
August Wilson's
RADIO GOLF
Directed by Ron OJ Parson
court THEATRE

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THE UNIVERSITY OF CHICAGO | Arts

Dear Court Theatre Family,

Welcome to *Radio Golf*, and to Court's 64th season. This production marks Resident Artist Ron OJ Parson's seventh time directing a play in August Wilson's American Century Cycle at Court Theatre. We're pleased to open the season with our commitment to Parson's glorious work and this essential author. Since 2005, Ron has directed fifteen plays here, helping to expand our commitment to exploring the African American canon, an important pillar of Court's mission. I couldn't be more proud of our continued collaboration with Ron and the artists of *Radio Golf*.

This past year was one of joy and grief, as we celebrated artistic highs amidst personal sorrows. Most recently, our Founding Artistic Director, Nicholas Rudall, passed away on June 19. Many of you remember his time here as a performer and director, and how proud he was to open this very building. A renowned scholar, translator, and interpreter of the classics, Nick made Court the professional theatre you know today. This loss came too soon after the death of our Executive Director, Steven J. Albert, last December. What has sustained us during this time is the cathartic power of art and your stalwart support of our work.

In this time of transition, we joyously welcome Angel Ysaguirre, a transformational cultural leader, as our new Executive Director. We are thrilled by this new partnership's potential, and look forward to sharing more details upon his arrival in September.

Later this season, we'll see you back for the world premiere of Manual Cinema's *Frankenstein*, an exploration of Rosalind Franklin's work in *Photograph 51*, a new production of the classic *For Colored Girls Who Have Considered Suicide When the Rainbow is Enuf*, and our world premiere adaptation of *The Adventures of Augie March*.

Thank you for joining us, and carrying us through this time of transition.

Sincerely,



Charles Newell, *Marilyn F. Vitale Artistic Director*

court THEATRE

CHARLES NEWELL
Marilyn F. Vitale Artistic Director

ANGEL YSAGUIRRE
Executive Director

August Wilson's
RADIO GOLF

August 30 - September 30, 2018

DIRECTED BY RESIDENT ARTIST RON OJ PARSON

Scenic Design by Jack Magaw U.S.A.
Costume Design by Rachel Anne Healy U.S.A.
Lighting Design by Claire Chrzan
Sound Design by Christopher M. LaPorte

Casting by Becca McCracken C.S.A.
Martine Kei Green-Rogers, *Production Dramaturg*
Erin Albrecht,* *Production Stage Manager*
Gabriella Welsh, *Assistant Stage Manager*

SETTING:
The Hill District. Pittsburgh, Pennsylvania, 1997.
The office of Bedford Hills Redevelopment, Inc., in a storefront on Centre Avenue.

There will be a 15-minute intermission.

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Radio Golf is presented by special arrangement with SAMUEL FRENCH, INC.

Originally Produced on Broadway by Jujamcyn Theaters
Margo Lion, Jeffrey Richards/Jerry Frankel, Tamara Tunie/Wendell Pierce, Fran Kirmser, Bunting Management Group, Georgia Frontiere/Open Pictures, Lauren Doll/Steven Greil, The AW Group, Wonder City, Inc./Townsend Teague in association with Jack Viertel and Gordon Davidson

First produced in New Haven, CT in April 2005 by Yale Repertory Theatre (James Bundy, Artistic Director; Victoria Nolan, Managing Director)

Designers and Scenic Artists identified by U.S.A. are members of United Scenic Artists, I.A.T.S.E. Local USA829, AFL-CIO,CLC.
**Denotes a member of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.*

CAST

James T. Alfred* ..... *Sterling Johnson*
Allen Gilmore* ..... *Harmond Wilks*
Ann Joseph* ..... *Mame Wilks*
James Vincent Meredith* ..... *Roosevelt Hicks*
Alfred H. Wilson* ..... *Elder Joseph Barlow*

Understudies: Darren M. Jones (Roosevelt Hicks/Elder Joseph Barlow), Vincent Jordan (Harmond Wilks/Sterling Johnson), Quenna Lené (Mame Wilks)

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

PRODUCTION STAFF

Assistant Director ..... Kanomé Jones
Assistant Costume Designer ..... Stefani Azores-Gococo
Assistant Lighting Designer ..... Andy Kloubec
Interim Assistant Technical Director ..... Chris Walls
Scenic Artists ..... Scott Gerwitz U.S.A, Julie Ruscitti U.S.A
Carpenters ..... Tony Cooper, Erin Day, Mariana Noga, Joseph Staffa, Chris Stoutjesdyk, Alejandro Treccani
Assistant Master Electrician ..... Raphael Grimes
Electricians ..... Shelbi Arndt, Duane Deering, Victoria Fox, Dale Hawes, Theresa Murphy, Adriana Pinkerton, Joseph Staffa, Megan Wines
Costume Shop Assistant ..... Jerica Hucke
Wardrobe Crew ..... Alex Rutherford
Stage Manager ..... Katrina Herrmann*
Floor Manager ..... Brooke Mayberry

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

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

Cover photo of Alfred H. Wilson and Allen Gilmore by Joe Mazza.

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. Productions are made possible, in part, by a grant from the Illinois Arts Council, a state agency. 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.

Illinois ARTS council ACTORS' EQUITY ASSOCIATION 1913 SDC The Director is a member of the STAGE DIRECTORS AND CHOREOGRAPHERS SOCIETY, a national theatrical labor union.

The Legacy of D. Nicholas Rudall



Above: Nicholas Rudall (far left) directs *The Doctor in Spite of Himself* in 1975.

On June 19, 2018, D. Nicholas Rudall, Court's beloved Founding Artistic Director, passed away peacefully surrounded by family. We all have been inspired and profoundly enriched by Nick's beautiful artistry for decades, and we are indebted to him for the enduring gift of this precious theatre. His artistic vision first propelled Court Theatre onto the national scene.

In 1970, President Edward H. Levi asked Rudall to transform Court, which began as a community-based outdoor drama festival, into a professional theatre. Rudall became Artistic Director of the theatre in 1972, and by the mid-1970s, the company had transitioned from working with students and community members to employing professional Equity actors.

It was under his guidance that Court and the University came together to create a permanent home for the theatre in 1981. Rudall directed dozens of plays, including *The Glass Menagerie, Lysistrata, Romeo and Juliet, Under Milk Wood,* and *The Mystery Cycle.* He also appeared often on the Court stage, playing, among other parts, Macbeth, Richard III, Falstaff, and Prospero.

"For over half a century, Nick Rudall was an important voice of the arts at the University of Chicago. He will be remembered for his scholarship, dedication to theatre, and critical work in building the Court Theatre into a leading artistic institution in Chicago," President Robert J. Zimmer said.

Prof. Emeritus David Bevington, one of the world's top Shakespeare experts, witnessed Rudall's classroom persona first-hand while teaching a UChicago class with him on the history and theory of drama.

"Nick taught me whatever I know about Western drama," said Bevington, the Phyllis Fay Horton Distinguished Service Professor Emeritus in English Language and Literature. "He encouraged the students and myself to take a much closer look at the texts until they began to live and breathe."

Born in 1940 in Llanelli, Wales, Rudall was the son of a steelworker and the grandson of a Welsh poet. Rudall likely would have followed in his father's footsteps to become a laborer had he not won a scholarship to the elite Llandovery boarding school, where he fell in love with theatre.

CONTINUED ON P 6

An internationally renowned translator, his writing encompassed texts by Aeschylus, Sophocles, and Euripides as well as works by Ibsen, Büchner, Schnitzler, and Feydeau. In the past year, Rudall completed a translation of Aeschylus' *Prometheus Bound*.

Rudall retired from teaching in 2006, but he continued to translate and write plays, launching a three-play Greek Cycle at Court Theatre, while also traveling the world with his daughter, Clare Rudall Lorring, and his three grandchildren.

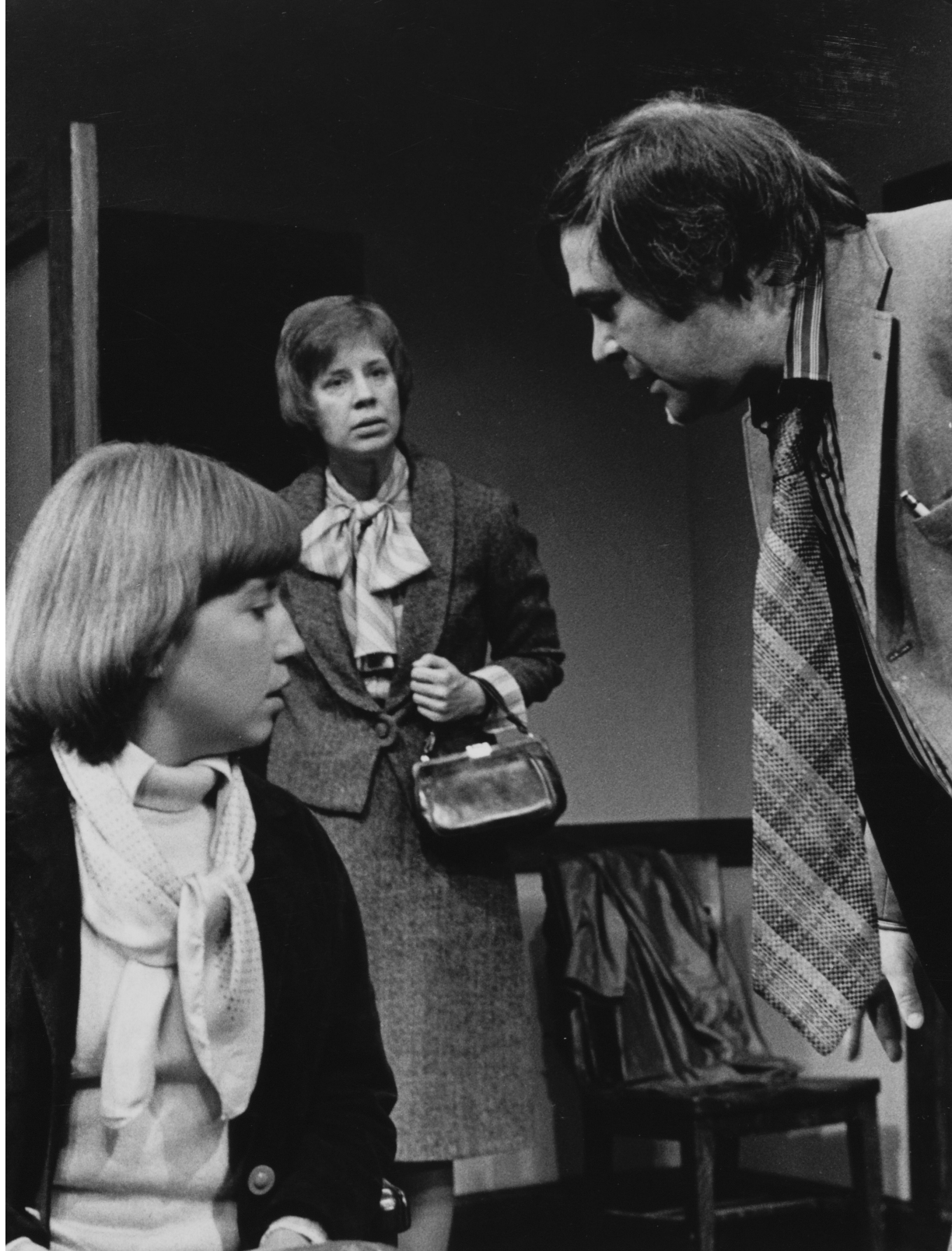
Charles Newell, Court's Marilyn F. Vitale Artistic Director, succeeded Rudall in 1994 and worked closely with him. "By entrusting me with Court Theatre, Nick gave me the extraordinary gift of my career as an artistic leader," Newell said. "Court will forever be Nick's legacy. I am honored to have been mentored by this transformative artist. He was and is my artistic father."

"On behalf of the entire Court Theatre Board of Trustees, I want to express my profound gratitude and admiration for the leadership of Founding Artistic Director Nicholas Rudall. He paved the way for a vital, prolific, and thriving regional theatre," said Timothy Bryant, Court Theatre board chairman.

In an astonishing burst of creativity in recent months, he wrote the play he had dreamed of writing for thirty years—*But Only Hope*—an existential portrait of the life of 20th Century Russian poet Osip Mandelstam. The piece was performed at Court Theatre on Friday, June 8, before a crowd of Court family and friends. Fittingly, the play explores themes of mortality, literary creation, and transcendent love.

On May 29, Rudall posted a final message to Facebook. "I have led an extraordinarily happy life doing the two professions I have loved most, teaching and translating classics and working in the professional theater. I thank you all for helping me enjoy this wonderful life. There are tears, of course, but I entered this last stage of my life at peace and with a kind of subdued joy. So thank you all." ■

In 2017, Court established the Nicholas Rudall Endowed Fund to support the continued production of classical texts and to ensure that his artistic legacy will endure. If you would like to honor him with a tribute gift to this fund, please visit CourtTheatre.org/donate or contact Lauren Sheely, Development Assistant, at (773) 834-3563 or lsheely@uchicago.edu.



Right: Maureen Gallagher, Kathleen Hart, and Nicholas Rudall in *Butley*. Rudall won a Joseph Jefferson Award for his 1977 performance.

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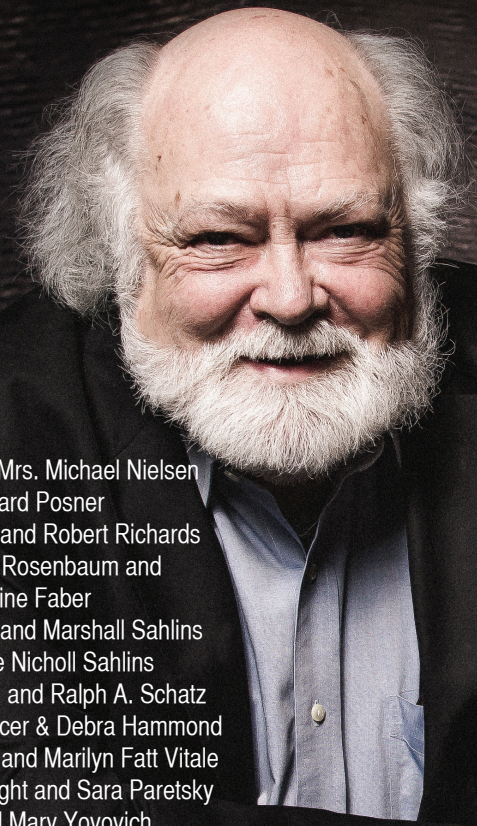
court

Nicholas Rudall Endowed Fund

The Nicholas Rudall Endowed Fund was established to honor the contributions of Court Theatre's late Founding Artistic Director, Nicholas Rudall. As a professor, actor, director, translator, and leader, Nick was the catalyst for the creation of Court Theatre at the University of Chicago. Today, Court is a major force in Chicago's theatre scene and a leader in presenting adaptations of classic works for contemporary audiences.

The Nicholas Rudall Endowed Fund supports the production of classical theatre at Court Theatre and ensures that Nick's legacy will continue as a permanent part of Court's future. Thanks to these generous individuals, the Nicholas Rudall Endowed Fund has been created at Court Theatre.

Anonymous (3)
Prof. and Mrs. Robert Aliber
Mary Anton and Paul Barron
Judith Barnard and Michael Fain
Heather Bilandic Black
Renee and Norman Bodarky
Phyllis B. Booth
Carol Jean and Bernard Brown
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To make a gift to the Nicholas Rudall Endowed Fund, please contact Lauren Sheely, Development Assistant, at (773) 834-3563 or lsheely@uchicago.edu.

Photo by Joe Mazza.

Pittsburgh's Place within August Wilson's World: An Interview with Laurence Glasco

By Aaron Mays

Underneath August Wilson's rhythmic prose is the pulse of his hometown of Pittsburgh. This Rust Belt city serves as more than just the setting for his plays; it's the source of his literary imagination.

"People think of the Hill District as a slum or a ghetto, but it wasn't that way at all. In the three to four blocks around the Wilson home, it was a quiet, racially mixed, harmonious neighborhood where people looked out for one another. It was one that shaped August," said Laurence Glasco, an associate professor of history at the University of Pittsburgh and co-author of *August Wilson: Pittsburgh Places in His Life and Plays,* which chronicles the history of Wilson's Pittsburgh with a focus on the Hill District.

To learn more about Pittsburgh's place in Wilson's plays, we interviewed Laurence Glasco, Assistant Professor, Department of History, University of Pittsburgh. He shares his thoughts on the significance of real estate, memory, and class in the Hill District, the Pittsburgh neighborhood in which *Radio Golf* unfolds.

I've read that you take your University of Pittsburgh students on a walking tour of the Hill District each semester where they view landmarks and talk to residents. Do you ever make any new discoveries on these tours?

The students certainly make new discoveries. I've been doing these tours for over ten years now, so I have my set path. But for the students, it's a wonderful experience. Getting your feet on the pavement makes you identify with the place in a way that reading about it and driving through it doesn't do. The students come away with a real feeling of the Hill. It's almost mystical, if you will.

A number of years ago, August's sister, Freda, was still alive and we met her one time as she was working in her yard. She told us about the Wilson home where she was born and had grown up. For instance, her mother would set out a card table in the afternoon and neighbors would come over and play pinochle. One of the neighbors was Hedley, and another one was Louise, exactly as the characters in *Seven Guitars*.

The American Century Cycle, except for *Ma Rainey's Black Bottom* which is set in Chicago, provides audiences with a man-on-the-street view of black life in Pittsburgh's Hill District. How does Wilson incorporate this sense of place into *Radio Golf*?

There are a lot of references that August makes to people, places, and events. Of course, the big event was urban redevelopment and the threat that it posed to the Hill. The Bedford Hills Redevelopment Company, owned by Harmond Wilks, is located, as he says, at the corner of Centre and Herron Avenue. In fact, there was

CONTINUED ON P 12



the major black banker and redeveloper of the Hill, Robert Lavelle, who had his business at the corner of Centre and Herron Avenue. It's still there; his son is now running it. Certainly for someone from Pittsburgh, they would recognize it as a specific place.

The address 1839 Wylie—the home of Aunt Esther—doesn't exist, but one can infer where it is. People would know it's right in front of the former Ozanam Community Center; it's an empty lot. But it's right there at a place on Wylie, which was the main commercial corridor. The location evokes the past, the liveliness, the businesses, the jazz, and all these other things that went on which made the Hill such an exciting and vibrant neighborhood.

1839 Wylie Avenue is an ancestral landmark of sorts that reoccurs within the American Century Cycle. In *Radio Golf*, the character Harmond Wilks provides a majestic description of a Federalist brick house with beveled glass on every floor and a staircase of Brazilian wood with a hand-carved balustrade. As you mentioned, the location is real; however, there's no house there. What do you think this fictitious home represents for residents who are facing the forces behind urban renewal?

It relates to something of value in these homes and places. They may not be as fine as 1839 Wylie, but they are places that have significance and are worth preserving. It's a protest against urban renewal.

In the 1950s, the Urban Redevelopment Authority (URA) characterized the whole area as a slum that needed to be torn down. However, recently reporters from the *Pittsburgh Post-Gazette* discovered in the basement of the URA boxes of records that the Authority used, along with photographs, where they classified the homes and described them. The URA's own notes show that a number of these houses were certainly salvageable and could've been rehabilitated. It took the worst examples and used them to describe the whole neighborhood. Although most of the records were lost due to flooding, there were about 200 boxes that survived and paint a very different picture of the Hill. It has become a big scandal in Pittsburgh.

I think it confirms what August was saying in *Radio Golf*—that these homes were not just derelict properties that were beyond saving. August didn't know about these records, of course, but I think it fits and he was on to something very important.

The Hill District has undergone immense change. Part of it was demolished for the Mellon Arena. Other sections never fully recovered after the riots spurred by Dr. King's assassination in 1968. What remains of this collection of neighborhoods? And what preservation efforts are happening to save what was once called Pittsburgh's Harlem?

Sadly, very little remains. In other black neighborhoods, like on the north side in Manchester, they have done a first-rate job of preserving their homes and rehabilitating them. It mainly has to do with leadership. The Hill, for whatever reason, never had that kind of leadership. It's a spotty survival now. The Wilson home, fortunately, is being preserved. There's a big effort to rehabilitate it, and in a year or so, it will be open to the public. ■

Photo p. 11: August Wilson Mural at 2037 Centre Ave. in the Hill District, painted by a variety of artists including Kyle Holbrook and Edward Rawson (Rashaad Jorden).



Q&A Director Ron OJ Parson

By Martine Kei Green-Rogers

Production Dramaturg Martine Kei Green-Rogers sat down with Director Ron OJ Parson to discuss his long history with August Wilson's work and why he keeps coming back to it.

As a dramaturg, I am always interested in the question "Why this play? Why this play now?" Why did you want to direct *Radio Golf?*

Because it is August Wilson. I *always* want to direct August Wilson—particularly the later ones, the ones that I have not done as much. This production of *Radio Golf* is my 25th production of Wilson's work. I am proud of that. I learn something new every time I direct his plays. At Court, my home theatre, we did a reading of *Radio Golf* during an August Wilson reading series sponsored by Goodman Theatre. I was reintroduced to the play, and I was once again moved by these characters and the rhythm of the language—it made me want to go on that journey once again.

How do you feel the play is relevant to audiences now?

All plays about the black experience are relevant today because we continue to battle forces that are against us. Plus, anytime you can introduce a younger generation to Wilson's work, it's important and relevant. Wilson is one of the most profound and prolific black writers in history. Considering the crazy politics of today, a play like *Radio Golf,* which is about the political scene, is particularly relevant. These characters feel (to the audience) like real people going through things that could be happening in today's world.

One of the things that is interesting about *Radio Golf* is the conversation around the pros and cons of gentrification. And more specifically, 1990s gentrification. Do you have any thoughts about gentrification in Chicago now, in 2018? Does it seem the same (or different) than the way it is discussed in the play?

Wilson touches on gentrification in a lot of his plays. And, yes, it certainly relates to Chicago or any larger city. Neighborhoods are definitely being gentrified. Property is being taken and redistributed all over Chicago—South, North, and West. In my hometown of Buffalo, New York, it is happening again, too. In this political climate, I don't want to harp on this, but there is a new *aggressiveness* to take back the country, and gentrification is a part of that—part of "Make American Great Again." For me, it is a situation where, when you think about

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Photo of August Wilson with Ron OJ Parson by Ray Baker.



the play in these terms, it is hard *not* to see how this play *isn't* relevant. Wilson's characters and the subjects they bring up always make it worthwhile to explore. It is something people need to hear and see.

Since we are conducting this interview a few weeks before the first rehearsal, what excites you about the upcoming rehearsal process?

This group of artists is new to me except for a few people. Working with new actors on the same text is always fun and unique. I learn new things about the text when new actors and designers come together to help me tell the story. I have a few actors in this cast who have not done Wilson before. It is thrilling for me to watch their excitement to perform Wilson for the first time.

Are there any challenges specific to this particular Wilson piece?

There are always challenges when you approach a gifted playwright, like getting actors that are new to Wilson to find the rhythm of his language. Even the ones that are not new to Wilson need direction in order to get it just right. It is a new set and sound design—those come with challenges. Even when you direct multiple productions of the same play, no production is exactly the same as the previous one. The rhythms might be the same, the energy and music of the piece may be similar, yet there are artistic differences that make creating multiple productions worthwhile. The next one is usually richer and deeper.

What is your favorite moment in the play?

Harmond's monologue—when he talks about Oprah Winfrey. It is the one that begins with "No. Common sense says that ain't right. We see it different. No matter what you always on the edge. If you go to the center you look up and find everything done shifted and the center is now the edge. The rules change every day." This monologue makes me think about all of the things white people expect out of black people. Also, I love some of the things Old Joe says. His comments about his history and his ancestors make me think of the connections we have, or should have, to our own ancestors. This is an ongoing theme in Wilson's plays, particularly this one. Harmond goes through a big transformation in the play as he realizes his spiritual connection to his ancestors. I wonder how much of that we believe in these days.

Any other fun tidbits you want to share with our audience?

It is always an honor and a pleasure to work on August Wilson at Court Theatre. We do something special in this theatre because of the intimacy of the space. People know when they come to see it at Court, even if they have seen the same play somewhere else, it will be different here. It is always thrilling to bring Wilson's words to life in our theatre. ■

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Manual Cinema's *Sneak Peek*
FRANKENSTEIN

Mary Shelley's 1818 novel *Frankenstein*—which, among its myriad other contributions to popular culture, single-handedly founded the modern genre of science fiction—casts a long shadow over the medium of cinema. The story of Victor Frankenstein and the unnamed Creature he brings to life has itself been perennially re-animated for movie audiences; from the first 1910 silent film adaptation produced by Thomas Edison's studio, to Boris Karloff's iconic visage in the 1933 Universal Studios monster, to more recent Hollywood reboots, riffs, and parodies. With each new era, Frankenstein manages to connect with our sympathy and revulsion at Frankenstein's monster, our ambivalence about the progress of science and technology, and our anxieties about the mysterious threshold between life and death.

This fall, Court Theatre is proud to present the newest iteration of *Frankenstein* with the world premiere of a new adaptation by Manual Cinema, a theater company that seeks to create cinema on stage through an ingenious choreography of live music, object theater, and shadow puppetry using old-school overhead projectors. The work of Manual Cinema shares a special affinity with Mary Shelley's story about the reanimation of obsolete materials, and their adaptation aims to capture the breadth of *Frankenstein's* legacy in film: the novel's cinematic afterlife, so to speak. These artists are doing so by taking a cue from Mary Shelley herself, who gave her novel a gothic structure—the story is told in a series of narrative frames, like Russian nesting dolls, with each frame narrated by a different character (the centermost frame being an account by the Creature itself). In Manual Cinema's adaptation, each "frame" of the story will be told through a different cinematic genre or style, depending on which character's point-of-view is being presented. Like the Creature itself, the production becomes a pastiche of different visual idioms scavenged from a century of cinema.

Manual Cinema has also written an additional frame for the novel: the story of Mary Shelley herself, and how she came to write a novel of such enduring relevance. *Frankenstein* was originally conceived by Mary as a ghost story—a response to a friendly competition with the poets Percy Shelley and Lord Byron during an unusually stormy summer on Lake Geneva—and Manual Cinema's adaptation is haunted by the ghosts of two important figures from Shelley's life: her mother (the famous feminist Mary Wollstonecraft, who died in childbirth with Mary) and her sister Fanny Imlay, who killed herself soon after Shelley began writing *Frankenstein*. The fingerprints of these women are found all over Mary Shelley's story of creation and abandonment, and Manual Cinema's adaptation aims to re-animate their own *Frankenstein* against the backdrop of Mary Shelley's fascinating, tragic, and little-told biography. ■

Photo: Manual Cinema company members Julia Miller and Sarah Fornace (Joe Mazza).

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JAMES T. ALFRED *(Sterling Johnson)* is a native of Chicago, from nearby Woodlawn. He was last seen at Court in *Ma Rainey's Black Bottom*. Chicago: *Head of Passes* (world premiere), *Hushabye* (world premiere), *The Glass Menagerie* (Steppenwolf); *Brothers of the Dust* (world premiere, Congo Square); *SOST* (world premiere, MPAACT); *Sundown Names* (Chicago Theatre Company); *A Brown Tale* (Beverly Arts); *Conversations on a Dirt Road*, *Killing Me Softly* (eta Creative Arts). Regional: *Ma Rainey's Black Bottom*, *The Mountaintop* (Guthrie); *Two Trains Running*, *Redshirts*, *Jitney*, *Detroit '67, A Brown Tale* (Penumbra); *Clybourne Park* (Milwaukee Rep); *April 4, 1968* (world premiere, Indiana Rep); and *Fences* (Denver Center). New York: *Blood* (National Black Theatre), *All's Well that Ends Well* (The Public), *This Land was Made* (Vinyard Theatre), and *Pipeline* (Lincoln Center). Television: *Empire, Prison Break* (FOX); *Chicago PD, The Blacklist* (NBC); and *Boss* (Starz). He is a proud member of Penumbra Theatre Company. He is a graduate of the Institute for Advanced Theatre Training and holds an MFA in acting from the Moscow Art Theatre School.



ALLEN GILMORE *(Harmond Wilks)* has appeared at Court Theatre in *Man in the Ring*, *Scapin*, *Cyrano*, *Endgame*, *Sizwe Banzi Is Dead*, *Jitney*, *The Misanthrope*, *Tartuffe*, *Seven Guitars*, *Waiting for Godot*, *The Good Book*, and *One Man, Two Guvnors*. Other Chicago performances: *Joe Turner's Come and Gone* and *The African Company Presents Richard III* (Congo Square); *Argonautika* and *Arabian Nights* (Lookingglass); *Rosencrantz and Guildenstern Are Dead* and *Buried Child* (Writers Theatre); *Love's Labor's Lost* (Chicago Shakespeare); *The Matchmaker*, *Yasmina's Necklace*, *An Enemy of the People*, *Objects in the Mirror*, and three seasons as Scrooge (Alt.) in *A Christmas Carol* (Goodman). Originally from Houston, he is a U.S. Army Infantry veteran, a 2015 3Arts Award winner, a 2015 Lunt-Fontanne fellow, and a proud ensemble member of Congo Square. Allen dedicates his work in *Radio Golf* to his father, Gerald A. Gilmore Sr., and to the memory of his friend, Steve Albert.

VINCENT JORDAN *(U/S Harmon/Sterling)* is a Chicago native who found a passion for acting at a young age while working with the Asante Children's Theatre of Indianapolis. He made his debut at Black Ensemble Theater as Billy Ward in *The Jackie Wilson Story*. Since then, he has appeared as Harold Melvin in *I Am Who I Am (The Story of Teddy Pendergrass)* and Cab Calloway in *My Brother's Keeper (The Story of the Nicholas Brothers)*. He landed the title role as Chuck Berry in *Hail, Hail Chuck: A Tribute to Chuck Berry*. He is honored to be a part of this great experience and to work with Court Theatre.

DARREN M. JONES (*U/S Roosevelt Hicks/Elder Joseph Barlow*) has been acting for 26 years. Recent stage credits: *The Heavens Are Hung in Black* (Shattered Globe); *Megastasis* (Eclipse), *Never the Milk & Honey* (MPAACT); *Rutherford's Travels* (Pegasus); *What I Learned in Paris* (Congo Square); *Repairing a Nation, If Scrooge Was a Brother* (eta); *Katrina: Mother-In-Law of the All!* (Interrobang Theatre Company); *Fabulation: or The Re-Education of Undine* (Pulse Theatre Company); *The Alton School*

Cases of 1867 (DePaul Theater School); *The Whaleship Essex* and *Mill Fire* (Shattered Globe). Film/TV: *Chiraq, Hood, No Chaser, Road To Freedom, Chicago P.D.,* and *Chicago Fire*. Darren is an artistic associate at Shattered Globe Theatre Company and is represented by Lily's Talent Agency.



ANN JOSEPH *(Mame Wilks)* is pleased to make her first appearance at Court Theatre with this fabulous cast. She is a founding ensemble member of Congo Square Theatre where she appeared in *The Piano Lesson*, *Playboy of the West Indies*, *Stick Fly*, *From the Mississippi Delta*, *Seven Guitars* (Jeff Award-Best Ensemble), and *Elmina's Kitchen*. Other credits include: *I Never Sang for My Father*, *The Heart is a Lonely Hunter*, *Wedding Band,* and *Time of Your Life* (Steppenwolf); *Class Dismissed*, *Lost Boys of the Sudan*, *Wheatley,* and *Living Green* (Victory Gardens); *Doubt* (Writers Theatre); and *A Christmas Carol* (Goodman). Regionally, Ann has worked at American Players Theatre, Milwaukee Rep, and Madison Repertory Theatre. Film and television credits include *Chicago Fire*, *Chicago Med*, *Early Edition*, *Hunter,* and the web series *Becky's World*.

QUENNA LENÉ *(U/S Mame)* is a Chicago native who received her BFA in Drama from NYU's Tisch and a Masters in Applied Theatre from the University of Southern California. Recent Chicago credits include: *The Green Book* (Pegasus Theatre); *Moon Shot* (Theatre Unspeakable); *Late Company* (Cor Theatre); *Dead Youth, or, The Leaks* (The Runaways Theatre Lab); 30th Young Playwrights Festival (Pegasus Theatre); *good friday* (Oracle); and *Lines in the Dust* (eta Creative Arts Foundation). She is represented by Shirley Hamilton. Visit www.quennalene.com.



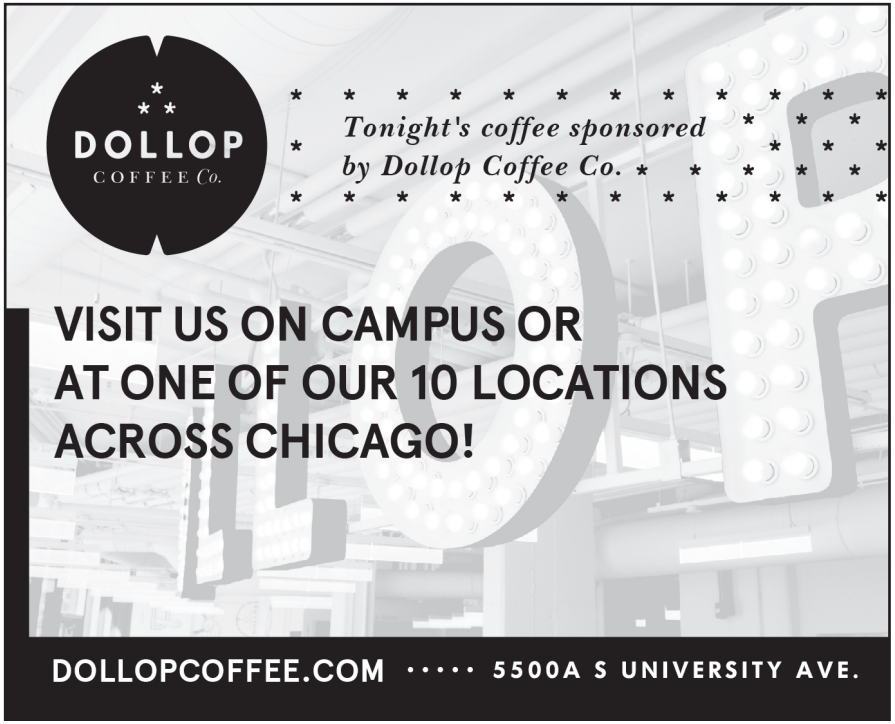
JAMES VINCENT MEREDITH *(Roosevelt Hicks)* made his Court Theatre debut in *Blues for an Alabama Sky*. Broadway: *Superior Donuts*. National Tour: three years as Mafala Hatimbi with *Book of Mormon*. Chicago credits: *The Crucible*, *Carter's Way*, *The Tempest*, *Clybourne Park*, *The Pain and the Itch*, *Superior Donuts*, *The Hot L Baltimore*, *The March*, *The Minutes*, *Doppelgänger*, and *Between Riverside and Crazy* (Steppenwolf, ensemble member); *Othello*, *Much Ado About Nothing*, *King John*, *Julius Caesar*, *The Merchant of Venice*, and *Measure for Measure* (Chicago Shakespeare); *Othello* and *The Duchess of Malfi* (Writers); and *Roz and Ray* (Victory Gardens). TV credits: *Prison Break*, *Chicago Code*, *Detroit 187*, *ER*, *BOSS*, *The Beast*, *Betrayal*, *Mob Doctor*, *Law and Order: SVU*, *The Exorcist*, *Chicago Justice*, and *Chicago Med*.



ALFRED H. WILSON *(Elder Joseph Marlow)* has appeared at Court Theatre in *Agamemnon, Gem of the Ocean, Waiting for Godot, Jitney, Ma Rainey's Black Bottom,* and *The Piano Lesson*. Additional Chicago credits include *Father Comes Home from the Wars* and *Pullman Porter Blues* (Goodman); *East Texas Hot Links* (Writers), *The Etiquette of Vigilance* (Steppenwolf); *Master Harold and the Boys* (TimeLine); *Bourbon at the Border* (Eclipse Theatre); *Two Trains Running,* for which he was awarded a Jeff Citation as

best actor, and *Jitney* (Pegasus Players); and *Panther Burn* (MPAACT). Additional credits include *Fences* (Kansas City Rep, UNLV Conservatory); *The Whipping Man* (Cardinal Stage); *Jitney* (Westcoast Black Theatre); *Ma Rainey's Black Bottom* (University of Wisconsin, Madison); *The Exonerated* (Next Act Theatre); *Ma Rainey's Black Bottom* (Actors Theatre, Milwaukee Rep); *Two Trains Running* (Geva Theatre); *Gem of the Ocean* and *Radio Golf* (Ensemble Theatre Cincinnati); and *Radio Golf* (Pittsburgh Public Theater). He was a co-founder of Onyx Theatre Ensemble.

AUGUST WILSON *(Playwright,* 1945–2005) authored *Radio Golf*, *Joe Turner's Come and Gone*, *Ma Rainey's Black Bottom*, *The Piano Lesson*, *Seven Guitars*, *Fences*, *Two Trains Running*, *Jitney*, *King Hedley II*, and *Gem of the Ocean*. These works explore the heritage and experience of African Americans, decade-by-decade, over the course of the twentieth century. His plays have been produced at regional theatres across the country and all over the world, as well as on Broadway. In 2003, Mr. Wilson made his professional stage debut in his one-man show, *How I Learned What I Learned*. Mr. Wilson's works garnered many awards including Pulitzer Prizes for *Fences* (1987) and for *The Piano Lesson* (1990); a Tony Award for *Fences*; Great Britain's Olivier Award for *Jitney*; as well as seven New York Drama Critics Circle Awards for *Ma Rainey's Black Bottom*, *Fences*, *Joe Turner's Come and Gone*, *The Piano Lesson*, *Two Trains Running*, *Seven Guitars*, *Jitney*, and *Radio Golf*. Additionally, the cast recording of *Ma Rainey's Black Bottom* received a 1985 Grammy Award, and Mr. Wilson received a



1995 Emmy Award nomination for his screenplay adaptation of *The Piano Lesson*. Mr. Wilson's early works included the one-act plays *The Janitor, Recycle, The Coldest Day of the Year, Malcolm X, The Homecoming,* and the musical satire *Black Bart and the Sacred Hills*. Mr. Wilson received many fellowships and awards, including Rockefeller and Guggenheim Fellowships in Playwriting, the Whiting Writers Award, the 2003 Heinz Award, a 1999 National Humanities Medal, and numerous honorary degrees from colleges and universities, as well as the only high school diploma ever issued by the Carnegie Library of Pittsburgh. He was an alumnus of New Dramatists, a member of the American Academy of Arts and Sciences, a 1995 inductee into the American Academy of Arts and Letters, and on October 16, 2005, Broadway renamed the theatre located at 245 West 52nd Street—The August Wilson Theatre. Additionally, Mr. Wilson was posthumously inducted into the Theater Hall of Fame in 2007. Mr. Wilson was born and raised in the Hill District of Pittsburgh, Pennsylvania, and lived in Seattle, Washington at the time of his death. He is immediately survived by his two daughters, Sakina Ansari and Azula Carmen Wilson, and his wife, costume designer Constanza Romero.



RON OJ PARSON *(Resident Artist/Director)* hails from Buffalo, New York, and is a graduate of the University of Michigan's Professional Theatre Program. Ron is a Resident Artist at Court Theatre, the co-founder and former Artistic Director of The Onyx Theatre Ensemble, a company member of TimeLine Theatre, and associate artist at Writers and Teatro Vista. In Chicagoland, Ron has also worked with Black Ensemble Theatre, eta Creative

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JACK MAGAW *(Scenic Designer)* returns to Court where previous credits include *Long Day's Journey Into Night, Gem of the Ocean,* and *Jitney,* among many others. Recent Chicago and regional design credits include the world premiere of *Support Group For Men* (Goodman), the world premieres of *The Agitators* and *Other Than Honorable* (Geva Theatre), the world premiere of *Sheltered* (Alliance Theatre), *A Flea In Her Ear* (American Players Theatre), *The Flick* (Steppenwolf), *Buried Child* and *East Texas Hot Links* (Writers Theatre), *The Bridges of Madison County* and *Miss Holmes* (Peninsula Players), *Sweeney Todd* and *Evita* (Kansas City Repertory), *Man of La Mancha* and *The Mousetrap* (Milwaukee Rep), and *Oklahoma!* (TheatreWorks). His eleven Joseph Jefferson nominations include designs for *East Texas Hot Links* (Writers Theatre) and *Long Day's Journey Into Night* (Court). Upcoming projects include the *Indecent* (Arena

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Stage) and *Of Mice and Men* (Kansas City Repertory). Jack lives in Chicago and teaches design at The Theatre School at DePaul University. Visit www.jackmagaw.com.

RACHEL ANNE HEALY *(Costume Designer)* is based in Chicago and her costume designs have been seen on numerous stages including Goodman Theatre, Steppenwolf Theatre, Writers Theatre, Chicago Shakespeare Theater, Chicago Children's Theatre, Northlight Theatre, Drury Lane Theatre, American Theater Company, Next Theatre, and Remy Bumppo. Regionally, she has designed with Alliance Theatre, MilwaukeeRep, Cincinnati Playhouse, First Stage Children's Theatre of Milwaukee, American Players Theatre, Indiana Repertory Theatre, Long Wharf Theatre, Arizona Theatre Company, and Delaware Theatre Company. Ms. Healy is also a professor at Loyola University, Chicago, teaching costume design and rendering techniques to theatre designers.

CLAIRE CHRZAN *(Lighting Designer)* is a Chicago-based lighting designer for theatre and dance. Her designs have been seen across the city including productions with Manual Cinema, A Red Orchid Theatre, The Gift, Sideshow Theatre, About Face, Chicago Children's Theatre, Raven, Jackalope, Strawdog, Haven, The New Colony, First Floor Theater, The Joffrey Ballet's Joffrey Academy, Eisenhower Dance, Matter Dance Company, and more. Upcoming productions include Manual Cinema's *Frankenstein* (Court Theatre), *The Revolutionists* (Strawdog), *Yen* (Raven Theatre), and *The Recommendation* (Windy City Playhouse). Visit clairechrzandesigns.com.

CHRISTOPHER M. LAPORTE *(Sound Designer)* has collaborated on projects with many Chicago companies including Steppenwolf, Chicago Shakespeare, Writers, Victory Gardens, Lookingglass, Drury Lane, The Hypocrites, TimeLine, Raven, University of Illinois Chicago, and Sideshow Theatre Company, where he is an artistic associate. Regional collaborations include Kansas City Repertory, Dallas Theatre Center, The Old Globe (San Diego), Center Stage (Baltimore), Arena Stage (Washington D.C.), Arsht Theatre Center (Miami), Denver Center for the Performing Arts, and NY United Solo Festival.

KANOMÉ JONES *(Assistant Director)* is thrilled to be joining Court for the first time. Recently, she directed the world premiere of *Kingdom* with Broken Nose Theatre and served as the Assistant Director for *Insurrection: Holding History* (Stage Left). Other directing credits include *Well Intentioned White People* (SLT Residency), *An Awaited Return* (arciTEXT), and *EL Stories: Riding the Line* (Waltzing Mechanics). She is the Casting Director for Strawdog Theatre and the Associate Producer for Midsommer Flight. Kanomé is also an alum of the Actors Theatre of Louisville apprenticeship program and a BFA graduate of Missouri State University. Outside of theatre, Kanomé works as a personal trainer at Spindle Fitness and watches *Gilmore Girls* reruns.

MARTINE KEI GREEN-ROGERS *(Production Dramaturg)* is an Assistant Professor at SUNY: New Paltz, a freelance dramaturg, and the President of the Literary Managers and Dramaturgs of the Americas. Her dramaturgical credits include *The Greatest* with the Louisville Orchestra; *Fences* and *One Man, Two Guvnors* (Pioneer Theatre Company); *Clearing Bombs* and *Nothing Personal* (Plan-B Theatre); *Blues for an Alabama Sky*, *Gem of the Ocean*, *Waiting for Godot*, *Iphigenia at Aulis*, *Seven Guitars*, *The Mountaintop*,

Home, and *Porgy and Bess* (Court Theatre); and *The Book of Will*, *Shakespeare in Love*, *UniSon*, *Hannah and the Dread Gazebo*, *Comedy of Errors*, *To Kill A Mockingbird*, *The African Company Presents Richard III*, *A Midsummer Night's Dream*, and *Fences* (Oregon Shakespeare Festival). She also works with the Great Plains Theatre Conference and NNPN/Kennedy Center.

ERIN ALBRECHT *(Production Stage Manager)* Previously at Court: *The Originalist; All My Sons; The Belle of Amherst; Five Guys Named Moe; Harvey; Blues for an Alabama Sky*; *Man in the Ring*; *One Man, Two Guvnors*; *Long Day's Journey Into Night*; *Agamemnon*; *The Good Book*; and *Iphigenia in Aulis*. Off-Broadway: The Pearl Theatre, New York Classical Theatre, Friendly Fire, and West Side Theatre. Regional Theatre: American Players Theatre, Arena Stage, Arkansas Repertory Theatre, Blue Man Group, The Utah Shakespeare Festival, and others. Erin holds a Bachelor of Music from The Catholic University of America and an MFA in Stage Management from Virginia Tech. Erin is an adjunct faculty member at The Theatre School at DePaul University.

GABRIELLA WELSH *(Assistant Stage Manager)* is excited to return to Court after working as the Floor Manager for *The Belle of Amherst*, *Five Guys Named Moe*, *Blues For An Alabama Sky*, *Electra*, and *Man in the Ring*. Around Chicago, Gabriella has worked with About Face, American Blues Theatre, Chicago Children's Theatre, Emerald City Theatre, Griffin Theatre, The Hypocrites, The Neo-Futurists, The Ruffians, Pride Films and Plays, SideShow Theatre, Steppenwolf, Step Up Productions, TimeLine, and Writers Theatre, as well as Actors Theatre of Louisville in Kentucky. Born and raised in Pittsburgh, Gabriella graduated from Columbia College Chicago in 2014.



CHARLES NEWELL *(Marilyn F. Vitale Artistic Director)* has been Artistic Director of Court Theatre since 1994, where he has directed over 50 productions. Recent Court highlights include *All My Sons*; *The Hard Problem*; *Man in the Ring*; *One Man, Two Guvnors*; and *Satchmo at the Waldorf*. Charlie has also directed at Goodman, Guthrie Theater, Arena Stage, John Houseman's The Acting Company, Lyric Opera, Chicago Opera Theatre, Glimmerglass, and Opera Theatre of St. Louis. Awards received include the SDCF Zelda Fichandler Award, the TCG Alan Schneider Award, and the League of Chicago Theatres' Artistic Achievement Award. Charlie has been nominated for 16 Jeff Awards, winning four times.



ANGEL YSAGUIRRE *(Executive Director)* most recently served as Executive Director of Illinois Humanities. During his tenure there, the organization established a number of new programs demonstrating the contribution that the humanities can make in addressing today's most pressing challenges. Previously, he was the Director of Global Community Investing at The Boeing Company and a program officer at the McCormick Tribune Foundation. He has served on the boards of the Theatre Communications Group, Donors Forum of Chicago, the Illinois Center for the Book, Horizons Community Services, Blair Thomas and Company, and Next Theatre.



NORA TITONE *(Resident Dramaturg)* is the author of the 19th-century theater history *My Thoughts Be Bloody: The Bitter Rivalry of Edwin and John Wilkes Booth* (Simon & Schuster, 2010). As a dramaturg and historical researcher, Titone has collaborated with a range of artists and scholars including playwright Anna Deavere Smith and historian Doris Kearns Goodwin. She also contributed to projects at Arena Stage and DreamWorks Studios. Titone studied history at Harvard University and the University of California, Berkeley, and is represented by ICM Partners.



BECCA McCRACKEN *(Casting Director)* is a Chicago theatre fanatic. Casting credits include American Blues, Asolo Rep, Florida Studio, Infusion, Indiana Festival, Indiana Rep, Lyric Opera, Madison Rep, Milwaukee Rep, New Theatre, Paramount, Provision, Silk Road Rising, Syracuse Stage, Writers, *Spamilton, Million Dollar Quartet, Old Jews Telling Jokes, Evil Dead: The Musical, Working, Dee Snyder's Rock & Roll Christmas,* and *Mozart the Rock Opera.* National Tours: *How To Train Your Dragon, Peter Pan,* and *Sister Act*. She is an Artios Award winner for her casting of the Lyric Opera of Chicago's *Carousel*. Her casting career also spans into television, film, and commercial. ■

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Court Theatre is the professional theatre of the University of Chicago, dedicated to innovation, inquiry, intellectual engagement, and community service. As the University's Center for Classic Theatre, Court and its artists mount theatrical productions and audience enrichment programs in collaboration with faculty. These collaborations enable a re-examination of classic texts that pose the enduring and provocative questions that define the human experience. Court Theatre endeavors to make a lasting contribution to classic American theatre by expanding the canon of translations, adaptations, and classic texts. Court revives lost masterpieces, illuminates familiar texts, explores the African American theatrical canon, and discovers fresh, modern classics. Court engages and inspires its audience by providing artistically distinguished productions, audience enrichment activities, and student educational experiences.

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In 2013, Court established the Center for Classic Theatre at the University of Chicago to deeply explore what it means for a professional theatre to be in residence at a major university. Court is dedicated to the curation of large-scale, interdisciplinary theatrical experiences that fully access the amazing intellectual resources that surround the theatre at the University of Chicago.

Thanks to these generous individuals, the Center for Classic Theatre was created at Court Theatre and the University of Chicago.

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Resident Dramaturg	Nora Titone
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