspired artists for centuries and shaped modern understandings of theatrical conventions.



NICHOLAS RUDALL (*Translator, 1940–2018*) was the Founding Artistic Director of Court Theatre, having led the theatre from 1971 to 1994. He led the growth of Court from a community theatre to a leading professional Equity theatre. In addition to his achievements as an actor and director, Rudall was a Professor Emeritus in Classics at the University of Chicago, where he taught for over forty years. His translations for the theatre—known for their stage-friendly language and “playability”—are myriad and span many languages, but he is best known for his translations of Ancient Greek tragedy.



GABRIELLE RANDLE-BENT (*Director, Associate Artistic Director*) is a mother, director, dramaturg, and scholar. Her directorial highlights include *The Island* and *The Tragedy of Othello, the Moor of Venice* (co-directed with Charles Newell) at Court Theatre; *1919* (Steppenwolf); and *The Year of Magical Thinking* (Remy Bumppo). She is a co-founder of the Civic Actor Studio, a leadership program of the University of Chicago's Office of Civic Engagement. She has a BA in Drama from Stanford University, an MA in Performance as Public Practice from the University of Texas at Austin, and is a PhD candidate at Northwestern University.

JOHN CULBERT (*Scenic Designer*) designed scenery or lighting for many Court productions, including *The Gospel at Colonus*; *Arsenic and Old Lace*; *The Tragedy of Othello, the Moor of Venice*; *Oedipus Rex*; *The Adventures of Augie March*; *All My Sons*; and *Iphigenia in Aulis*; Goodman's *Having Our Say*; Lookingglass's *Villette*; and TimeLine's *The Lehman Trilogy*. He has also designed for Northlight, Writers, Glimmerglass Opera, Singapore Repertory, Opera National du Rhin, Berkeley Rep, McCarter Theatre, and Shakespeare Theatre Company. He served as the dean of The Theatre School at DePaul University for over 20 years.

RAQUEL ADORNO (*Costume Designer*) is excited to return to Court, where she previously worked on *The Gospel at Colonus*; *The Island*; and *The Tragedy of Othello, the Moor of Venice*. Select Chicago credits: *POTUS* and *Describe the Night* (Steppenwolf); *Measure for Measure* and *I, Banquo* (Chicago Shakespeare Theater); *Georgiana and Kitty: Christmas at Pemberley* and *Intimate Apparel* (Northlight Theatre); *Wife of a Salesman* (Writers Theatre); *PERSONALITY: The Lloyd Price Musical*; *Unelectable You* (The Second City). Regional: *Rent* (The Muny); *The Tempest* and *Intimate Apparel* (Utah Shakespeare Festival); *A Raisin in the Sun*, *The Taming of the Shrew*, and *Cymbeline* (American Players Theatre). Awards: Michael Maggio Award (2022), Michael Merritt Academic Achievement Prize for Collaborative Design (2019).

KEITH PARHAM (*Lighting Designer*) returns to Court, having previously worked on *The Gospel at Colonus*; *Fen*; *The Tragedy of Othello, the Moor of Venice*; *Oedipus Rex*; *Photograph 51*; *All My Sons*; *The Hard Problem*; *An Iliad*; *Angels in America*; *Proof*; and many others. Broadway: *Thérèse Raquin* (Roundabout); *Between Riverside and Crazy* (2nd Stage Theater). Off-Broadway: *Wild Goose Dreams* (The Public); *Man from Nebraska* (2nd Stage); *The Purple Lights of Joppa Illinois* (Atlantic Theater), among others. Awards: Obie, Lortel. Visit keithparhamlighting.com, tutatheatre.org.

WILLOW JAMES (*Sound Designer and Composer*) is a Chicago-based artist, producer, educator, and DJ who centers his work around exploring Black identity, new works, and theatre as activism. He is a Court Theatre teaching artist, Definition Theatre ensemble member, Resident Sound Designer at Artemisia Theatre, and is represented by Dream Team Talent Agency. Chicago: *Twelfth Night* (Chicago Shakespeare Theater); *Chlorine Sky* (Steppenwolf Theatre); *Fairview* (Definition Theatre); *The Nacirema Society* (Goodman Theatre). Regional: *The Royale* (American Players Theatre); *Black Book* (NAATC); *The Magnolia Ballet* (Alleyway Theatre, Phoenix Theatre Indianapolis). He is a member of USITT, TSDCA, and IATSE Local 2. Visit willow-james.org. IG: @worksbywillow.

JANINE STROEMER-CHEEKS (*Vocal Arrangements and Coaching*) is an experienced artist with 30 years of teaching experience. She has worked as a high school teacher, teaching subjects such as acting, oral interpretation, speechwriting, and performance. She is also a writer, director, and performer who creates engaging and memorable stories. Over the years, she has produced original works and adaptations of classics, often incorporating Greek choral work with a modern touch. Janine's ultimate goal is to take the audience through the complexities of the human experience. She also writes for and participates in workshops for speaking, competitive speech, and theatre for both adults and teens, connecting, inspiring, and provoking thought through the transformative power of theatre.

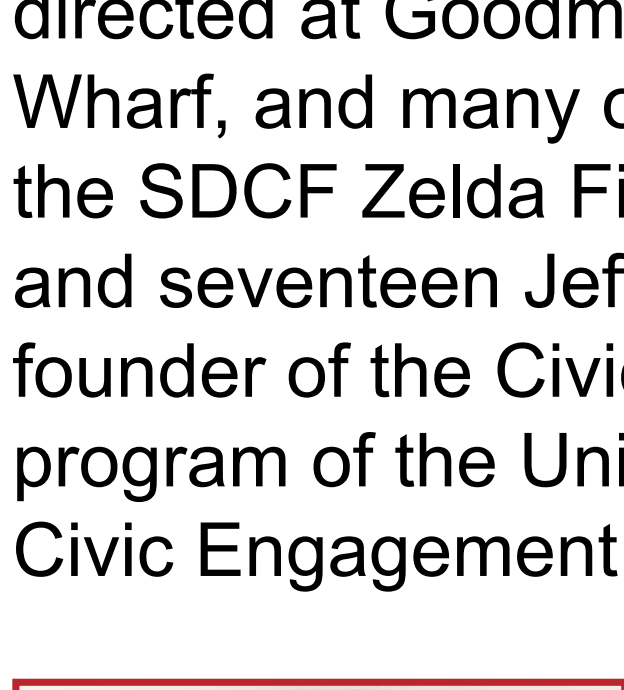
SHERYL WILLIAMS (*Physical Content Consultant*) is originally from Phoenix, Arizona. She received her BA in Musical Theater from Columbia College Chicago and has been working in and around Chicago since 2017. In addition to working as an intimacy professional for several universities (such as Roosevelt, North Central, and DePaul), she has worked on a number of theatrical productions. Recent credits include: *Anything Goes*, *Cabaret* (Porchlight); *The Nacirema Society* (Goodman); *Spring Awakening* (Roosevelt CCPA); *Fen* (Court); and more. She has also been published as a contributor on staging violence and intimacy for the stage. Visit her website for more info: iamsherylwilliams.com.

RUEBEN D. ECHOLES (*Wig and Hair Designer*) is an accomplished playwright, director, choreographer, illustrator, and costume and wig designer. He has worked with Black Ensemble, etā, MPAACT, Congo Square, Porchlight, Drury Lane, Skylight Milwaukee, Writers, Paramount, Theo Ubique, Invictus, Goodman, Phoenix Theatre, and Studio One. He was most recently the Associate Wig Designer for *The Lion in Winter* here at Court. Rueben has designed wigs for *Rent* at The Muny and for *Dreamgirls* at Paramount and North Carolina Theatre Company. He also designed the costumes for *You Can't Fake the Funk* (Jeff Award–Costume Design) and for four episodes of WTTW's *Chicago Stories*, two of which (“Ida B. Wells” and “The Birth of Gospel”) won Emmys for Best Production. Rueben would like to thank Christ his Savior for everything!

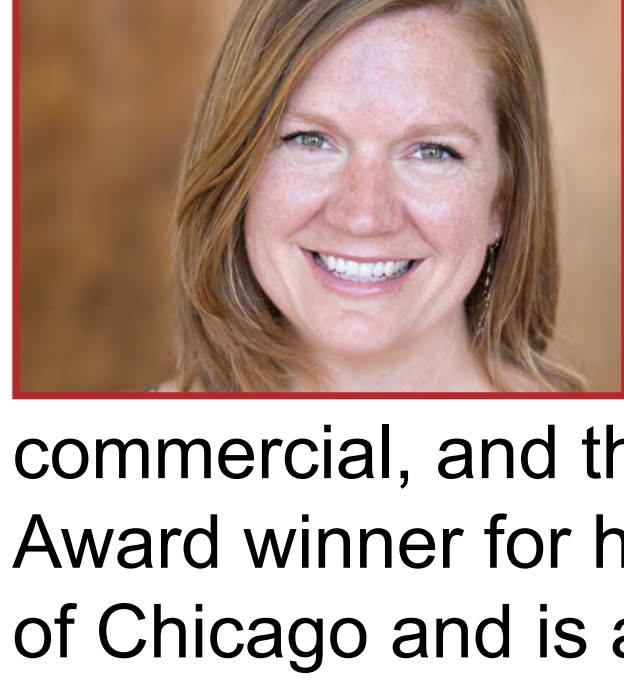
ABHI SHRESTHA (*Production Dramaturg, Additional Concept Development*) is a dramaturg, educator, and facilitator originally from Kathmandu, Nepal, now with roots in Chicago. They are the Interim Director of Education at Steppenwolf Theatre, a board member with the Illinois Caucus for Adolescent Health, and a community organizer with the Chicago Inclusion Project. Select Chicago credits include: *1919* (Dramaturg, Steppenwolf Theatre Company); *Mosque4Mosque* (Dramaturg, About Face Theatre); *Galileo's Daughter* (Dramaturg, Remy Bumppo Theatre); and *I Call My Brothers* (Director, Interrobang Theatre).

KATE OCKER (*Production Stage Manager*) is thrilled to be back at Court Theatre. Regional credits include *The Gospel at Colonus*, *Fen*, *The Island*, *An Iliad*, *The Adventures of Augie March*, and *Iphigenia in Aulis* (Court Theatre); *It Came From Outer Space*, *All's Well That Ends Well*, and *As You Like It* (Chicago Shakespeare Theater); *Six Corners*, *Buddy: The Buddy Holly Story*, and *The Spitfire Grill* (American Blues Theater); *Noises Off* (Asolo Rep); *A Christmas Carol*, *The Odd Couple*, and *An Inspector Calls* (Lyric Theatre of Oklahoma); *Red* (Resident Ensemble Players).

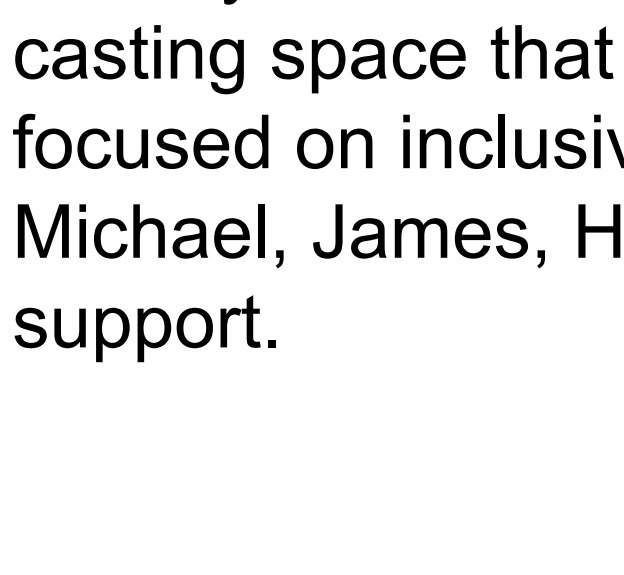
KATIE MOSHIER (*Assistant Stage Manager*) is excited to work at Court for the first time. Chicago credits: *Seagulls*, *A Midsummer Night's Dream* (Oak Park Festival Theatre). D.C. area credits: *Pacific Overtures*, *She Loves Me*, *A Chorus Line*, *Grand Hotel*, *John*, *Mrs. Miller Does Her Thing*, *Titanic* (Signature Theatre); *Intimate Apparel*, *Everything Is Illuminated* (Theater J); *The Winter's Tale*, *'Tis Pity She's a Whore*, *Macbeth*, *As You Like It*, *Coriolanus*, *A Midsummer Night's Dream* (GWU/STC's Academy for Classical Acting); *Corduroy*, *Paper Dreams*, *Mouse On The Move*, *Cajas Cajas Cajas*, and *Wake Up, Brother Bear!* (Imagination Stage). Education: University of Illinois at Urbana-Champaign BFA–Stage Management. Proud Member of AEA. @katiemoshier.



CHARLES NEWELL (*Marilyn F. Vitale Artistic Director*), together with Angel Ysaguirre, accepted the 2022 Regional Theatre Tony Award on behalf of Court staff and artists. Recent directorial credits include *The Gospel at Colonus*, co-directed with Mark J.P. Hood; *The Tragedy of Othello, the Moor of Venice*, co-directed with Gabrielle Randle-Bent; *Oedipus Rex*; and *The Adventures of Augie March*. Charlie has directed at Goodman, Guthrie, Arena Stage, Long Wharf, and many others. Awards received include the SDCF Zelda Fichandler Award, four Jeff Awards, and seventeen Jeff nominations. Charlie is a co-founder of the Civic Actor Studio, a leadership program of the University of Chicago's Office of Civic Engagement.



ANGEL YSAGUIRRE (*Executive Director*) has been Court's Executive Director since 2018. Prior to this role, he 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 Boeing and a program officer at the McCormick Tribune Foundation. He has served on the boards of the Theatre Communications Group, Donors Forum of Chicago, the Illinois Center for the Book, Horizons Community Services, Blair Thomas and Company, and Next Theatre.



BECCA MCCRACKEN (*Director of Casting and Artist Cultivation*) has spent 19 years casting in Chicago, covering the Midwest market working on TV/film, commercial, and theatre projects. Becca is an Artios Award winner for her casting work at the Lyric Opera of Chicago and is a proud member of the Casting Society of America. She is committed to creating a casting space that empowers the artist and is focused on inclusivity and humanity. Thank you to Michael, James, Hayes, and Luna for their love and support.

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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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COURT THEATRE STAFF

<i>Marilyn F. Vitale</i>	<i>Artistic Director</i>	Charles Newell
	<i>Executive Director</i>	Angel Ysaguirre
<i>Associate Artistic Director</i>		Gabrielle Randle-Bent
	<i>Resident Artist</i>	Ron OJ Parson
	<i>Director of Casting and Artist Cultivation</i>	Becca McCracken C.S.A.
	<i>Managing Director</i>	Heidi Thompson Saunders
	<i>Executive Assistant</i>	Tyler Calhoun
	<i>Director of Engagement</i>	Kamilah Rashied
	<i>Director of Education</i>	Jarrett King
<i>Engagement Programs Manager</i>		Kelcie Beene
<i>Education Programs Manager</i>		Kate Wiseman
	<i>Education Coordinator</i>	Sade' May
	<i>Teaching Artists</i>	India Nicole Burton Monet Felton Sonia Goldberg Willow James Jamaque Newberry
	<i>Director of Production</i>	Jennifer Gadda
<i>Associate Production Manager and Company Manager</i>		Lorenzo Blackett
	<i>Technical Director</i>	Luke Lemanski
<i>Assistant Technical Director</i>		Christopher Walls
	<i>Scene Shop Foreperson</i>	Kelly Lesniak
	<i>House Carpenter</i>	Tony Cooper
	<i>Properties Manager</i>	Lara Musard
	<i>Costume Shop Manager</i>	Erica Friesen
	<i>Wardrobe Supervisor</i>	Jody Schmidt
	<i>Lighting Supervisor</i>	Andrei Borges
<i>Technical Director of Sound and Video</i>		Josh McCammon
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