Dear Court Theatre Family,

Welcome to *Photograph 51*. Our third production of the season takes the story of chemist Rosalind Franklin and wrings from it an examination of gender, power, and ambition. These questions feel perfectly in sync with this moment in our country, and the intellectual inquiry we strive for on our campus.

*Photograph 51* has afforded us the chance to deepen Court’s role as the Center for Classic Theatre at the University of Chicago by collaborating with numerous scientific experts who helped bring this play to life with verve and veracity. University of Chicago Professor Emeritus Bernard S. Strauss, and Phoebe Rice, Ph.D., James Shapiro, and Keith Moffat, Ph.D. from the Department of Biochemistry and Molecular Biology offered us invaluable insight into the history of x-ray crystallography and Franklin’s work. Countless creative choices were bolstered by their input: Moffat’s loan of historic scientific instruments and demonstration of their operation; Rice opening her lab to designers; Strauss’ deep, personal knowledge of this play’s characters; and Shapiro’s expertise and generosity. The opportunity to engage with perspectives from thought leaders across campus is something we are immeasurably proud of.

We are also ecstatic to welcome Chicago director Vanessa Stalling to the Court family. Vanessa brings a keen eye and collaborative spirit to this piece — she has done an amazing job mining Ziegler’s text for all of its thematic complexities, enduring questions that remain relevant in 2019. Her work would, of course, be impossible were it not for the actors, designers, and production members who have graciously lent their talents to this play.

Thank you for joining us! As the Center for Classic Theatre, we’re excited to share with you a production rendered with all the passion and rigor that term implies. Enjoy the performance.

Sincerely,

Charles Newell
*Marilyn F. Vitale Artistic Director*

Angel Ysaguirre
*Executive Director*
PHOTOGRAPH 51

January 17 – February 17, 2019

By Anna Ziegler
Directed by Vanessa Stalling

Scenic Design by Arnel Sancianco
Costume Design by Mieka van der Ploeg U.S.A.
Lighting Design by Keith Parham U.S.A.
Sound Design and Original Composition by Jeffrey Levin
Projection Design by Paul Deziel
Dialect Design by Eva Breneman
Casting by Becca McCracken, C.S.A.
Derek Matson, Production Dramaturg
Erin Albrecht, Production Stage Manager
Cara Parrish, Stage Manager

WARNING: This production contains the use of water-based haze and strobe lights.

Sponsored by The Women’s Board
The University of Chicago
KIRKLAND & ELLIS

This play is the winner of the 2008 STAGE International Script Competition and was developed, in part, through the University of California, Santa Barbara’s STAGE Project by the Professional Artists Lab (Nancy Kawalek, Director) and the California NanoSystems Institute.

PHOTOGRAPH 51 was developed by The Ensemble Studio Theatre/Alfred P. Sloan Foundation Science and Technology Project and received its New York premiere at the Ensemble Studio Theatre on October 27, 2010.

Originally commissioned and produced by Active Cultures, the Vernacular Theatre of Maryland. Opening Night on Sunday, February 10, 2008.

PHOTOGRAPH 51 was developed by the Cape Cod Theatre Project.

PHOTOGRAPH 51 is presented by special arrangement with Dramatists Play Service, Inc., New York.

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

Chaon Cross* ................................................................. Rosalind Franklin
Nathan Hosner* ............................................................ Maurice Wilkins
Yousof Sultani* ............................................................. Don Caspar
Alex Goodrich* ............................................................. James Watson
Gabriel Ruiz* ............................................................... Ray Watson
Nicholas Harazin* ......................................................... Francis Crick

Understudies:  Martel Manning (Gosling/Caspar), Tim Martin (Maurice),
Ian Maryfield (Watson/Crick), and Meg Warner (Rosalind)

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

PRODUCTION STAFF

Assistant Director ................................................................. Nadya Naumaan
Scenery Construction ......................................................... Means of Production
Carpenters ................................................................. Tony Cooper, Morgan Lemel
Costume Shop Assistant ........................................................ Alex Rutherford
Draper/Stitcher .............................................................. Beth Uber, Threadline Studios
Wig Design ................................................................. Christina Carlson
Assistant Lighting Designer ................................................... Megan Turnquist
Assistant Master Electrician .................................................... Raphael Grimes
Electricians ............................................................... Shelbi Arndt, Andrew Balmer, Alexis Birts, Billy Borst, Kenny Cole,
Nils Fritjofson, Alex Hammond, Jason Lynch, Michael Trudeau, Megan Wines
Video Programer .............................................................. Ben Zeman
Floor Manager ............................................................... Jaclynn Joslin
Production Management Intern ............................................ Olivia Malone

Special Thanks to these University of Chicago scientists for enriching the production:
Phoebe Rice, Ph.D. (Professor, Department of Biochemistry and Molecular Biology, Committee on Microbiology), Keith Moffat, Ph.D. (Louis Block Distinguished Service Professor of Biochemistry and Molecular Biology, Institute for Biophysical Dynamics), Bernard S. Strauss (Professor Emeritus of Cell & Molecular Biology and the Committee on Genetic, Genomics and Systems Biology), and James Shapiro (Professor of Biochemistry and Molecular Biology)

Cover photo of Chaon Cross, Nicholas Harazin, and Alex Goodrich by Joe Mazza.
Court Theatre performs in the intimate Abelson Auditorium, made possible through a gift from Hope and Lester Abelson.

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. This program is partially supported by a grant from the Illinois Arts Council 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.
Anna Ziegler’s play *Photograph 51* participates in a vital lineage of storytelling that revisits the people and events leading to the discovery of the DNA double helix. Working at the University of Cambridge, James Watson and Francis Crick solved the riddle of DNA’s molecular structure in early 1953, ahead of Rosalind Franklin and Maurice Wilkins, who were themselves investigating the same problem from King’s College London. The terrain of these tectonic events is not uncontested, and the play inhabits a freer, more uniquely theatrical space than that of definitive chronology. In the world of *Photograph 51*, the fragile seams between memory and history come unbound, and the historical record is allowed to live side by side with conjecture and points of contention.

The crucial contributions that Rosalind Franklin made to the double-helix discovery might well have been relegated to history’s dustbin altogether were it not for the outrageously misogynist portrayal of her in James Watson’s sudsy memoir *The Double Helix*, published in 1968. Watson, a graduate of the University of Chicago, published his defamatory account of Franklin knowing full well that she had died of ovarian cancer 10 years earlier, and so could raise no objections to his convenient version of events. Dubbing her “Rosy” throughout the book, Watson dipped his pen into an ample inkwell of sexism to compose such classic passages
of condescension as his grievance that Rosy “did not emphasize her feminine qualities. Though her features were strong, she was not unattractive and might have been quite stunning had she taken even a mild interest in clothes. This she did not. There was never lipstick to contrast with her straight black hair…”

When he wrote his tell-all, Watson was a professor of biochemistry at Harvard, but Harvard University Press refused publication of The Double Helix owing to objections raised by key players portrayed in the book—namely, Crick and Wilkins, who denounced their former colleague’s manuscript as irredeemably self-glorifying and wildly fictionalized. A commercial press advanced the book for publication, and it went on to become a bestseller.

Reaction against Watson’s hit job blossomed into an impressively long arc of conversation around not only Franklin’s groundbreaking work but the treatment of women in the sciences. Anne Sayre, a personal friend of Rosalind, published a biography of Franklin in 1975 that reassessed the events chronicled in The Double Helix from her friend’s point of view. Francis Crick published a book in 1988 from his own perspective. And in 2012 Rosalind’s younger sister, Jenifer Glynn, published her own biography of her sister.

In the absence of a definitive narrative from Rosalind Franklin herself, we’re always, in the end, only seeing her through others’ eyes, catching glimpses between the latticework built by others’ interpretations.

In his autobiography, Maurice Wilkins confessed that he felt the need to tell his side of the story because “Rosalind’s male colleagues were to some extent demonised” in all the back-and-forth. “The most prominent demon,” he lamented, “seemed to be me.” Such insistent attempts to correct the record are evoked in Ziegler’s play with the way the characters quibble over facts and story points. They jockey for control of the narrative, in art as in life.

But then, jockeying for narrative control is a response that has come to be central to our collective mythologizing around DNA’s powers. This emerges as an important tension proposed by the play: the tension between our power to author our own outcomes and our powerlessness to undo a bad hand we’ve been dealt. The constellation of experimenters peopling Photograph 51 yearn to write their own stories; but they must also confront moments when fighting the inevitable is no longer any use.

The twists and turns of the double helix’s discovery are so densely laden with what-ifs and what-might-have-beens that one becomes positively heartsick to consider all the wasted possibilities. What if Rosalind and Maurice had...
found a way to talk things through? What if she had just had a colleague at King’s College who had encouraged her to realize her potential? “She needed a collaborator,” said her former junior colleague Aaron Klug in an interview decades later, “and she didn’t have one.”

The even larger what-if inherent in this line of questioning is, what if women were encouraged to excel in the sciences? What if the thumb were taken off the scale? Why is it that, between 1901 and 1951, when Rosalind started her work on DNA, only 3 out of 169 Nobel Prize winners in the sciences were women? Why is it that by 1951 women comprised not even 1% of the Fellows of the Royal Society, and that up until the end of the century women comprised not even 4% of their total membership? Sociologist Sandra Hanson sums the problem up succinctly with the title of her book *Lost Talent: Women in the Sciences*. What if the talent were embraced and nourished, and not lost?

Lost in the deification of Watson and Crick are, all too predictably, contributions from women who facilitated their path to glory, and not only Rosalind Franklin. Francis Crick’s wife Odile, herself an artist and fashion designer, drew the famous barbershop-pole diagram of the DNA molecule that appeared with the landmark essay by Watson and Crick in the April 25, 1953, issue of *Nature*, which announced their discovery of DNA’s configuration. Odile’s drawing became one of the most reproduced images in 20th-century science. Watson’s sister Betty did them the favor of typing up their scrawled manuscript, which made the publication of their breakthrough possible. Such invisible work from women relegated to the wings of heroic science warrants corrective unearthing, and Rosalind Franklin has come to stirringly signify the erasure and thwarted potential of many more than just herself.
In her exacting standards and eye to detail, Rosalind Franklin was also, most certainly, an artist. Time and again, *Photograph 51* links Franklin’s work as a scientist with the exquisite labor of artistic creation. It’s an important linkage, given that Franklin is often faulted in science histories for lacking the creativity to intuit the double helix’s shape. Insisting on the parallel between Franklin’s science and art, the play echoes an obituary tribute from pioneering physicist J. D. Bernal, with whom Franklin worked. Bernal wrote, “Her photographs are among the most beautiful X-ray photographs of any substance ever taken. Their excellence was the fruit of extreme care in preparation and mounting of the specimens as well as in the taking of the photographs.” In the lab Franklin was indeed said to have hands that were “golden,” with the precision and steady confidence of a true sculptor.

“It’s a tricky thing about time, and memory,” Don Caspar says in the play, “whole worlds of things we wish had happened are as real in our heads as what actually did occur.” The same can be said of the imagined world on a stage. It gently places what might have happened on equal footing with what actually did, making one as real as the other. Out of the tangled knots of the double helix’s variant strands, Anna Ziegler grants us the space in *Photograph 51* to dream of what might have been for Rosalind Franklin, while we also weigh what was. ■

For an extended version of this article with additional information and source material notes, please visit CourtTheatre.org/blog.
We asked several female University of Chicago undergraduate science students to reflect on Rosalind Franklin and their own experiences in overcoming gender-related obstacles in their fields. Their answers illuminate the challenges women continue to face in STEM fields, uncovering the unconscious biases young women encounter growing up.

Why do you think Rosalind Franklin’s story is especially resonant today?

“Today, we are far more aware of the bias against women in traditionally male fields, and Franklin’s story—that of an extraordinary scientist whose contributions to the structure of DNA were not recognized in the 1962 Nobel Prize awarded to her male colleges—is an archetypical reminder of the barriers we’ve overcome and the ones we still face today,” says Hannah Morin, AB’20, a chemistry and molecular engineering major.

Khloe Pastore, AB’21, studying biology, adds that “a large amount of sexism still exists that makes it seem as if men’s ideas are somehow more important and valid than women with the same basis of knowledge and experience.”

Elizabeth, another biology major, agrees that “Part of that process is not only giving women scientists today the recognition that they deserve, but also emphasizing the role that women had in past discoveries that were glossed over due to their gender. I think that can be really important in inspiring women to pursue science.”

Do you identify with Franklin’s struggles? In what ways?

According to Khloe, “I have been refused an opportunity that a man with qualifications equal or lesser than my own was handed without a second thought.” Elizabeth also says that “there is still a cultural norm that men are good at math and science, while women are not. I definitely felt that growing up.”

Hannah has had a similar experience: “Back then, we didn’t have a word for impostor syndrome, but having to constantly combat the idea that the group, not a particular individual, is incompetent is exhausting.”

What does it mean to be a female scientist in 2018? Has that changed in your lifetime?

Hannah tells the story of how, “A few years ago, Nobel Laurette Tim Hunt told a convention of female scientists he was in favor of same-sex labs, because when women are in the lab, ‘You fall in love with them, they fall in love with you and when you criticize them, they cry.’ In the same breath, he declared that he ‘didn’t
want to stand in the way of women.’ These clashing ideals are representative of the female experience in science: the field knows we need to support women, but old habits die hard.”

To Khloe, “As a female scientist, you aren’t just representing yourself, you’re representing an entire group of women working in fields that even 50 years ago weren’t readily available to us.”

What can audiences learn from Franklin’s story?

“At 16, she decided she wanted to be a scientist. The year was 1937, and female scientists were almost unheard of. During the three years leading up to her PhD, she published an amazing five papers. Her work on plant viruses was pioneering and before her death she was already giving talks on the topic. We must be careful not to caricature her as the woman passed over for the Nobel. She was much more than that,” argues Hannah.

Finally, Khloe adds, “An important takeaway from Franklin’s story is that while women in science have come a long way since the 1950s, there’s still a lot that needs to be done in order for women to be seen as equals to their male counterparts.”

-Abigail Henkin, Court Marketing and Communications Intern, AB’21
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Spotlight on Girls in STEM

We hope you took a moment to enjoy the lobby display spotlighting girls interested in STEM careers. Women make up half of the total US college-educated workforce, but less than a third of the science and engineering workforce. And, the statistics for women of color are even more abysmal. *Photograph 51* gave us an opportunity to celebrate and encourage young women to pursue their STEM dreams.

We’ll be adding to the display throughout the run of *Photograph 51*, so if you are a STEM-focused girl or you know one, visit [CourtTheatre.org/girls-in-stem](http://CourtTheatre.org/girls-in-stem) to participate.

Also, join us on **February 9** in the Court Theatre lobby from 4pm to 7pm for a special event: **stEMPOWER HER**. During this open house-style gathering, girls can talk to women in STEM careers and get information from UChicago and others about how to pursue their goals.
This March, Court will stage *For Colored Girls Who Have Considered Suicide/When the Rainbow is Enuf*, Ntozake Shange’s celebrated choreopoem that combines prose poetry, music, and movement to joyously lift up the resilience of women of color.

Director Seret Scott (*Electra, Native Son, Spunk*) returns to this play after performing in the original Broadway cast from 1976 to 1978. In approaching this work, she is adding an eighth actor to a cast traditionally comprised of seven women. Discussing her unique approach and the legacy of Ntozake Shange, who passed away in 2018, Scott had the following to share:

“Traditionally there are 7 women in *For Colored Girls*, but I asked Zake if I could add an 8th woman to highlight the extraordinary musical and dance expression of Chicago. Zake said ‘Yes, she’d be the rainbow.’”
Actor and Director of Education Patrese McClain, who plays the role of the Lady in Brown, had this to add about the piece:

“Shange beautifully captures the essence of what it means to be a woman of color in this country. Before Ntozake, I had never encountered a play that spoke to my story like hers did. Being born and raised on the South Side, I am more than overjoyed to be able to share this work at Court which is located in the heart of the South Side. This play will be for the women I see walking up and down 55th Street, arms full with grocery bags, and for the high school girls I hear on the #4 Bus chatting away, and the older woman who I see at the Walgreens every week whose hands remind me of my grandmother. They, like me, are ALL colored girls. This show will be a gift to them.”

In the spirit of unpacking the themes of mental health awareness in *For Colored Girls*, Court Education Initiative (CEI) is presenting Beyond the Rainbow: Court Community Conversations, a series of outreach events to the community and University student body. This series of panels, talk-backs, and community events will provide access of the show to the marginalized voices with stakes in the narrative. Visit CourtTheatre.org/beyond-the-rainbow for more information.

Patrese McClain as Lady in Brown
Alexis J. Roston as Lady in Orange
Leah Casey as Lady in Purple
Melody Angel as Lyric
Angelica Katie as Lady in Green
Melanie Brezill as Lady in Yellow
Melissa DuPrey as Lady in Blue
Anji White as Lady in Red

Photo by Joe Mazza.
Court Theatre’s 2019 Gala

Led by the amazing volunteer team of Kate Collins, Chip Bamberger, and Martha Van Haitsma, Court Theatre’s 2019 Gala promises to be an exciting celebration of Court’s rich history.

On Saturday, March 30, 2019 at 6:00 PM, guests will gather at The Geraghty to celebrate the kickoff to Charlie Newell’s 25th anniversary season, Angel Ysaguirre’s arrival as Executive Director, and Honorary Chair University of Chicago President Robert J. Zimmer’s remarkable commitment to professional arts on campus.

Each Court Gala is a themed event, led by volunteers with a passion for crafting an evening that showcases the best of Court. Thinking about her decision to co-chair the 2019 Gala, Kate says, “for me it’s completely about finding a way to give back to Court. Really honoring the past and getting excited about the future.” Chip agrees, sharing that “having a deeper involvement with Court,” beyond his role as a Court Trustee, “is a priority.”

Kate reflects that the Gala offers attendees “great food, great performances, and great people in the room.” Martha echoes Kate’s exuberance, sharing that attending a Court Gala “feels like a really fabulous night out.”

That feeling of fabulousness is carried through every element of the Gala, including the cocktail reception, exquisite, three-course dinner, and silent auction that offers exclusive travel, dining with VIPs, and other experiential packages.

But all would agree that the Gala’s highlight is its entertainment. This year, music from The Gospel at Colonus, an African American musical adaptation of Sophocles’ Greek tragedy, Oedipus at Colonus, will be featured.

And new this year are the possibilities that come with hosting the occasion at a different venue, The Geraghty. Chip is confident that “a new space and celebrating Charlie’s 25th will make it a great Gala.” With The Geraghty’s lush floor plans and luxurious decor, we couldn’t agree with Chip more!

You can attend Court Theatre’s 2019 Gala! To learn more or to purchase tickets, contact Qiana Moore-Nightengale, Special Events Manager, at (773) 834-5293 or qianamn@uchicago.edu.

Right: Gala Co-Chair Kate Collins with her husband, Charles Newell, Court’s Marilyn F. Vitale Artistic Director, at the 2016 Gala. (Joe Mazza)
DONORS MAKE A DIFFERENCE:
Tom & Barbara Weil and Gary & Sharon Kovener, Producers’ Circle Members
On a good day, the drive from Naperville to Court Theatre in Hyde Park takes an hour each way. But for several years, the Weils and Koveners have braved the traffic to see Court’s productions together.

Tom and Barbara Weil attended their first Court production, *Arms and the Man* in 1972, and have been devoted advocates ever since. For Tom and Barbara, “Court’s stage is a unique space where a variety of stimulating performances enhance our theatre experience.”

Gary and Sharon Kovener quickly became regular Court patrons after attending a Producers’ Circle event. Beyond the challenging, emotional work that is produced onstage, Gary and Sharon also appreciate Court’s engagement with the community, the University of Chicago, and the audience.

As members of the Producers’ Circle, Court’s premier giving society, the Weils and Koveners are fans of the exclusive members-only events at Court. These events allow them to follow the development of each production from First Rehearsal through Opening Night: “First Rehearsals and the Producers’ Circle Events have given us an insight into more dimensions of theatre productions.”

With so many years of Court Theatre to consider, the couples have many favorite moments and productions. Tom and Barbara particularly enjoyed *Man in the Ring* (2016) and *The Year of Magical Thinking* (2010). For Gary and Sharon, two behind-the-scenes moments that stand out are discovering the intricate set design in *Blues for an Alabama Sky* (2017) and exploring the themes of justice and vengeance in *Electra* (2016).

As fellow Court Producers’ Circle members and friends with a passion for theatre, the Weils’ and Koveners’ longstanding commitment to Court Theatre has grown. Even the commute doesn’t deter them: “Our Court adventure has provided a great opportunity to critique plays during our hour-long drive home!”

Court is grateful to the Weils, Koveners, and all donors for supporting theatre on Chicago’s South Side. ■

The Producers’ Circle is the premier giving society that provides you with exclusive access to the creative artists and inspiring scholars involved in Court productions. To learn more about the Producers’ Circle and become a member, contact Lauren Sheely, Development Assistant, at (773) 834-3563 or lsheely@uchicago.edu.
Kirkland & Ellis is proud to sponsor Court Theatre and commends their work on the production of *Photograph 51*
CHAON CROSS (Rosalind Franklin) Court Theatre credits: *The Hard Problem*, *One Man Two Guvnors*, *Proof*, *Uncle Vanya*, *The Glass Menagerie*, *Scapin*, *The Romance Cycle*, and *Phèdre*. Other credits: *Macbeth*, *Red Velvet*, *As You Like It*, *Private Lives*, *Cymbeline*, *Troilus and Cressida*, *The Two Noble Kinsmen*, and *The Taming of the Shrew* (Chicago Shakespeare); *Macbeth* (Lyric Opera); *Life Sucks*, *Brothers Karamazov* (Lookingglass); *Cyrano* (Court Theatre and Redmoon Theater); *Grace* (Northlight Theatre); *The Wheel*, *The Cherry Orchard* (Steppenwolf Theatre Company). TV: *The Exorcist* (FOX), *Chicago Fire* (NBC), *Boss* (Starz), *Detroit 1-8-7* (ABC). Film: *Widows*, *My Dog Skip* (Warner Bros).

ALEX GOODRICH (James Watson) is very excited to join this group of pretend scientists. Court Theatre credits include *One Man Two Guvnors* and *The Comedy of Errors*. Other credits include work at Marriott Theatre, Chicago Shakespeare, Writers, Northlight, Indiana Repertory, Next, and Chicago Children’s Theatre. He loves his wife and two kids very much.

NICHOLAS HARAZIN (Francis Crick) is stoked to make his Court debut. Chicago credits include work with Paramount Theatre, Chicago Dramatists, Steppenwolf, Chicago Shakespeare, and Back Room Shakespeare Project, among others. Regionally, he has performed with Milwaukee Repertory Theater, Santa Cruz Shakespeare, International Irish Theatre Festival, American Players Theatre, and more. TV & Film include *Chicago FIRE*, *Chicago PD*, FOX’s *Proven Innocent*, and the independent film *Thanksgiving Guest*. In his spare time he builds custom furniture. Many thanks to Becca and Vanessa for this adventure, and to Eleni for being baller.

NATHAN HOSNER (Maurice Wilkins) is delighted to return to Court Theatre, where he was last seen in *The Hard Problem*. Chicago credits include productions with Lookingglass, Writers Theatre, Chicago Shakespeare, Goodman Theatre, Northlight, The Paramount Theatre, About Face Theatre, and First Folio Theatre. Other credits include: *Peter and the Starcatcher* (first national tour) and productions with American Players Theatre, Alabama Shakespeare Festival, Indiana Repertory Theatre, The New Theatre, Arkansas Shakespeare Theatre, The BoarsHead Theater, Illinois Shakespeare Festival, and Door Shakespeare. Film/TV credits include *Empire*, *Chicago PD*, *As The World Turns*, and the upcoming feature *Girls of Summer*. Nathan is a graduate of the Royal Academy of Dramatic Art, London.

GABRIEL RUIZ (Ray Gosling) is a proud ensemble member of Teatro Vista. Chicago credits include *Agamemnon*, *Man in the Ring* (Court); *Cry It Out*, *Mansfield Park* (Northlight); *You Got Older*, *The Rembrandt*, *The Way West* (Steppenwolf); *Native Gardens* (Victory Gardens); *Arcadia*, *Company*
PROFILES

(Writers; City of Angels, Singin’ in the Rain (Marriott); The Upstairs Concierge (Goodman); The Wolf at the End of the Block, White Tie Ball (Teatro Vista); Creditors (Remy Bumppo); Working: The Musical (Broadway Playhouse); Richard III (Chicago Shakespeare), and Arabian Nights (Lookingglass). Regional credits include Native Gardens (Cincinnati Playhouse), Harvey (Milwaukee Repertory Theater), and Blood and Gifts (Lincoln Center for the Performing Arts, New York). He has composed music and lyrics for Don Chipotle performed at DCASE, Epic Tale of Scale (Chicago Children’s Theatre), and Vietgone (Writers). He has appeared on television in Boss, APB, Electric Dreams, Chicago Fire, Chicago Justice, and Chicago PD.

YOUSOF SULTANI (Don Caspar) is thrilled to be making his debut at Court Theatre! He was recently seen on stage in Miss Bennet: Christmas At Pemberley and Guards At The Taj at Milwaukee Rep. Chicago credits include: The Doppelgänger: An International Farce, The Fundamentals (Steppenwolf Theatre), United Flight 232 (House Theatre), Disappearing Number, Inana (TimeLine Theatre), Othello (Chicago Shakespeare Theater), The Hundred Flowers Project (Silk Road Rising), Henry V: Proud Dream (NWU Site Festival). Regional credits: Amadeus (Richmond Shakespeare Theater) and Henry V (Richmond Shakespeare Festival). Film credits: Glass House. Television credits: The Brave (NBC), Empire (FOX), and Chicago Fire (NBC). Yousof is proudly represented by Gray Talent.

MARTEL MANNING (Understudy) is glad to be joining his first Court production! Credits include Cosmologies, Hamlet, Hang Man, Richard III, and Grapes of Wrath with The Gift Theatre. Other Chicago credits: Fallen Angels and Pirandello’s Henry V (Remy Bumppo), Cymbeline (Strawdog Theatre Company), Her Majesty’s Will and Miss Buncle’s Book (Lifeline Theatre). Regional credits include Romeo and Juliet (Juliet’s Journey) (Oregon Shakespeare Festival - School Visit Program), Still Dance the Stars (New Light Theater Project co-production with Chicago Dramatists). Martel received his MFA from the University of Houston.

TIM MARTIN (Understudy) is overjoyed to be back at Court where he previously performed the role of Dr. Jim Bayliss in the extension performances of All My Sons. Tim has worked previously as an actor with Goodman, Writers Theatre, Lookingglass, The Gift, Jackalope, Griffin, Oak Park Festival Theatre, Raven, Rasaka, and First Floor Theater. A graduate of Illinois Wesleyan University and The School at Steppenwolf, Tim would like to thank his ever-supportive family, friends, and spouse. For more about Tim, visit timmartin.info.

IAN MARYFIELD (Understudy) is thrilled to be back at Court Theatre. He has worked with Erasing the Distance, 16th Street Theatre, Haven Theatre, The House Theatre, Arc Theatre, Runcible Theatre Company, NoMads Art Collective, and others. Television credits: Chicago Fire. Commercials: Legendary Whitetails’ “Delivery Day” and “Reindeer’s Here.” Ian received his BFA in acting from Oklahoma City University. He would like to thank Court for the opportunity, his mother and brother for their constant love and support, and the folks at Stewart Talent for all they do. To God be the glory.
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MEG WARNER (Understudy) previously understudied the role of Joanna in last season’s Guess Who’s Coming to Dinner at Court Theatre. Chicago performance credits: Travesties and Northanger Abbey (Remy Bumppo Theatre Company), Strandline (A Red Orchid Theatre), The Merry Wives of Windsor and Searching for Peabody’s Tomb (First Folio Theatre), Amadeus (Oak Park Festival Theatre), Romeo and Juliet (Teatro Vista). TV/Film credits: Chicago PD (NBC), Superdad!, NewB the Web Series. Meg is a graduate of the School at Steppenwolf, and earned her BFA from Ball State University. Represented by Paonessa Talent. Visit www.megwarner.net.

ANNA ZIEGLER (Playwright) won London’s 2016 WhatsOnStage award for Best New Play for Photograph 51, which was produced on the West End starring Nicole Kidman and directed by Michael Grandage. It has been produced around the country and the world, recently in Hamburg, Rome, and Stockholm. Her play The Last Match premiered at The Old Globe Theatre and was nominated for the 2016 San Diego Theatre Critics Circle Outstanding New Play award. Boy, which premiered off-Broadway in a Keen Company/Ensemble Studio Theatre co-production, was nominated for the 2016 Outer Critics Circle John Gassner Award. A Delicate Ship was produced at Cincinnati Playhouse in the Park and the Playwrights Realm and was a New York Times and Time Out Critic’s Pick. Anna holds commissions from Second Stage Theatre, The Geffen Playhouse and Seattle Rep. Oberon Books has published a collection of her work entitled Anna Ziegler: Plays One. She holds a BA from Yale and an MFA from NYU’s Tisch School of the Arts.

VANESSA STALLING (Director) most recently directed A Shayna Maidel by Barbara Lebow for TimeLine Theatre. Prior to that, she directed Sarah DeLappe’s The Wolves at Goodman, which earned a Best Ensemble Jeff Award and a Jeff Nomination for Best Director. Vanessa is also known for directing United Flight 232, a production she adapted from the book Flight 232 by Laurence Gonzales. For nearly a decade, Stalling was a primary artist at Redmoon Theater, serving as a director, performer, and Associate Artistic Director. She was the 2016 Michael Maggio Fellow at the Goodman Theatre and a New City 2018 Player. She is also an assistant professor of directing at the University of California San Diego’s Department of Theatre & Dance.

ARNEL SANCIANCO (Scenic Designer) is thrilled to return to Court Theatre. Since his last show here, he has designed all around the United States and also received an Equity Jeff Nomination for Scenic Design. He has designed the sets for The All Night Strut (Milwaukee Rep); Crumbs from the Table of Joy (Raven); Rhoda and the Fossil Hunt, Empower (Lyric Unlimited); The Cake (Rivendell Theatre); Master Class, Boy (TimeLine); The Belle of Amherst (Court Theatre); The Crucible (Steppenwolf); The Wiz, Little Fish (Kokandy Productions); Hangman, Pilgrims (The Gift Theatre); Hookman, Earthquakes in London (Steep Theatre); Peerless (First Floor Theater); The Displaced, How We Got On (Haven Theatre); You on The Moors Now (The Hypocrites); Carousel, Titanic, Rock of Ages (Timberlake Playhouse); and Xanadu (American Theater Co.). For a more in depth look at his work, visit www.ArnelDesigns.com.
MIEKA VAN DER PLOEG **(Costume Designer)** is a costume designer based in Chicago. Credits include designs with Lyric Opera Unlimited, Paramount Theatre, Marriott Theatre, Lookingglass Theatre, Chicago Shakespeare, Remy Bumppo, Second City, Redmoon, The Hypocrites, Chicago Children’s Theatre, About Face Theatre, Steep Theatre, The House Theatre, Theater Wit, Next Theatre, The Building Stage, Albany Park Theater Project, Dog and Pony Theatre, and Manual Cinema. She is an Artistic Associate at About Face Theatre and a member of USA829.

KEITH PARHAM **(Lighting Designer)** Court credits include: *All My Sons, The Hard Problem, An Iliad, Angels in America, Proof, The Good Book, Satchmo at the Waldorf, One Man Two Guvnors, Man in the Ring,* and *Blues for an Alabama Sky.* Broadway: *Thérèse Raquin* (Roundabout Theatre Company). Off-Broadway: *Wild Goose Dreams* (The Public); *Man from Nebraska* (Second Stage); *The Purple Lights of Joppa Illinois* (Atlantic Theater Company); *Between Riverside and Crazy* (2Second Stage Theatre/Atlantic Theater Company); *The Model Apartment* (Primary Stages); *Tribes, Mistakes Were Made,* and *Red Light Winter* (Barrow Street Theatre); *Stop the Virgins* (Karen O at St. Ann’s Warehouse/Sydney Opera House); *Ivanov, Three Sisters* (CSC); *A Minister’s Wife* (Lincoln Center); *Adding Machine* (Minetta Lane). International: *Homebody/Kabul* (National Theatre of Belgrade, Serbia). Regional: TUTA, Goodman, Steppenwolf, The Mark Taper Forum, and Arena Stage, among others. Awards: Obie, Lortel.

JEFFREY LEVIN **(Sound Designer/Composer)** is a composer, sound designer, and musician based in Chicago, IL. Jeffrey is happy to be working with Court Theatre for the first time. Jeffrey has contributed original music and sound designs for over 100 productions for many theaters in and outside of Chicago. Awards and recognitions include eight Joseph Jefferson Award Nominations for Sound Design and Original Music and one win, Edes Award for Emerging Artists, the Michael Philippi Prize (2016), Kleinman Composition Competition Winner, Chicago Theatre Award (The Hawk Chicago), two Broadway World nominations, and a Wilde Award Nomination. Masters of Music DePaul University and Bachelors of Music Columbia College Chicago. Visit www.jeffreylevinmusic.com.


EVA BRENEMAN **(Dialect Designer)** Court credits: *The Belle of Amherst, The Hard Problem, One Man Two Guvnors, The Good Book, M. Butterfly, Skylight, Angels in America, The First Breeze of Summer,* and *Carousel.* Recent Chicago credits include: *Mansfield Park* (Northlight); *Nell Gwynn* (Chicago Shakespeare); *Lady In Denmark*
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(Goodman); *The Doppelganger* (Steppenwolf Theatre); *Plantation!* (Lookingglass Theatre); *Master Class* (TimeLine). Regional: four seasons with American Players Theatre; *Miss Bennet: Christmas at Pemberley, The Who and the What, Always Patsy Cline* (Milwaukee Rep); *Love’s Labour’s Lost* (Actors Theatre of Louisville); *The Woman in Black* (US Tour); *Around The World In 80 Days* (Baltimore Center Stage/Kansas City Repertory); and *Mamma Mia!* (National Tour/Las Vegas). Television: *Empire, Betrayal,* and *The Chicago Code*. Eva is an Associate Artist at TimeLine Theatre Company.

**DEREK MATSON** (*Production Dramaturg*) has worked with Steppenwolf, Lookingglass, the Metropolitan Opera, The House Theatre, The Hypocrites, American Theater Company, TimeLine, About Face, Strawdog, and the Ryan Opera Center at Lyric Opera of Chicago. He studied acting at the Cours Florent in Paris, and is currently a lecturer in Theater and Performance Studies at the University of Chicago. His translations of have been featured on ARTE in France and at Lyric Opera of Chicago, Houston Grand Opera, Wolf Trap Opera, and Cornell University, where he earned his M.A. in Theatre and Performance Studies. Derek is a former recipient of a Fulbright Assistantship to France and a Rotary Cultural Ambassadorial Scholarship to Russia. Closer to home, he’s a company member of The House Theatre of Chicago.

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NADYA NAUMAAN (Assistant Director) is honored to be serving as Assistant Director for Photograph 51. She is also a writer, performer, and director, and ever eager to learn more. Previous work in Chicago includes ITP’s I Call My Brothers (Dramaturg), Victory Gardens’ Lettie (ASM) and Mies Julie (Floor Manager), as well as ATC’s Welcome To Jesus (ASM) and We’re Gonna Be Okay (ASM). Nadya’s next project is Language Rooms with Broken Nose Theatre (Assistant Director). Thank you so much to Vanessa for this incredible adventure!

ERIN ALBRECHT (Production Stage Manager) Previously at Court: Frankenstein; Radio Golf; 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. She is a proud member of Actors’ Equity Association.

CARA PARRISH (Stage Manager) is thrilled to be returning to Court, where she last Assistant Stage Managed Guess Who’s Coming to Dinner. Previous Court credits include Gem of the Ocean, Electra, Five Guys Named Moe, and The Hard Problem. Cara’s other Chicago stage management credits include shows at Writers Theatre, TimeLine Theatre, Chicago Children’s Theatre, Drury Lane Oakbrook, Black Ensemble Theater, and American Blues Theater, where she is an Artistic Affiliate. Regional credits include working at Music Hall (Detroit, MI), The Fabulous Palm Springs Follies (Palm Springs, CA), Chamber Theatre Productions (Boston, MA), and The Hippodrome State Theatre (Gainesville, FL). Cara would like to thank her family and friends for all of their love and support.

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; 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 Theater, 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.

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<td>Mr. and Mrs. David L. Blumberg</td>
<td>Mr. Philip Hoffman and Dr. Halina Brukner</td>
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<td>Phyllis B. Booth</td>
<td>James M. and Jacquelyn P. Holland Charitable Fund</td>
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<tr>
<td>Mr. Aldridge Bousfield</td>
<td>Mr. James Holzhauer</td>
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<td>Jim and Sandy Boves</td>
<td>Carrie and Gary Huff</td>
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<tr>
<td>Mr. Bob Brahman</td>
<td>Mr. James Jolley and R. Kyle Lammlein</td>
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<tr>
<td>Patricia and Warren Buckler</td>
<td>Dorthea Juul</td>
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<td>Certa Family Fund</td>
<td>Patrick Kerpan</td>
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<tr>
<td>Judy M. Chernick</td>
<td>E. Charles Lampley</td>
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<tr>
<td>Dr. Adam Cifu</td>
<td>Bill and Blair Lawlor</td>
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<td>Rosemary Crowley</td>
<td>Bruce and Mary Leep</td>
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<td>Marie Dahlehe</td>
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### Associates ($150 – $249)

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<tr>
<td>Anonymous (6)</td>
<td>Mrs. Beatriz Iorgulescu</td>
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<tr>
<td>Catherine Anderson</td>
<td>Judith H. Janowiak</td>
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<tr>
<td>Wendy Anker and Ed Reed</td>
<td>Annika Jaspers</td>
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<td>Ted and Barbara Asner</td>
<td>Ms. Dixie Johnson</td>
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<tr>
<td>Mr. and Mrs. Cal Audrain</td>
<td>Mr. Fred Kniss</td>
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<tr>
<td>Karen Bartels</td>
<td>Mr. Monte Levinson</td>
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<tr>
<td>Ron and Queta Bauer</td>
<td>Melvin R. Loeb</td>
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<td>Robert Bergman</td>
<td>Chris H. Lonn</td>
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<td>Prof. and Mrs. Stephen Berry</td>
<td>Mr. and Mrs. Albert Madansky</td>
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<tr>
<td>Mr. William Bosron</td>
<td>Mr. Norman Malone</td>
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<tr>
<td>Ann Bratton and John Partelow</td>
<td>Peggy Mason &amp; Gisele Perreault</td>
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<tr>
<td>Ms. Rona Brown</td>
<td>Dr. and Mrs. Ernest Mhoon</td>
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<tr>
<td>Cynthia Cheski</td>
<td>Dean Miller</td>
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<tr>
<td>John and Kitty Culbert</td>
<td>Ms. Regina Modestas</td>
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<td>Ms. Erika Erich</td>
<td>Alyce and Raahsaan Clark Morris</td>
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<td>Edie Fessler</td>
<td>Brenda Nelms and John Craig</td>
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<td>Dr. Bonnie Fields</td>
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<td>Paul Fong</td>
<td>David Powell and Kathleen Behner</td>
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<tr>
<td>Gaylord and William Gieseke</td>
<td>V. Pristera, Jr.</td>
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<tr>
<td>Mrs. and Mr. Rosemary Gilmore</td>
<td>Julie Roin and Saul Levmore</td>
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<tr>
<td>Ms. Irene D. Glasner</td>
<td>David and Stacey Ross</td>
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<tr>
<td>James Goeser</td>
<td>Sarah Rubin</td>
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<td>Natalie and Howard Goldberg</td>
<td>Ms. Marcia Schneider</td>
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<td>Mrs. Patsy Grady</td>
<td>Mr. Robert Schwalb</td>
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<td>Mike Grethen</td>
<td>Margaret Shaklee and Hillis Howie</td>
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<td>Ms. Mary Grimm</td>
<td>Jeffrey Slovak</td>
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<tr>
<td>Joel and Sarah Handelman</td>
<td>Harvey and Deborah Strauss</td>
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<td>Mr. Joseph Hasman</td>
<td>Ms. Cheryl L. Thaxton</td>
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<tr>
<td>Roz and Jo Hays</td>
<td>Dr. and Mrs. W. Van Houten</td>
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<tr>
<td>Ms. Mary Hennessy</td>
<td>Ms. Linda Vincent</td>
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<tr>
<td>Emilee Hilliard-Smith</td>
<td>Ms. Mary Wesley</td>
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<tr>
<td>Bernhard and Edith Holst</td>
<td>Janet and Jeff Wilson</td>
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<tr>
<td>Holly E. Humphreys</td>
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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 September 1, 2017 and November 28, 2018.
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Amy Rupert and Family, In Memory of Nancy Hile Lott

**In Memory of Stephen J. Albert**

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Kerry James Marshall and Cheryl Lynn Bruce
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*Sdeath*
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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<table>
<thead>
<tr>
<th>Position</th>
<th>Name</th>
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<tbody>
<tr>
<td>Artistic Director</td>
<td>Marilyn F. Vitale</td>
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<td>Executive Director</td>
<td>Angel Ysaguirre</td>
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<td>Resident Artist</td>
<td>Ron OJ Parson</td>
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<tr>
<td>Resident Dramaturg</td>
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<td>Casting Director</td>
<td>Becca McCracken, C.S.A.</td>
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<td>Dramaturgy Interns</td>
<td>Emily Lovett, Olivia Reeves, Lily Min Ren</td>
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<td>Managing Director</td>
<td>Heidi Thompson Saunders</td>
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<td>General Manager</td>
<td>Zachary Davis</td>
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<td>Executive Assistant</td>
<td>Lauren Kincaid-Filbey</td>
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<td>Community Programs Manager</td>
<td>Aaron Mays</td>
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<td>Director of Education</td>
<td>Patrese D. McClain</td>
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<td>Education Associates/Teaching Artists</td>
<td>Adia Alli, Brianna Buckley, Kona Burks, Jennifer Glasse, Abby Pierce, Michael Aaron Pogue, Zoe Rosenfeld</td>
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<td>Teaching Artists</td>
<td>Chanell Bell, Andi Earles, David Goodloe, Nevada Montgomery, Courtney O’Neill, Zoe Rosenfeld, Dorian Sylvain, Jay Worthington</td>
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<td>Director of Production</td>
<td>Jennifer Gadda</td>
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<td>Associate Production Mgr/Company Mgr</td>
<td>Joshua Kaiser</td>
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<td>Assistant Technical Director</td>
<td>Christopher Walls</td>
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<td>Properties Manager</td>
<td>Lara Musard</td>
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<td>Costume Shop Manager</td>
<td>Erica Friesen</td>
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<td>Wardrobe Supervisor</td>
<td>Jody Schmidt</td>
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<td>Master Electrician</td>
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<td>Sound and Video Supervisor</td>
<td>Sarah Ramos</td>
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<td>Director of Development</td>
<td>Susan M. Zellner</td>
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<td>Special Events Manager</td>
<td>Qiana Moore-Nightengale</td>
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<td>Institutional Relations Manager</td>
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<td>Development Assistant</td>
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<td>Box Office and Ticketing Software Manager</td>
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<td>Box Office Assistant</td>
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<td>House Manager</td>
<td>Nick E. Johnson</td>
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<tr>
<td>Bartender</td>
<td>Tom Story, Hannah Trower</td>
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<tr>
<td>Audience Services Intern</td>
<td>Emma Shapiro</td>
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<tr>
<td>Marketing and Communications Intern</td>
<td>Abigail Henkin</td>
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<td>Volunteer Ushers</td>
<td>Courtesy of The Saints</td>
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<td>Volunteer Coordinator</td>
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**Dining Partners:** Court patrons receive 10% off at Chant, The Nile, Piccolo Mondo, and Seven Ten, and 12% off at Nella with their ticket stub on the night of the show. One discount per ticket. Not valid with other offers.

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<thead>
<tr>
<th>Restaurant</th>
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<td>Chant</td>
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<td>Nella</td>
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<td>Piccolo Mondo</td>
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<td>The Nile</td>
<td>nilerestaurantofhydepark.com</td>
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<tr>
<td>Seven Ten</td>
<td>seventenchicago.com</td>
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La Petite Folie offers a prix fixe menu for Court patrons.

La Petite Folie | lapetitefolie.com

The Promontory offers a wine pairing with each entree for Court patrons.

The Promontory | promontorychicago.com

Grab & Go Partners

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<tr>
<td>Jimmy Johns</td>
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Patrons receive 10% off day of show.

Beverage Partners

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<td>Chicagoland Refreshments, Inc.</td>
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Premier Chocolatier

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Premier Caterer

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