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
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 office of Bedford Hills Redevelopment, Inc., in a storefront on Centre Avenue.
There will be a 15-minute intermission.

Sponsored by

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.
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.”

“One 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.”

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*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.
OUR HANDS applaud YOUR PASSION.

Allstate is a proud sponsor of Court Theatre.
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
Joyce and Bruce Chelberg
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David J. and Marilyn Fatt Vitale
S.C. Wright and Sara Paretsky
Paul and Mary Yovovich
Mr. Howard Zar

To make a gift to the Nicholas Rudall Endowed Fund, please contact Lauren Sheely, Development Assistant, at (773) 834-3563 or lsheely@uchicago.edu.
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
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).
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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
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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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.

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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_
PROFILE

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); MoonShot (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.


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

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 PROFILES Court Theatre 25

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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, Milwaukee Rep, 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 clairechrzandexes.com.

CHRISTOPHER M. LAPORTE (Sound Designer) has collaborated on projects with many Chicago companies including Steppenwolf, Chicago Shakespeare, Writers, Victory Gardens, Looking Glass, 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. Kanome 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,
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.
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.

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.

ABOUT COURT THEATRE

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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Names in bold are members of Court’s Board of Trustees. If you would like to make a correction or remain anonymous, please contact Lauren Sheely, Development Assistant, at (773) 834-3563 or lsheely@uchicago.edu. List reflects gifts received between April 15, 2017 and July 15, 2018.
**Endowment Support and Planned Gifts**

Court Theatre greatly acknowledges the generous individuals and institutions who have supported Court’s artistic excellence by contributing to the endowment or making a gift through their estate.

- Hope and Lester Abelson Family
- The Michael and Lillian Braude Theatre Fund
- Joan S. and Stanley M. Frehelung Fund for the Arts
- The Helen and Jack Halpern Fund
- Betty Hess
- Kevin J. Hochberg and James R. McDaniel
- Anne Kutak

For more information on how to leave a legacy of support for the arts by making a gift through your estate or contribution to Court Theatre’s endowment, please contact Susan M. Zellner, Director of Development at (773) 834-3305 or szellner@uchicago.edu.

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Stephen* and Terri Albert, In Honor of Francis Edgar Maxwell
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The Weibezahl Family
Robert Weil
Wire Reinforcement Institute

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Joan and Bob Feitler

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The following companies and individuals support Court through the donation of goods or services.

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Zazu Salon  
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Matching Gifts

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Sidley Austin LLP

*deceased
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.

Leadership Supporters
Karen and James Frank
Barbara and Richard Franke
Virginia and Gary Gerst
David J. and Marilyn Fatt Vitale

Additional support provided by:
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Dana Levinson and James Noonan
Michael Lowenthal and Amy Osler
Linda and Stephen Patton
Lawrence E. Strickling and Sydney L. Hans
Peggy Zagel and the Honorable James Zagel

*deceased

Share the magic of Court
Include Court Theatre in your will or estate plans to ensure that the next generation of theatregoers experiences classics re-imagined by Court.

For more information, contact
Susan M. Zellner, Director of Development
szellner@uchicago.edu | 773.834.3305

Photo of Stephanie Andrea Barron and Sandra Marquez (Brosilow).
Marilyn F. Vitale Artistic Director
Executive Director: Charles Newell
Angel Ysaguirre

Resident Artist: Ron OJ Parson
Resident Dramaturg: Nora Titone
Casting Director: Becca McCracken, C.S.A.

Managing Director: Heidi Thompson Saunders
General Manager: Zachary Davis
Executive Assistant: Lauren Kincaid-Filbey
Community Programs Manager: Aaron Mays

Director of Education: Patrese D. McClain
Education Associates/Teaching Artists: Adia Alli, Kona Burks, Jennifer Glasse, Michael Aaron Pogue
Teaching Artists: Lisa Beasley, Caren Blackmore, Celeste M. Cooper, Courtney O’Neill, Dorian Sylvain

Production Manager: Jennifer Gadda
Associate Production Mgr/Company Mgr: Joshua Kaiser
Technical Director: Ray Vlcek
Scene Shop Foreman: Christopher Walls
Properties Manager: Lara Musard
Costume Shop Manager: Erica Friesen
Wardrobe Supervisor: Jody Schmidt
Master Electrician: Emily Brown
Sound and Video Supervisor: Sarah Ramos

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Special Events Manager: Qiana Moore-Nightengale
Development Assistant: Lauren Sheely

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Associate Director of Marketing: Brent Ervin-Eickhoff
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Assistant Box Office Manager: Gwendolyn Wiegold
Box Office Assistant: Cameron Robertson
House Manager: Nick E. Johnson
Bartender: Tom Story
Audience Services Intern: Emma Shapiro
Marketing & Communications Intern: Abigail Henkin
Volunteer Ushers: Courtesy of The Saints
Volunteer Coordinator: Judd Rinsema

Volunteer Ushers: Courtesy of The Saints
Volunteer Coordinator: Judd Rinsema
### Dining Partners
Court patrons receive 10% off at Chant, The Nile, Piccolo Mondo, and Seven Ten, and 12% off at Nella with ticket stub on the night of the show. One discount per ticket. Not valid with other offers.

<table>
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<tr>
<th>Dining Partners</th>
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<th>Piccolo mondo.us</th>
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<td>Sevентenchicago.com</td>
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<tr>
<td>Seven Ten</td>
<td>Nilerestaurantofhydepark.com</td>
<td>Piccolo mondo.us</td>
<td>Nellachicago.com</td>
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- **La Petite Folie** offers a prix fixe menu for Court patrons.
- **The Promontory** offers a wine pairing with each entree for Court patrons.

<table>
<thead>
<tr>
<th>La Petite Folie</th>
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### Grab & Go Partners
Patrons receive 10% off day of show.

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<th>Jimmyjohns.com</th>
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<tr>
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### Beverage Partners
![Wines 57]( Image)

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<td>Chicagoland Refreshments, Inc.</td>
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### Premier Chocolatier
![Noir d'Ébène]( Image)

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**Court Theatre 40**