FOR COLORED GIRLS WHO HAVE CONSIDERED SUICIDE/ WHEN THE RAINBOW IS ENUF

By Ntozake Shange
Directed by Seret Scott

court THEATRE

FOOTLIGHTS.COM®
March is moving month for Berwyn’s award-winning 16th Street Theater, now celebrating its 12th anniversary. The troupe has been housed in the Berwyn Cultural Center on 16th Street (hence, the name) since 2007, but the building will be demolished to make way for school district administrative offices, so the 16th Street Theatre has created new, roomier digs in a former VFW lodge at 1529 S. Harlem Avenue, still within the Berwyn city limits. The inaugural production is *Good Enough*, written and performed by Julie Ganey, running March 14-April 20. The new house will seat approximately 100—roughly double the old space in the basement of the Cultural Center—with a larger stage and roomier quarters both backstage and for the audience. The North Berwyn Park District, with which 16th Street is affiliated, purchased the building for the theater company, but the company still must complete $125,000 in fundraising to build out the new playhouse. Donations for this much-honored non-profit theater company still (always) are welcome. The troupe continues to be led by founding artistic director Ann Filmer and managing director Marissa McKown. Info: www.16thstreettheater.org
The Chicago Department of Cultural Affairs and Special Events (DCASE) and the League of Chicago Theatres have declared 2019 “the Year of Chicago Theatre,” perhaps in honor of the League’s 40th anniversary or perhaps merely to celebrate the nation’s liveliest theater industry, or perhaps both. Like the League itself, this year-long, city-wide focus on theater is the first of its kind in the USA. Although initiated by outgoing mayor Rahm Emanuel, one hopes the celebration will be embraced by Chicago’s next mayor, whomever they may be.

The Year will offer scores of free events, performances (many at the Chicago Cultural Center), special exhibits and conversations. The best way to find out what’s happening is to check the League’s newly-revamped and comprehensive website, chicagoplays.com, the DCASE website, or pay a visit to your neighborhood playhouse. The League has over 200 members (theater, opera, dance and orchestral companies) in almost every corner of Chicago and the suburbs, from Waukegan to Glen Ellyn to Naperville to Chicago Heights.

Two of the League’s most popular programs, Hot Tix and Theatre Thursdays, remain in full force during Year of Chicago Theatre. Hot Tix (hottix.org) offers half-price tickets (plus a service fee) for a wide range of performances from The Loop to outlying neighborhoods. You won’t find Hamilton for half-price, but a recent week in January offered half-price seats for shows at Chicago Shakespeare Theater, Lyric Opera of Chicago, the Nederlander Theatre (formerly the Oriental), the Harris Theater for Music & Dance and the Goodman Theatre among 82 in all.

Theatre Thursdays is one night a month in which audience members are offered (by advance ticket purchase) a behind-the-scenes look at a world premiere production. Roughly half of all work presented in Chicago are world premieres. In addition to meeting the artists and seeing the show, refreshments often are offered. Upcoming Theatre Thursdays are: Act(s) of God, March 28, Lookingglass Theatre; Pinocchio, April 18, The House Theatre of Chicago (at Chopin Theatre); and Fast Food Chain, May 2, at Adventure Stage Chicago (at Vittum Theater).
Palmer House Prestidigitation

In late January, actor and magician Dennis Watkins reached a milestone achieved by very few Chicago theater artists: 1,000 performances of *The Magic Parlour*, his display of wizardry performed for 40 at a time at the Palmer House. Watkins, a third-generation magician, can perform Houdini-like escapes and change ladies to tigers, but the focus of *The Magic Parlour* is 90 minutes of up-close sleight-of-hand magic and mindreading, performed with wit and humor by a master showman. *The Magic Parlour* is produced by the House Theatre of Chicago of which Watkins is an ensemble member. Currently Watkins performs five times weekly, but the schedule can vary when he’s also in a show at the House Theatre. FYI: Broadway shows performed eight times a week take almost two-and-a-half years to reach 1,000 performances. Watkins has been doing *The Magic Parlour* for seven years. Info: themagicparlourchicago.com

Jonathan Abarbanel reviews theater for the Windy City Times and is one of “The Dueling Critics” heard every Sunday morning on “The Arts Section” on WDCB public radio 90.9FM. He’s a member of the American Theatre Critics Association.
Chicago theater has become a mecca for new plays in recent years. Three local theaters (16th Street in Berwyn, Silk Road Rising and Prop Thtr) are core members of the National New Play Network, which offers “rolling world premières” that travel to several theaters in the country. (Halcyon, Rivendell, Redtwist and Teatro Vista are NNPN associate members.) Chicago playwrights such as Tracy Letts, Rebecca Gilman, Ike Holter and Isaac Gomez have won major awards, including the Tony Award, the Steinberg-American Theatre Critics Association (ATCA) Award, and the Lanford Wilson Award from the Dramatists Guild. But it’s also becoming a place where new modes of creating work are taking center stage. Two small companies – Prop and New Colony – are giving emerging writers a playground to work out their ideas. Coincidentally, both new plays being unveiled in March involve poking holes in the comforts of destination travel. In Prop’s 2 Unfortunate 2 Travel, playwright/director Zach Weinberg adapts Thomas Nashe’s Elizabethan novel, The Unfortunate Traveller, and reimagines it as a sociopolitical variety show. Meantime, co-writers Jillian Leff and Joe Lino turn Disney World into a dystopic nightmare in Small World for The New Colony.

Both shows have also used a long development process, including workshops, through the producing theaters. And while the cast for Small World has been on board since the beginning, Weinberg’s cast has changed a bit since its initial workshop at Prop last year. The concept, very loosely inspired by the Nashe original, involves “an upper-class white guy from San Diego who has gone on an international vacation,” says Weinberg. “He’s learned a lot about himself and had an experience not everyone has had.” The traveler hires women performers to re-enact his adventures in a variety show out of a desire to make it more “universal.”

But, as Weinberg notes, “He can’t really tell the difference between diversity and tokenism. The show exists in that world and it’s now more of an exploration of performative allyship.” He adds “It really is a play, and part of the game is to see how much we can establish a world that feels like a variety show, and then pull the rug out from under the audience a little bit.”

The gap between the ideal and the real also underpins Leff and Lino’s pitch-black comedy, in which three workers on the “It’s a Small World” ride are trapped when the roof caves in – and soon find that it’s not a small disaster, after all.
The idea for the play came from the fact that Lino and Leff (both graduates from Ball State University’s theater department) had friends who had gone through the Disney College Program. “One wanted to go back as soon as humanly possible,” says Leff. “The other ghosted them and quit. Joe had the idea ‘what if you were stuck there?’” Both had worked previously at New Colony and director Andrew Hobgood encouraged them to take the concept and run with it. It’s Lino’s first play, while Leff has several to her credit (including a recent production of *Missed Opportunities* at Cuckoo’s Theater Project, where she is a company member).

Lino says their collaborative process began with “a rough, rough skeleton of what we wanted to happen. Then we constructed a very loose plot of all the things that we had in our brain. We had around ten plot points and divided those up based on our interest. I wanted the end and she wanted the beginning.”

“This is a very dark comedy,” says Leff. “We knew that going in.” By doing the show in the New Colony’s developmental workshop process, Leff says “We were told to heighten the stakes by making it a tad more realistic and pull it back just a bit.” With its mash-up of forced cheer normalcy and end-of-the-world gloom, *Small World* has echoes of earlier New Colony shows, particularly Hobgood and Evan Linder’s *Five Lesbians Eating a Quiche* (which went from its New Colony premiere to a 2012 off-off-Broadway production at SoHo Playhouse), in which the five titular women at a 1950s quiche competition may be the sole survivors of a nuclear blast.

Weinberg’s piece fits in well with Prop’s longstanding commitment to anything-goes risks. Founded in 1981, the company is the longest-running non-Equity company in Chicago and has been an evergreen incubator for new voices (including co-producing RhinoFest, the longest-running fringe festival in Chicago, with Curious Theatre Branch). A year ago, Olivia Lilley took over as Prop artistic director from founder and off-and-on artistic director Stefan Brun. She caught Brun’s attention when she created an adaptation of Goethe’s *Faust*, meant to be produced in various apartment spaces around the city. The apartment upstairs from Prop...
ended up being one of the sites, and Lilley began working with the company and then taking the reins in March of 2018.

In turn, Weinberg caught Lilley’s attention with *Love in a Maze*, a piece he directed and adapted (with Zoe DePreta) in the 2017 RhinoFest. “He and his group had really made it come to full life without much help,” says Lilley. “They weren’t really waiting around for people to give them opportunities. They were doing it.” She adds “I also know his theatrical brain, and I think it’s really weird and exciting.”

That DIY commitment fits well with Prop’s aesthetic. And so when Lilley sat down to plan Prop’s season, she reached out to Weinberg. Lilley also credits Haven Theatre’s “Director’s Haven” series for cementing Prop’s desire to nurture new writer/directors. One emerging director per season will get a slot for a full production on Prop’s stage.

“They get a smaller budget, but they get the opportunity to fundraise and I mentor them,” explains Lilley. Weinberg partnered with his employer, Escape Artistry, which creates escape-room games, for fundraisers for his show.

Weinberg, who is also assistant directing *Small World*, further credits New Colony’s collaborative play-creation class, which he took in fall of 2018, with refining his approach to his Prop show.

“When building this or any show where there is a director/adapter or playwright, there can be a concern that that’s the person who knows what is going on and nobody else does. It really disenfranchises the actors and everybody in the room,” says Weinberg. “You need your team to be empowered. The idea is giving everybody something to hang onto in the room.”

That’s the Chicago way.

“2 Unfortunate 2 Travel” runs March 8-April 15 at Prop Thtr, 3502 N. Elston Ave. “Small World” runs March 27-May 4 at the Den Theatre, 1331 N. Milwaukee Ave.
Dear Court Theatre Family,

Welcome to *For Colored Girls Who Have Considered Suicide / When the Rainbow Is Enuf*. When we selected this play, we knew it was cherished. We’ve come to understand this depth of feeling more clearly as we’ve heard from you over the past months. With this production, it seems we’re offering something that actually belongs to you. Ntozake Shange’s passing this past October makes this production even more special.

*For Colored Girls* was groundbreaking. A “choreopoem,” a term coined for this play, it combines poetry, dance, music, and song. In *The Washington Post*, Jacqueline Trescott wrote that it “was a refreshing slap at the traditional, one-two-three-act structures” of Western drama. As we’ve heard from many, it was also the first time African American women saw the complexities of their lives fully represented on stage, wholly recognized and understood. The women in this play survive the brutality that blasts their lives, and come to recognize in each other the promise of a better future.

Seret Scott—who directed *Native Son*, *Electra*, and *Spunk* at Court—brings insight and vision to this piece. She’s assembled a powerhouse ensemble of eight women who breathe truth and heart into Shange’s text. Seret’s history with *For Colored Girls* began with the original Broadway production, when she played the Lady in Orange in the 1970s. Now, she’s bringing this story to a new generation of audiences—in a city and moment when its messages of hope, resilience, and empowerment are needed more than ever.

We’re complementing performances of *For Colored Girls* with a series of community engagement events, *beyond the rainbow*, to expand its reach. Featuring opportunities for fellowship and wellness, *beyond the rainbow* offers multiple entry points to Shange’s work. You can learn more about this on pages four and five—we hope you’ll join us.

We’re especially grateful to Poetry Foundation and Sidley Austin for bringing this choreopoem to life. Thank you for attending this rich celebration of fearless beauty and vivid poetry.

Sincerely,

Charles Newell
*Marilyn F. Vitale Artistic Director*

Angel Ysaguirre
*Executive Director*
FOR COLORED GIRLS WHO HAVE CONSIDERED SUICIDE / WHEN THE RAINBOW IS ENUF

By Ntozake Shange
Directed by Seret Scott

Scenic Design by Courtney O’Neill U.S.A.
Costume Design by Samantha C. Jones U.S.A.
Lighting Design by Paul Toben U.S.A.
Sound Design by Andre Pluess U.S.A.
Additional Music by Melody Angel
Choreography by Leah Casey
Casting by Becca McCracken C.S.A.
Gabrielle Randle, Production Dramaturg
Erin Albrecht,* Production Stage Manager
Kelly Montgomery,* Stage Manager
Gabriella Welsh,* Assistant Stage Manager

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

For Colored Girls Who Have Considered Suicide / When the Rainbow Is Enuf is presented by special arrangement with SAMUEL FRENCH, INC.

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

Understudies: Chanell Bell, Taylor Cannon, Myesha-Tiara, Angela Peel
*Denotes a member of Actors’ Equity Association, the Union of Professional Actors & Stage Managers in the United States.

PRODUCTION STAFF

Associate Director .................................................................................. Sydney Chatman
Interim Technical Director ........................................................................ Jacob Palmer
Scenic Artists……………….. Scott Gerwitz U.S.A., Julie Ruscitti U.S.A., Vivienne Marie U.S.A.
Carpenters………………… Luke Brooks, Tony Cooper, Emily Hartig, Morgan Lemel,
John Steven Nichols III, Theresa Murphy, Andre Payne-Guillory
Associate Costume Designer ........................................................................ Paul Kim
Costume Shop Assistant ........................................................................... Alex Rutherford
Draper/Stitcher ....................................................................................... Steppenwolf Costume Shop
Assistant Lighting Designer ....................................................................... Conchita Avitia
Assistant Master Electrician ........................................................................ Raphael Grimes
Electricians………………… Alexis Birts, Arianna Brown, Kenny Cole, Danny Drust,
Nils Fritjofson, Alex Hammond, Billy Murphy, Megan Turnquist
Floor Manager .......................................................................................... Jaclynn Joslin
Production Management Intern .................................................................. Olivia Malone

Scenic Artists identified by U.S.A. are members of United Scenic Artists, I.A.T.S.E. Local USA829, AFL-CIO,CLC.
In conjunction with our production of Ntozake Shange’s *For Colored Girls Who Have Considered Suicide / When the Rainbow Is Enuf*, Court is presenting a series of curated, community-focused events allowing participants to engage with the themes in Shange’s work in a variety of ways.

For the most up-to-date information about participants and events, and to secure reservations where required, please visit CourtTheatre.org/beyond-the-rainbow.

We hope you will join us!

Melody Angel (Joe Mazza)
phrases of womanhood / Dramatists Guild Panel

March 24 at 4:30pm at Court Theatre
Five female playwrights of color discuss Ntozake Shange’s influence on their work in a post-play panel moderated by Tracie Hall of the Joyce Foundation. Free and open to the public.

sing your song / A Night of Personal Stories

Monday, April 1 at 7:00pm at Court Theatre
Performers share their stories on the set of For Colored Girls, celebrating original work and personal anecdotes about the play. Free and open to the public. Reserve tickets online at CourtTheatre.org.

there wuz no air / A Community Conversation

Friday, April 5 following the 7:30pm performance at Court Theatre
A post-show panel featuring leaders from men’s and boys’ groups to discuss their role as allies to women. Free and open to the public.

a tribute to Ntozake / Spotlight Reading Series

April 8 at 6:30pm at Experimental Station, 6100 S Blackstone Ave
A reading of Shange’s play, Boogie Woogie Landscapes, about the dreams and memories of a young, black woman as part of Court’s Spotlight Reading Series. Light refreshments catered by Exquisite Catering. Free and open to the public. Reserve tickets online at CourtTheatre.org.

FCGirls project / Exelon South Side Youth Performance Fest

April 9 at 7:00pm at Court Theatre
The second act of the annual Exelon South Side Youth Performance Fest will be dedicated to student work engaging with For Colored Girls as part of Court’s FCGirls Project. A post-show reception at the Smart Museum of Art will include catering by Piccolo Mondo. Free and open to the public. Reserve tickets online at CourtTheatre.org.

loving her fiercely / A Day of Wellness for Women of Color

Saturday, April 13th 11:00am—4:00pm at a Location To Be Announced
Wellness panel following the 7:30pm performance at Court Theatre
Meditation, art, and wellness techniques combine for this event for women of color, featuring massage, reiki, and a vendor fair of female-run businesses including custom jewelry designed by K-Fleye and inspired by For Colored Girls. Presented in partnership with A Long Walk Home. Free, open to the public. Reserve tickets online at CourtTheatre.org.
Looking back at 2018, many may argue that it was a year of and about women. Women broke their silence, and spoke out about what matters to them. Women ran for office in record numbers, and held influential and powerful men accountable in cases of sexual harassment and assault with the #MeToo Movement. Women everywhere—white, yellow, red, brown, and black alike—used their voices to fight against sexism, racism, classism, ableism, and ageism. Using various platforms like music, movies, literature, poetry, and speeches, women unapologetically, truthfully, and boldly expressed themselves.

Women like Michelle Obama, Chimamanda Ngozi Adichie, Beyoncé, Nikki Minaj, Reese Witherspoon, Amy Poehler, Meryl Streep, Sandra Oh, Emma Stone, Stacey Adams, Tamika Mallory, Angela Davis, Alice Walker, and Toni Morrison made their voices heard and inspired others to do the same. Even Oprah Winfrey’s speech at the Golden Globes touched on issues of sexual abuse and empowered women to call out their abusers. In the midst of all of this amazing female power, one who embodies the spirit of all of these women, Ntozake Shange, made her transition from this life. In the African tradition, as well as in other cultures, some may say Shange is now one of the ancestral elders who will continue to guide and inform us.

To this end, Shange’s death is inspiring many to reflect and revisit the genius of and in her work. While Shange’s literary oeuvre is quite extensive, she is best known for *For Colored Girls Who Have Considered Suicide / When the Rainbow Is Enuf* (1975). This play received an Obie Award, the Outer Critics Circle Award, and the AUDELCO Award, as well as Tony, Grammy, and Emmy Award nominations. In 2010, director Tyler Perry adapted the choreopoem into a feature-length film. Furthermore, on the Poetry Foundation’s website, *For Colored Girls* is characterized as:

[a unique blend of poetry, music, dance and drama called a “choreopoem,” it “took the theatre world by storm,” noted Jacqueline Trescott in the *Washington Post*, as it “became an electrifying Broadway hit and provoked heated exchanges about the relationships between black men and women. ... Its form—seven women on the stage dramatizing poetry—was a refreshing slap at the traditional, one-two-three-act structures.*

Mel Gussow, writing in the *New York Times*, stated that “Miss Shange was a pioneer in terms of her subject matter: the fury of black women at their double subjugation in white male America.”
Shange attending the premiere of *For Colored Girls* at Ziegfeld Theatre in 2010 in New York City. (Stephen Lovekin/Getty Images)
POETRY IS A PLACE IN CHICAGO

FEATURING

Dozens of free events every season
The Midwest’s only poetry library
Rotating exhibition gallery

Poetry Foundation
Home to Poetry magazine, published in Chicago since 1912

61 West Superior Street
poetryfoundation.org/Visit
Shange’s fury and insight brought fire, drama, and excitement to the stage and has been voiced by others, particularly black, female playwrights. For example, in the posthumously written *New York Times* article, “Seven Flames Kindled by the Focused Fire of Ntozake Shange,” Laura Collins-Hughes shares how playwright and spoken word artist Aleshea Harris pays homage to Shange in her work: “She’s given me so much permission—to be unapologetic, to talk about my pain and my joy. I’ve certainly been a colored girl who’s considered suicide, so just the title, everything, it feels like ‘You are here, I affirm you, you exist and you should exist loudly.’” These very sentiments are also connected to the movement of women today. In viewing this play, particularly in the city of Chicago, women—particularly black women—who choose to voice their concerns and bring themselves to the forefront of the American landscape will see themselves reflected in Shange’s work.

Although *For Colored Girls* first appeared on the stage in 1975, its themes permeate our current American conversation. Simultaneously, Shange’s text is laced with key historical references, including Willie Colon, Toussaint L’ouverture, and Claude McKay’s poem “Harlem Dancer.” The women express feeling excluded from critical places and spaces in cities like St. Louis, New York City, Chicago, Houston, Baltimore, Detroit, and San Francisco. This notion of “being on the outside as a woman,” particularly a black woman, contributes to its timeliness as women continue to fight for a seat at the table.

In the forward of the 2010 second publication of her play, Shange beautifully articulates: “*For Colored Girls* continues to resonate so profoundly almost forty years after I first set pen to paper. It is bittersweet for me. Though we have achieved many milestones, the stories and struggles of our lives as women, and in particular, women of color, are still not granted the full address due. But, then, perhaps that is part of the fuel that moves me to continue writing.” Parallel to Shange’s guiding words here, *For Colored Girls* continues to resonate as we examine the stories and struggles of women today. Witnessing these powerful stories will inevitably move us all to empathize with women beyond Court Theatre’s stage, supporting their march to be heard throughout America and across the world.

Dr. Khalilah T. Watson is an Assistant Professor in the Department of Communications at Olive-Harvey College, one of the City Colleges of Chicago. Her areas of specialization are composition, twentieth century African American fiction, and literary theory, particularly Toni Morrison. She holds a Ph.D. in English from Georgia State University, a master’s degree from Eastern Michigan University, and a bachelor’s degree from Albion College.
The Poetry Foundation is honored to support Court Theatre’s production of Ntozake Shange’s seminal choreopoem, *For Colored Girls Who Have Considered Suicide When the Rainbow Is Enuf*. We may have lost Ntozake Shange too soon last year, but as the following small sampling of Chicago-based poets reveals, her influence is very much alive among young writers.

to the notebook kid
BY EVE L. EWING

yo chocolate milk for breakfast kid.
one leg of your sweatpants rolled up
scrounging at the bottom of your mama’s purse
for bus fare and gum
pen broke and you got ink on your thumb kid

what’s good, hot on the cement kid
White Castle kid
tongue stained purple
cussin on the court
till your little brother shows up
with half a candy bar kid
got that good B in science kid
you earned it kid
etch your name in a tree
hug your granny on her birthday
think of Alaska when they shootin
curled-up dreams of salmon
safety
tundra
the farthest away place you ever saw in a book
polar bears your new chess partners
pickax in the ice
Northern Lights kid

keep your notebook where your cousins won’t find it.
leave it on my desk if you want
shuffle under carbon paper
and a stamp that screams LATE
yellow and red to draw the eye from the ocean
you keep hidden in a jacked-up five star.
your mama thought there was a secret in there
thought they would laugh
but that ain’t it.

it’s that flows and flows and flows
and lines like those rip-roaring
bits you got
bars till the end of time
you could rap like
helium bout to spring
all of it
down to you
none left in the sun—fuelless
while the last light pushes from your belly

climbing your ribs

and you laugh into the microphone
and who is ready for that?
Daddy Dozens
BY JAMILA WOODS

My Daddy’s forehead is so big, we don’t need a dining room table. My Daddy’s forehead so big, his hat size is equator. So big, it’s a five-head. Tyra Banks burst into tears when she seen my Daddy’s forehead. My Daddy’s forehead got its own area code. My Daddy baseball cap got stretch marks. My Daddy pillowcase got craters. His eyebrows need GPS to find each other. My Daddy forehead lives in two time zones. Planets confuse my Daddy forehead for the sun. Couch cushions lose quarters in the wrinkles in my Daddy forehead. My Daddy so smart, he fall asleep with the movie on and wake up soon as the credits start to roll. My Daddy so smart, he perform surgery on his own ingrown toenail. Momma was not impressed, but my Daddy got brains. My Daddy know exactly how to drive me to my friend’s house without lookin at no map. My Daddy born here, he so smart, he know the highways like the wrinkles in his forehead. He know the free clinics like the gray hairs on his big ass head. My Daddy so smart, he wear a stethoscope and a white coat. My Daddy drive to work in a minivan only slightly bigger than his forehead, that’s just how my Daddy rolls. My Daddy got swag. My Daddy dance to “Single Ladies” in the hallway. My Daddy drink a small coffee cream and sugar. My Daddy drink a whole can of Red Bull. My Daddy eat a whole pack of sour Skittles and never had a cavity. My Daddy so smart, he got a pullout couch in his office. Got a mini fridge there too. Got a cell phone, and a pager, and a email address where I can leave him messages when he’s not at home. My Daddy’s not home. Momma saves a plate that turns cold.

But when my Daddy does come home, he got a office in his bedroom too. Computer screen night light, Momma says she can’t sleep right, but my Daddy got work, my Daddy at work, at home, in the attic, with the TV on, in the dark, from the front yard, through the windows, you can see him working, glass flickering, my house got its own forehead, glinting, sweaty, in the evening, while my Daddy at work, at home, in his own area code, a whole other time zone.
After Miguel and Erykah Badu

If you be the needle
   I be the LP.
If you be the buffed wall,
   I be the Krylon.
If you be the backspin,
   I be the break.
If you be the head nod,
   I be the bass line.
If you be a Phillie,
   I be the razor.
If you be microphone,
   then I be palm.
If you be cipher,
   then I be beatbox.
If you be hands thrown up,
   then I be yes, yes, y’all.
If you be throwback,
   then I be remix.
If you be footwork,
   then I be uprock.
If you be turntable,
   then I be crossfader.
If you be downtown C train,
   then I be southbound Red Line.
If you be shell toes,
   then I be hoodie.
If you be freestyle,
   then I be piece book.
If you be Sharpie,
   then I be tag.

If you be boy,
   then I be girl
   who wants to
   sync samples
   into classic.
This May, Court will stage its final production of the season, the world premiere of *The Adventures of Augie March*, Saul Bellow’s epic, coming-of-age story that bridges continents and stages of life, exuding the endearing confidence of a boy taking in a complex world.

Charles Newell, Marilyn F. Vitale Artistic Director, directs this play, which is adapted by David Auburn, a University of Chicago alumnus and Pulitzer Prize-winning playwright. *Time* magazine listed this quintessential American classic on its All-Time 100 Novels list, stating, “With this teeming book Bellow returned a Dickensian richness to the American novel.”
Of his work on this world premiere, Charles Newell shared that, “Staging an epic story such as *The Adventures of Augie March* is a thrilling challenge that has called upon the insight and diverse talents of a team of designers and collaborators that includes ambitious playwright David Auburn, artistic collective Manual Cinema, and Thusnelda Mercy and Pascal Merighi, former dancers in Pina Bauch’s internationally-acclaimed dance company and founders of the dance company merighi / merci. Having such an accomplished patchwork of creatives involved is heightening the picaresque qualities of Bellow’s novel in truly exciting ways.”

Tickets for *The Adventures of Augie March* are on sale now and can be purchased at CourtTheatre.org or by calling (773) 753-4472. ■
Want to be one of Court Theatre’s most valuable supporters?

Immerse yourself in the work you love. Connect with artists, UChicago scholars, and theatre lovers like you. Be part of the circle of donors who are most committed to Court by becoming a Producers’ Circle Member.

Producers’ Circle memberships begin at $3,000. To learn more, visit CourtTheatre.org/producers-circle, or contact Susan M. Zellner, Director of Development, at (773) 834-3305 or szellner@uchicago.edu.
Photos by Joe Mazza

Producers' Circle

Court Theatre 17
THE SIDLEY AUSTIN FOUNDATION

IS PROUD TO SUPPORT THE

Court Theatre

THE SIDLEY AUSTIN FOUNDATION

The Sidley Austin Foundation is funded solely by Sidley Austin LLP, an international law firm, to further the firm’s commitment to the community and to public service. MN-10218
MELODY ANGEL (Lyric) was recently named one of 2018’s HOT New Faces of Chicago Theatre by Chris Jones of the Chicago Tribune. She made her theatre debut at Goodman Theatre in the highly-rated production of Father Comes Home From the Wars by Pulitzer Prize-winner Suzan-Lori Parks. Melody’s performance led her to star in the short film Knockout by Alley Cake Films for the 48 Hour Film Project (Chicago). This short film went on to win best film and will now be a part of the International Film Festival Filmapalooza 2019. She is also a singer/songwriter/guitarist, who has performed all over the world with her “Blues-Rock-Soul.” Her second album will be available at www.melodyangelmusic.com.

MELANIE BREZILL (Lady in Yellow) is thrilled to return to Court Theatre! Previous Court credits include Man in the Ring and Caroline, or Change. Broadway and national tour credits: The Book of Mormon and Mamma Mia! Select regional credits: Nina Simone: Four Women (Northlight Theatre); Little Shop of Horrors (Drury Lane Oakbrook Theatre); Crowns, A Christmas Carol (Goodman Theatre). She has also appeared in numerous productions at Chicago Children’s Theatre, Writers Theatre, Chicago Shakespeare Theater, Marriott Lincolnshire, Porchlight Music Theatre, and Victory Gardens Theatre. TV Credits: Empire. Melanie would like to thank her family, friends, and Stewart Talent for their support.

LEAH CASEY (Lady in Purple/Choreographer) is a Chicago-based performer. She was most recently seen on Court Theatre’s stage in Manual Cinema’s Frankenstein as Mary Wollstonecraft, Percy Shelley, and Caroline Frankenstein. Some of her previous credits include Romeo and Juliet with Teatro Vista, and STORM with Walkabout/Moon Fool. When not onstage, Leah can be found behind the mic narrating audiobooks, or working with the cast of Project STELLAR, a science fiction podcast.

MELISSA DUPREY (Lady in Blue) is an actor, stand-up comic, activist, playwright, and musician from Humboldt Park, Chicago. She has three critically acclaimed solo shows with two more in development. Her play Brujuja is an official selection of 16th Street’s 2019 Pop Up Reading Series. She was a new talent for the 2014 ABC Diversity Showcase in New York. She is featured in the Emmy-nominated web series Brown Girls in development with HBO. She has multiple credits in TV and Film. She has been seen at Goodman Theatre, Steppenwolf, Victory Gardens, Free Street Theater, and is honored to be making her Court Theatre debut. She is an Ensemble Member at UrbanTheater Company, and the Director of Production and Community Relations at Free Street Theater.
ANGELICA KATIE (Lady in Green) After receiving her degree in Theatre Performance from Bradley University, Angelica spent her acting career in Los Angeles, New York City, and at the Williamstown Theatre Festival in Williamstown, Massachusetts. She was most recently seen off-Broadway in the premiere of The Parlour at Rattlestick Playwrights Theater in New York City. She is beyond thrilled to have her Chicago debut in the city where she was born and raised. Angelica is honored and ecstatic to be a part of For Colored Girls Who Have Considered Suicide/When the Rainbow Is Enuf at Court Theatre! She would like to thank her teams at BMT and CTI for their hard work and dedication. She would also like to thank her friends and family for always being ride-or-die!

PATRESE D. MCCLAIN (Lady in Brown) is thrilled to return to Court where she’s appeared in Tartuffe, Misanthrope, and Spunk. Additional credits: Pipeline, Skeleton Crew (Actors Theatre), The Mountaintop, Skeleton Crew (People’s Light, Theatre Co.); Hang (Remy Bumppp); Bright Half Life (About Face); SS! Romeo and Juliet (Chicago Shakespeare); Cocked (Victory Gardens); White Guy on the Bus (Northlight). Regional: Two Trains Running (GEVA Theatre); Romeo and Juliet, Pericles, For Colored Girls, No Child... (Black Rep). Film/TV: Chicago Fire, Chicago Med, Sirens, Detroit 1-8-7, Widows, and Captive State. Recognition: Barrymore Winner (Outstanding Leading Actress), Barrymore Nomination, two Jeff nominations, and St. Louis Circle Theatre Award (Best Actress). Training: MFA Penn State, BFA Howard University. Visit www.patresedmcclain.com.

ALEXIS J. ROSTON (Lady in Orange) returns to Court after last being seen in Spunk. She has won Jeff, Black Excellence, and Black Theatre Alliance Awards for her performance as Billie Holiday in Lady Day at Emerson’s Bar and Grill (Porchlight). Other Chicago credits: Jesus Christ Superstar (Paramount), Ain’t Misbehavin’, Crowns (Goodman); Porgy and Bess (Court); Shrek (Chicago Shakespeare); What I Learned in Paris, Black Nativity (Congo Square); and Company, The Old Settler (Writers). TV credits: The Chi and Chicago PD. Alexis is a proud ensemble member of Congo Square, as well as a member of SAG-AFTRA. She is represented by Paonessa Talent.

ANJI WHITE (Lady in Red) is extremely grateful to God to be a part of this powerful production! She extends her gratitude to Court Theatre, Ms. Seret Scott, Becca McCracken, Ron OJ, the powerhouse cast and production team! Thank you to Mom and Dad, Dana, Ms. Sydney, Mamma Linda, and Mr. Evans! Thank you to Paonessa Talent! Thank you to all of you for coming out and supporting this show! Thank you Ntozake Shange. Visit www.anjiwhite.com.
Conduct your future... your way
Whether your taste runs to Chopin or Coltrane, find new neighbors who share what moves you. At Montgomery Place, you’ll become part of a community as diverse and effervescent as Chicago’s culture.

Make our place your place

Montgomery Place
The Cultural Center of East Hyde Park
5550 South Shore Drive • Chicago, IL 60637
773-753-4100 • MontgomeryPlace.org
A not-for-profit community for people 62-plus
CHANELL BELL (Understudy) is delighted to be understudying at Court Theatre. Previous roles include Ernestine Crump in Crumbs from the Table of Joy at Raven Theatre, Petrushka in Definition Theatre’s Moon Man Walk (BTAA Phylicia Rashad Most Promising Actress award), Cinderella in Cinderella the Remix at the Merle Reskin Theatre, Lena/Francine in Generic Theater’s Clybourne Park, and Coretta Scott King in Satyagraha: Gandhi/King at The Theatre School of DePaul. She holds a BFA from the illustrious Howard University and an MFA from DePaul University. She can be seen on Netflix’s Easy this upcoming season and is represented by Paonessa Talent Agency.

TAYLOR CANNON (Understudy) is an actor born and raised on the south side of Chicago. She recently received her BFA in Acting from Northern Illinois University. She also had the opportunity to study abroad in Russia at Moscow Art Theatre. Her previous roles include Helen in A Song For Coretta, Pontius Pilate in The Last Days of Judas Iscariot, Stage Manager in Our Town at NIU, and Gillian/Pupil in Rock ‘n’ Roll at The Artistic Home. TV credits include an appearance on Chicago Fire. She is represented by Big Mouth Talent and is very excited and honored to make her Court debut telling this wonderful story by the great Ntozake Shange.

MYESHA-TIARA (Understudy) is pleased to be working with Court Theatre for the first time. She has been seen in Steel Magnolias as Annelle (Theatre at the Center); The Wedding Band (The Artistic Home/Jeff Recommended); and Hamlet as Gertrude and Ophelia/Osric u/s (The Gift Theatre). Outside of Chicago, Myesha-Tiara has appeared in The Miracle Worker and as Mrs. Muller in Doubt (Round Barn Theatre). She was also featured in the film 12 Years a Slave. Myesha-Tiara is a graduate of Northwestern State University with a BS in Theatre with a concentration in Performance and Directing. She is represented by NV Talent. Visit myesha-tiara.com.

ANGELA PEEL (Understudy) cultivated her craft in the arts at Chicago’s Sherwood Conservatory of Music studying classical voice. She appeared as a Top 30 and Wild Card contestant on FOX’s American Idol and went on to be featured in a national spot for Coca-Cola along with her self released single, “No More.” Angela is an alum of The Lion King Broadway National Tour as Nala. Regional theatre credits include Ragtime (Marriott Theatre), Little Shop of Horrors (McCoy Rigby Performing Arts Center), Sammy: A Musical (Debbie Allen Dance Academy), The Playground (The Complex Theater), and Masterclass (TimeLine). Angela co-starred on NBC’s Chicago Fire and looks forward to the releases of two feature films, Imago and The Killing of Kenneth Chamberlain.

NTOZAKE SHANGE (Playwright), an acknowledged master in the genres of drama, fiction, memoir, and poetry, has written fifteen plays, nineteen poetry collections, six novels, five children’s books, three collections of essays, and a memoir called Lost in Language & Sound. Her theatre piece For Colored Girls Who Have Considered Suicide/When the Rainbow Is Enuf (dubbed a “choreopoem” for its highly original combination of music, poetry, and dance) was a stunning success on Broadway in 1976-77. Considered a landmark not just in American theatre, but also in theatre worldwide, it won an Obie while still off-Broadway at the Public Theater. For Colored Girls has been performed continuously since then, both in the United States and
abroad, has remained in print since its publication in 1974, and was made into a movie by Tyler Perry in 2010.

SERET SCOTT (Director) directed *Spunk, Native Son,* and *Electra* at Court Theatre. Directing credits: Old Globe Theatre (San Diego—Associate Artist), Oregon Shakespeare Festival, Denver Center Theatre Company, New Victory Theater, Pan Asian Rep, and Second Stage Theater (Off-Broadway), Philadelphia Theatre Company, Arena Stage, Ford’s Theatre, Woolly Mammoth Theatre Company and Studio Theatre (DC), American Conservatory Theater (San Francisco), South Coast Repertory and L.A. Theatre Works (CA), Long Wharf Theatre and Yale Repertory Theatre (New Haven), Two River Theater Company (NJ), Hartford Stage (CT), Indiana Repertory Theatre, Pan Asian Repertory Theatre and National Black Theatre (New York City), Alliance Theatre (Atlanta), Westport Country Playhouse (NY), Actors Theatre of Louisville, Virginia Stage Company, New Mexico Repertory, and Playmakers Repertory Company (NC). She is a member of the executive board of the Stage Directors and Choreographer’s Society and a recipient of a TCG/PEW Residency Grant (Long Wharf Theatre) and Drama Desk Award in acting (*My Sister, My Sister*). Ms. Scott’s play *Second Line* was produced by Passage Theatre (NJ) and Tribute Productions (DC).

COURTNEY O’NEILL (Scenic Designer) designed *Five Guys Named Moe, Harvey,* and *Waiting for Godot* at Court Theatre. Recent designs include *A Doll’s House, Part 2* (Steppenwolf Theatre); *A Number* (Writers Theatre); *Miss Bennett: Christmas at Pemberley* (Milwaukee Repertory Theater); *Father Comes Home from the Wars (Parts 1, 2 & 3)* (Goodman Theatre). Chicago: Chicago Shakespeare Theater, The Gift Theatre, The Hypocrites, Lookingglass Theatre, Northlight Theatre. Regional: Alliance Theatre, Arena Stage, Children’s Theatre Company, Kansas City Repertory, Marin Theatre Company, Round House Theatre, South Coast Repertory, Virginia Stage Company. She’s a recipient of the Michael Maggio Emerging Designer Award, a Jeff Award, as well as numerous nominations. She holds an MFA from Northwestern, a BFA from DePaul University, and currently teaches at both institutions. Visit courtneyoneill.com.

SAMANTHA C. JONES (Costume Designer) is grateful to return to Court for this production that means so much to so many. She previously designed here for *Guess Who’s Coming to Dinner* and *The Belle of Amherst.* Previous credits include Victory Gardens (Righlynd, *Breach, Native Gardens, Samsara,* *The Gospel of Lovingkindness*), Steppenwolf Theatre (*The Roommate, Monster*), Northlight Theatre (*Into the Breach, Skeleton Crew*), Lookingglass Theatre Company (*Thaddeus and Slocum*), Chicago Children’s Theatre (*The One Hundred Dresses*), American Blues Theatre (*The Buddy Holly Story*), TimeLine Theatre Company (*A Shayna Maidel, Boy, Inana*), and others. Regionally, she has worked with The Alley, Seattle Children’s Theatre, First Stage Theatre, Skylight Music Theatre, Indiana Repertory Theatre, Peninsula Players Theatre, and others. Upcoming productions include: *Big River* (First Stage Theatre), and *Lottery Day* (Goodman Theatre). Visit samanthacjones.com.

PAUL TOBEN (Lighting Designer) Chicago: *Electra* (Court Theatre); *Macbeth* (Chicago Shakespeare); *Cry it Out, The Book of Will, Daddy Long Legs* (Northlight);
Located next door to Court Theatre
Admission is always free. All are welcome.

January 29–May 19, 2019

Solidary & Solitary

The Joyner/Giuffrida Collection
Presented by The Helis Foundation

BORN in NAPLES. MADE in CHICAGO.

Open Lunch & Dinner
11 AM - 10 PM Daily
Brunch
Saturday & Sunday
11 AM - 2 PM
10% off with your Court Theatre ticket

Nella Pizza e Pasta
@NellaHydePark
@Nellapizzaepasta
The Mystery of Love and Sex, Witch (Writers); The Firebirds Take the Field (Rivendell). Broadway: The Story of My Life. Off-Broadway: The Judy Show (DR2), Saturn Nights (Incubator Arts Project), Electra in a One Piece and The Realm (The Wild Project). Regional: The Wolves (Studio Theatre); Noises Off (Guthrie); Angels in America, Peter and the Starcatcher, 4000 Miles, Evocation to Visible Appearance, Airness, Wondrous Strange, The Grown-Up, and The Roommate (Actors Theatre); Futurity (Walker Arts Center); Lady Day at Emerson’s Bar and Grill (Portland Center Stage); NSFW (Round House); The Book of Will (Denver Center Theatre); Silent Sky, Triangle, Upright Grand (TheatreWorks); Fly by Night, Medea, (Dallas Theater Center); The Who and The What (Kansas City Rep).

ANDRE PLUESS (Sound Designer) previously worked at Court on Guess Who’s Coming to Dinner, The Belle of Amherst, The Hard Problem, Electra, Man in the Ring, Satchmo at the Waldorf, Agamemnon, Iphigenia in Aulis, An Iliad, and more. Broadway: Metamorphoses, I Am My Own Wife, 33 Variations, and The Clean House (Lincoln Center). Regional: Cymbeline (Shakespeare Theatre D.C.); Legacy of Light (Arena Stage); Ghostwritten (Goodman); Palomino (Center Theatre Group); Equivocation (Seattle Repertory); Merchant of Venice and Cat on a Hot Tin Roof (Oregon Shakespeare Festival); Marcus (American Conservatory Theatre); Macbeth and Much Ado About Nothing (California Shakespeare Festival). Pluess is an Artistic Associate at Lookingglass Theatre and the California Shakespeare Festival, resident designer at Victory Gardens, and teaches sound design at Northwestern University.

THE PROMONTORY

The Promontory offers a complimentary wine pairing with each entree purchased by Court Theatre patrons with same day ticket stub.

5311 South Lake Park Ave. West, Chicago, Illinois 60615
(312) 801-2100 | www.promontorychicago.com
GABRIELLE RANDLE (Production Dramaturg) is a PhD student, director, and dramaturg who is passionate about social justice, storytelling, and the power of performance to change the world. She has a dual BA degree in Drama and Sociology from Stanford University and an MA degree in Performance as Public Practice from The University of Texas at Austin. She has directed, devised, dramaturged, and produced professionally across the United States in Los Angeles, Washington D.C., Austin, and New York City (off-Broadway) and internationally on three continents. In Chicago, she has worked with Sideshow Theatre Company (Artistic Associate), Chicago Dramatists, Victory Gardens Theater, Court Theatre, and Steppenwolf Theatre. She is a third year PhD Candidate at Northwestern in their Interdisciplinary PhD program in Theatre and Drama.

SYDNEY CHATMAN (Associate Director) is a director, educator, mentor, producer, writer, and founding director of The Tofu Chitlin’ Circuit. Ms. Chatman is an African-American Arts Alliance Award and 3Arts Make a Wave winner. Her credits include Lincoln Centers Director’s Lab, Goodman, TimeLine, Court, Congo Square, and eta Creative Arts. Rooted in her community, she bridges the divide between the audience and the stage through creative collaborations with the Adler Planetarium, Hyde Park Jazz Festival/Back Alley Jazz, The Reva and David Logan Center, Court Theatre, and Victory Gardens Theatre. She has been a theatre teacher for sixteen years at the University of Chicago Charter School, where she writes/directs countless plays rooted in social justice and empowerment. Ms. Chatman is a champion for new work that seeks to support, challenge, empower, and make space for Black women and girls. She is the recipient of the 2019 Michael Maggio Directing Fellowship at Goodman Theatre.

ERIN ALBRECHT (Production Stage Manager) Previously at Court: Photograph 51; 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. Erin is an adjunct Instructor of Stage Management at The Theatre School at DePaul University.

KELLY MONTGOMERY (Stage Manager) Chicago and regional credits include work with Goodman Theatre, Theatre for a New Audience, Paramount Theatre, Court Theatre, Yale Repertory Theatre, Chicago Symphony Orchestra, Maine State Music Theatre, Remy Bumppo Theatre Company and Greenhouse Theatre Center, among others. Montgomery also served as the production stage manager at Transcendence Theatre Company in Sonoma, CA for three seasons. She holds an MFA in stage management from the Yale School of Drama.

GABRIELLA WELSH (Assistant Stage Manager) Previous Court Theatre credits include Frankenstein, Radio Golf, The Belle of Amherst, Five Guys Named Moe, Blues for An Alabama Sky, Electra, and Man in the Ring. Gabriella has worked at various
theaters around Chicago as well as Actors Theatre of Louisville in Kentucky. Gabriella is a proud member of Actors’ Equity Association.

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, a program officer at the McCormick Foundation, and a deputy arts commissioner at the City of Chicago. He has served on the board of Theatre Communications Group, National Arts Strategies, Chicago Dancemakers Forum, Restore Justice Illinois, Blair Thomas and Company, Next Theatre, and Forefront Illinois.

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 insanely proud of the Court Theatre casts this season. Additional 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, *Djembe! The Show, 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.
Did you or would someone you know answer yes to all of these questions?
If your answer is another YES, Footlights wants to talk to you.
Footlights is growing and is seeking additional Sales Executives.

Do you have an enthusiastic drive for success, and would like to join a team whose mission for nearly 30 years has been to support the performing arts?

If your final answer is YES, please contact our Director of Sales at mthiele@footlights.com.
BOARD OF TRUSTEES

Timothy Bryant, Chairman
Dana Levinson, Vice Chair
Linda Patton, Vice Chair
Joan Coppleson, Secretary
Gustavo E. Bamberger, Treasurer

Trustees
Mary Anton
Joan Beugen
Cheryl Cooke
Kevann Cooke
Keith Crow
Kenneth Cunningham
Derek Douglas
Sean Durkin
Lorna C. Ferguson
Barbara E. Franke
Virginia Gerst
Mary Louise Gorno
Kevin J. Hochberg

Thomas Kittle-Kamp
Karen J. Lewis
Michael Lowenthal
Sarah R. Marmor
Michael McGarry
Christopher McGowan
Joan E. Neal
Neil Ross
Lawrence E. Strickling
Samuel J. Tinaglia
Mark Tresnowski
Marilyn Fatt Vitale
Margaret Maxwell Zagel

Honorary Trustee
Stanley Freehling

Ex-Officio
David J. Levin
Charles Newell
Larry Norman
Angel Ysaguirre

FACULTY ADVISORY COUNCIL

Larry Norman, Chair
Shadi Bartsch-Zimmer
David Bevington
Robert Bird
Jason Bridges
James Chandler
Michael Dawson
David Finkelstein
Thomas Gunning
Travis A. Jackson

Leslie Kay
Jonathan Lear
David J. Levin
Peggy Mason
Ellen MacKay
Margaret Mitchell
John Muse
Deborah L. Nelson
David Nirenberg
Sarah Nooter

Martha Nussbaum
Jessica Stockholder
Kenneth W. Warren
David E. Wellbery
Christopher Wild
David Wray
Judith Zeitlin

Court Theatre 30
At the forefront of cancer care, we strive to help patients not only live after a cancer diagnosis, but to live well. After a stage 4 breast cancer diagnosis, Shanette Caywood was drawn to UChicago Medicine for its focus on innovative treatments, groundbreaking research and cancer clinical trials. Targeted therapy, surgery and radiation therapy have kept the cancer in check for five years. Now she’s back at work – and working out – while fighting the disease. Today, she is a model of strength and an inspiration to others.

Experience the forefront of oncology at UChicagoMedicine.org/cancer

To make an appointment, call 1-888-824-0200
Sophy Hyde Park and the Hyatt Place Chicago South are proud supporters of Court Theatre and University of Chicago.

Court Theatre patrons enjoy 15% off their stay.
INSTITUTIONAL SPONSORS

Court Theatre would like to thank the following institutions for their generous contributions.

**Crown Society ($50,000 and above)**
- Allstate Insurance Company
- Illinois Arts Council Agency
- The Joyce Foundation
- The Paul M. Angell Family Foundation
- Polk Bros. Foundation
- Prince Charitable Trusts
- The Shubert Foundation
- United Airlines

**Royal Court ($25,000 – $49,999)**
- The Elizabeth F. Cheney Foundation
- Elizabeth Morse Genius Charitable Trust
- The Julius N. Frankel Foundation
- The Lloyd A. Fry Foundation
- Poetry Foundation

**Benefactors ($10,000 – $24,999)**
- City of Chicago
- Exelon Corporation
- Grant Thornton LLP
- Harper Court Arts Council
- Hyde Park Bank
- Kirkland & Ellis LLP
- National Endowment for the Arts
- Sidley Austin LLP
- Southwest Airlines
- University of Chicago Neubauer Collegium for Culture and Society
- University of Chicago Women’s Board

**Patrons ($2,500 – $9,999)**
- Pritzker Traubert Foundation
- The Rhoades Foundation
- UChicago Arts
- University of Chicago Office of Civic Engagement
- University of Chicago Office of the President
- University of Chicago Office of the Provost
## INDIVIDUAL SUPPORT

Court Theatre would like to thank the following individuals for their generous contributions.

### Crown Society ($50,000 and above)

<table>
<thead>
<tr>
<th>Gustavo Bamberger and Martha Van Haistma</th>
<th>Virginia and Gary Gerst</th>
</tr>
</thead>
<tbody>
<tr>
<td>Richard and Ann Carr</td>
<td>David J. and Marilyn Fatt Vitale</td>
</tr>
</tbody>
</table>

### Royal Court ($25,000 – $49,999)

<table>
<thead>
<tr>
<th>Joyce and Bruce Chelberg</th>
<th>Lynn Hauser and Neil Ross</th>
</tr>
</thead>
<tbody>
<tr>
<td>Shawn M. Donnelley and Christopher M. Kelly</td>
<td>Betty Lou Smith Fund</td>
</tr>
<tr>
<td>Joan and Bob Feitler</td>
<td>Lawrence E. Strickling and Sydney L. Hans</td>
</tr>
<tr>
<td><strong>Barbara and Richard Franke</strong></td>
<td></td>
</tr>
</tbody>
</table>

### Distinguished Patrons ($15,000 – $24,999)

<table>
<thead>
<tr>
<th>Judith Barnard and Michael Fain</th>
<th>Michael Charles Litt</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dontrey Britt-Hart and Brett J. Hart</td>
<td>Ms. Sarah R. Marmor</td>
</tr>
<tr>
<td>Lorna Ferguson and Terry Clark</td>
<td>Mr. Christopher McGowan and Ms. Sandy Wang</td>
</tr>
<tr>
<td>Kevin J. Hochberg and James R. McDaniel</td>
<td>Linda and Dennis Myers</td>
</tr>
<tr>
<td>Thomas L. and Margaret M. Kittle-Kamp</td>
<td>Linda and Stephen Patton</td>
</tr>
<tr>
<td>Karen and Bob Lewis</td>
<td>Peggy Zagel and The Honorable James Zagel</td>
</tr>
</tbody>
</table>

### Directors ($10,000 – $14,999)

<table>
<thead>
<tr>
<th>William D. and Diane S. Anderson</th>
<th>Ms. Dana Levinson and Mr. James Noonan</th>
</tr>
</thead>
<tbody>
<tr>
<td>Joan and Shel Beugen</td>
<td>Joan E. Neal and David Weisbach</td>
</tr>
<tr>
<td>Jackie and Tim Bryant</td>
<td>Charles Newell and Kate Collins</td>
</tr>
<tr>
<td>Joan and Warwick Coppleson</td>
<td>Mr. David Oskandy and Ms. Martha Garcia Barragan</td>
</tr>
<tr>
<td>Keith Crow and Elizabeth Parker</td>
<td>Earl and Brenda Shapiro Foundation</td>
</tr>
<tr>
<td>Mr. Charles Custer</td>
<td>Joan and Jim Shapiro</td>
</tr>
<tr>
<td><strong>Mr. and Mrs. Derek Douglas</strong></td>
<td>Susan H. and Robert E. Shapiro</td>
</tr>
<tr>
<td>Sean and Molly Durkin</td>
<td>Sam and Suzie Tinaglia</td>
</tr>
<tr>
<td>Ms. Janice Halpern</td>
<td>Mark and Rita Tresnowski</td>
</tr>
<tr>
<td>The Irving Harris Foundation</td>
<td></td>
</tr>
</tbody>
</table>

### Premier Producers’ Circle ($5,000 – $9,999)

<table>
<thead>
<tr>
<th>Anonymous (1)</th>
<th>Michael Lowenthal and Amy Osler</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Mary Anton and Paul Barron</strong></td>
<td>Ms. and Mrs. Steven McCormick</td>
</tr>
<tr>
<td>Lois R. and Maurice J. Beznos Fund</td>
<td>Robert Moyer and Anita Nagler</td>
</tr>
<tr>
<td>William and Sandra Farrow</td>
<td>Mr. Philip R. Rotner and Ms. Janet J. Rotner</td>
</tr>
<tr>
<td>Sonja and Conrad Fischer Foundation</td>
<td>Lynne F. and Ralph A. Schatz</td>
</tr>
<tr>
<td>James and Deborah Franczek</td>
<td>Ann Strickling</td>
</tr>
<tr>
<td>Margaret Richek Goldberg and Perry Goldberg</td>
<td>Ms. Janet Surkin and Mr. Robert Stillman</td>
</tr>
<tr>
<td>Mr. and Mrs. Robert Helman</td>
<td>Elaine and Richard Tinberg</td>
</tr>
<tr>
<td>David Hiller and Darcy Evon</td>
<td>Townsend Family Foundation</td>
</tr>
<tr>
<td>Gayle and Ken Jensen</td>
<td>Paul and Mary Yovovich</td>
</tr>
</tbody>
</table>
## INDIVIDUAL SUPPORT

### Producers' Circle ($3,000 – $4,999)

<table>
<thead>
<tr>
<th>Name(s)</th>
<th>Name(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Stan and Ein* Christianson</td>
<td>Mary Keefe and Bob Scales</td>
</tr>
<tr>
<td><strong>Kenneth R. Cunningham and Ginger L. Petroff</strong></td>
<td>Gary and Sharon Kovener</td>
</tr>
<tr>
<td>Anne M. and Scott Davis</td>
<td>McDermott Family Foundation</td>
</tr>
<tr>
<td>Harry and Suzanne Davis</td>
<td>Sharon and Herbert Meltzer</td>
</tr>
<tr>
<td>Jim Drew and Sherry Harrison</td>
<td>Dr. Salvador J. Sedita and Ms. Pamela L. Owens</td>
</tr>
<tr>
<td>Elliot Feldman</td>
<td>Judith L. and David Sensibar</td>
</tr>
<tr>
<td>Dr. Willard A. Fry</td>
<td>Lise and Ed Spacapan</td>
</tr>
<tr>
<td>Mary L. Gray</td>
<td>Kathy and Robert Sullivan</td>
</tr>
<tr>
<td>Gene and Nancy Haller</td>
<td>Thomas and Barbara Weil</td>
</tr>
<tr>
<td>Dr. and Mrs. Peter T. Heydemann</td>
<td>Charles and Sallie Wolf</td>
</tr>
<tr>
<td>Bill and Jan Jentzes</td>
<td></td>
</tr>
</tbody>
</table>

### Leaders ($1,000 – $2,999)

<table>
<thead>
<tr>
<th>Name(s)</th>
<th>Name(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Anonymous (4)</td>
<td>Lance and Patti Gimbal</td>
</tr>
<tr>
<td>Prof. and Mrs. Robert Aliber</td>
<td>James P. and Brenda S. Grusecki Family Foundation</td>
</tr>
<tr>
<td>Mary and William Aronin</td>
<td>Ms. Cheryl Harris</td>
</tr>
<tr>
<td>Peter and Lucy Ascoli Aronin</td>
<td>John and Stacy Hildy</td>
</tr>
<tr>
<td>Mr. Ed Bachrach</td>
<td>Ms. Caryn Jacobs and Mr. Daniel Cedarbaum</td>
</tr>
<tr>
<td>Pamela Baker</td>
<td>Larry and Carole Krucoff</td>
</tr>
<tr>
<td>Ms. Catherine Bannister</td>
<td>Lisa Lee</td>
</tr>
<tr>
<td>Barbara Barzansky</td>
<td>Travis Lenkner and Erin Delaney</td>
</tr>
<tr>
<td>Mary Jo and Doug Basler</td>
<td>Ms. Nancy LeVner</td>
</tr>
<tr>
<td>Mr. Tom Berg</td>
<td>Charlene and Gary MacDougal</td>
</tr>
<tr>
<td>Mr. and Mrs. Andrew Block</td>
<td>Mr. and Mrs. Walter Massey</td>
</tr>
<tr>
<td>Betty A. and William J. Boyd</td>
<td>Renee M. Menegaz and Prof. R. D. Bock</td>
</tr>
<tr>
<td>Catherine Braendel</td>
<td>Sarah Solotaroff Mirkin</td>
</tr>
<tr>
<td>Ms. Cheryl Lynn Bruce and Mr. Kerry James Marshall</td>
<td>Corinne Morrissey</td>
</tr>
<tr>
<td>Tim Burroughs and Barbara Smith</td>
<td>Nancy and Thomas Patterson</td>
</tr>
<tr>
<td>Dr. Richard Clark and Ms. Mary J. Munday</td>
<td>Barbara and Robert Richards</td>
</tr>
<tr>
<td>Thomas Coleman</td>
<td>Thomas Rosenbaum and Katherine Faber</td>
</tr>
<tr>
<td>Ms. Michelle Collins</td>
<td>Anne and Barry Sabloff</td>
</tr>
<tr>
<td>Barbara Flynn Currie</td>
<td>Ilene and Michael Shaw Charitable Trust</td>
</tr>
<tr>
<td>Frederick T. Dearborn</td>
<td>Kanwar Singh</td>
</tr>
<tr>
<td>Paul Dykstra and Spark Cremin</td>
<td>Adam L. Stanley</td>
</tr>
<tr>
<td>Mrs. Emlyn Eisenach and Mr. Eric Posner</td>
<td>Nikki and Fred Stein</td>
</tr>
<tr>
<td>Mrs. Deborah Epstein</td>
<td>James Stone</td>
</tr>
<tr>
<td>Eileen and Richard Epstein</td>
<td>Elsbeth Thilenius</td>
</tr>
<tr>
<td>Dr. and Mrs. Wolfgang Epstein</td>
<td>Mr. and Mrs. William R. Tobey, Jr.</td>
</tr>
<tr>
<td>Mr. and Mrs. Michael A. Feder</td>
<td>Paula Tomei and David Emmes</td>
</tr>
<tr>
<td>Ms. Wende Fox and Mr. Jim Lawson</td>
<td>Bonnie and Fidelis Nwa Umeh</td>
</tr>
<tr>
<td>Dr. Jana L. French</td>
<td>Mr. and Mrs. Todd Vieregg</td>
</tr>
<tr>
<td>David and Celia Gadda Charitable Fund</td>
<td>Ms. Barbara Wolf</td>
</tr>
<tr>
<td>Joan M. Giardina</td>
<td>Joseph Wolnski and Jane Christino</td>
</tr>
</tbody>
</table>

*deceased

Court Theatre 35
INDIVIDUAL SUPPORT

Supporters ($500 – $999)

<table>
<thead>
<tr>
<th>Name</th>
<th>Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>Drs. Andrew J. and Iris K. Aronson</td>
<td>Mr. Joseph Marino</td>
</tr>
<tr>
<td>Brett and Carey August</td>
<td>Ms. Maryhelen Matijevic</td>
</tr>
<tr>
<td>Thomas C. and Melanie Berg</td>
<td>Mr. and Mrs. John W. McCarter, Jr.</td>
</tr>
<tr>
<td>Mary and Carl Boyer</td>
<td>Thomas P. McNulty</td>
</tr>
<tr>
<td>Douglas Bragan</td>
<td>Mr. Ernst Melchior</td>
</tr>
<tr>
<td>Mr. Bill Brown</td>
<td>Joanne Michalski and Mike Weeda</td>
</tr>
<tr>
<td>Alyce and Rahsaan Clark Morris</td>
<td>Mr. William Michel and Mr. Mark Botelho</td>
</tr>
<tr>
<td>Robert Delaney</td>
<td>Alan and Kathryn Nesburg</td>
</tr>
<tr>
<td>Nancie and Bruce Dunn</td>
<td>Dr. Larry Norman and Mr. Arturo Sanchez</td>
</tr>
<tr>
<td>Elizabeth Fama and John Cochrane</td>
<td>Christine and Thomas O’Connor</td>
</tr>
<tr>
<td>Mr. Stephen Fedo</td>
<td>Richard and Charlene Posner</td>
</tr>
<tr>
<td>Sylvia Fergus</td>
<td>The Philip and Myn Rootberg Foundation</td>
</tr>
<tr>
<td>Mr. Harve Ferrill</td>
<td>Mr. Richard Rosengarten</td>
</tr>
<tr>
<td>Dr. and Mrs. James L. Franklin</td>
<td>Ms. Martha Roth and Mr. Bryon Rosner</td>
</tr>
<tr>
<td>Susan and Paul Freehling</td>
<td>Sharon Salveter and Stephan Meyer</td>
</tr>
<tr>
<td>Dr. Thomas Gajewski and Dr. Marisa Alegre</td>
<td>Alan and Allison Satyr</td>
</tr>
<tr>
<td>Denise Michelle Gamble</td>
<td>Roche Schulfer and Mary Beth Fisher</td>
</tr>
<tr>
<td>Paula Golden</td>
<td>Richard and Betty Seid</td>
</tr>
<tr>
<td>Prof. Suzanne Gossett</td>
<td>Mr. Joseph Senese</td>
</tr>
<tr>
<td>Debra Hammond and Jack Spicer</td>
<td>Manish Shah and Joanna Grisinger</td>
</tr>
<tr>
<td>Beth and Howard Helsinger</td>
<td>Lynne and George Simon</td>
</tr>
<tr>
<td>Mr. and Mrs. Arnold Hirsch</td>
<td>Judith E. Stein</td>
</tr>
<tr>
<td>Douglas and Lola Hotchkis</td>
<td>Dorie Sternberg</td>
</tr>
<tr>
<td>The Kalousdian-Lawrence Family Fund</td>
<td>Geoffrey R. Stone and Jane Dailey</td>
</tr>
<tr>
<td>Jonathan D. Karmel</td>
<td>Paul R. Tetreault and John Jeter</td>
</tr>
<tr>
<td>Jean A. Klingenstein</td>
<td>Edward and Edith Turkington</td>
</tr>
<tr>
<td>Nancy and Richard Kosobud</td>
<td>Anne Van Wart and Michael Keable</td>
</tr>
<tr>
<td>David and Sandy Lentz</td>
<td>Robert Weil</td>
</tr>
<tr>
<td>Jill and John Levi</td>
<td>Howard S. White</td>
</tr>
<tr>
<td>Michael and Susan Levine</td>
<td>Steven Woolf</td>
</tr>
<tr>
<td>The Maxpoffle Foundation</td>
<td>Ms. Susan M. Zellner</td>
</tr>
</tbody>
</table>

Contributors ($250 – $499)

<table>
<thead>
<tr>
<th>Name</th>
<th>Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>Anonymous (4)</td>
<td>Juliana Chyu and David Whitney</td>
</tr>
<tr>
<td>Mrs. Filomena Albee</td>
<td>Dr. Adam Cifu</td>
</tr>
<tr>
<td>Diane and Bob Altkorn</td>
<td>Marie Dahleh</td>
</tr>
<tr>
<td>The Amoroso Family</td>
<td>Janet and Foster Dale</td>
</tr>
<tr>
<td>Paul and Mary Anderson</td>
<td>John Dyble</td>
</tr>
<tr>
<td>Blair Archambau and Robert Merkle, Jr.</td>
<td>Rose B. Dyrud</td>
</tr>
<tr>
<td>Kathleen Betterman</td>
<td>Wendy Espeland and Bruce Carruthers</td>
</tr>
<tr>
<td>Arta and Adrian Beverly</td>
<td>Susan Feibus</td>
</tr>
<tr>
<td>David and Peggy Bevington</td>
<td>Nancy Felton-Eikins</td>
</tr>
<tr>
<td>Mr. and Mrs. David L. Blumberg</td>
<td>The Hill Foundation</td>
</tr>
<tr>
<td>Phyllis B. Booth</td>
<td>Mr. and Mrs. Daniel Friedman</td>
</tr>
<tr>
<td>Mr. Aldridge Bousfield</td>
<td>Melissa Gilliam and William Grobman</td>
</tr>
<tr>
<td>Jim and Sandy Boves</td>
<td>Dean and Jane Gladden</td>
</tr>
<tr>
<td>Mr. Bob Braham</td>
<td>Dr. and Mrs. Paul Glickman</td>
</tr>
<tr>
<td>Patricia and Warren Buckler</td>
<td>Naomi Grabel</td>
</tr>
<tr>
<td>Certa Family Fund</td>
<td>Ms. Mary Gugenheim and Mr. Jon Will</td>
</tr>
<tr>
<td>Lorie Chaiten and Harold Hirshman</td>
<td>Beth and Duncan Harris</td>
</tr>
<tr>
<td>Judy M. Chernick</td>
<td>Richard and Marilyn Helmholz</td>
</tr>
</tbody>
</table>
INDIVIDUAL SUPPORT

Dr. Cynthia T. Henderson and Mr. Prentiss J. Jackson
Mr. Philip Hoffman and Dr. Halina Brukner
James M. and Jacquelyn P. Holland Charitable Fund
Mr. James Holzhauer
Carrie and Gary Huff
Mr. James Jolley and R. Kyle Lammlein
Dorthea Juul
Leslie Kay & Maryellen Begley
Ms. Maureen Kelly
The Kelsey Family
Patrick Kerpan
Mr. Peter Lagios
E. Charles Lampley
Dianne W. Larkin
Bill and Blair Lawlor
Bruce and Mary Leep
Steven and Barbara Lewis
Michael and Jacqueline Lewis
Peter Lewy
Andy and Tracey Lowenthal
William Mason and Diana Davis
Ms. Marcelle McVay and Mr. Dennis Zacek

Glenn E. and Lucy Merritt
Donna and Vern Moore
Doug and Jayne Morrison
Mr. and Mrs. Harold Newton
Ms. Joan Pantsios
Claire E. Pensyl and Ira Bell
Peter and Carolyn Pereira
Ms. Jean Perkins
Mr. and Mrs. Harvey Plotnick
Alan Pulaski and Jane Grady
Michael and Virginia Raftery
James and Martha Roseen
Erick Rozier
Barbara and Marshall Sahlins
Maryellen and Thomas Scott
Ms. Marjorie Sherman
Elizabeth and Hugo Sonnenschein
Dr. and Mrs. Eric Spratford
George P. Surgeon
Thomas and Gregoria Vega-Byrnes
Jon and Julie Walner
Ms. Patricia Watkins
David and Suzanne Zesmer

Associates ($150 – $249)

Anonymous (9)
Catherine Anderson
Wendy Anker and Ed Reed
Ted and Barbara Asner
Mr. and Mrs. Cal Audrain
Karen Bartels
Ron and Queta Bauer
Kathleen M. Bell
Robert Bergman
Prof. and Mrs. Stephen Berry
Henry and Leigh Bienen
Mr. William Bosron
Ann Bratton and John Partelow
Ms. Rona Brown
Cynthia Cheski
Ms. Phyllis Cohn
John and Kitty Culbert
Michael and Inge Dunne
Ms. Erika Erich
Edie Fessler
Duane A. and Jane D. Feuer
Paul Fong
Gaylord and William Gieseke
Mrs. and Mr. Rosemary Gilmore
Ms. Irene D. Glasner
James Goeser

Natalie and Howard Goldberg
Mrs. Patsy Grady
Mike Grethen
Ms. Mary Grimm
Joel and Sarah Handelman
Mr. Joseph Hasman
Roz and Jo Hays
Ms. Mary Hennessy
Emlee Hilliard-Smith
Bernard H. Holicky
Bernhard and Edith Holst
Mr. Donald Honchell
Holly E. Humphreys
Mrs. Beatriz Iorgulescu
Annika Jaspers
Ms. Dixie Johnson
Mr. Fred Kniss
Mr. Monte Levinson
Melvin R. Loeb
Ms. Corinne Lyon
Mr. and Mrs. Albert Madansky
Mr. Norman Malone
Peggy Mason & Gisele Perreault
Dr. and Mrs. Ernest Mhoon
Dean Miller
Ms. Regina Modestas
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.

Anonymous
Hope and Lester Abelson Family
The Michael and Lillian Braude Theatre Fund
Joan S. and Stanley M. Freehling Fund for the Arts
The Helen and Jack Halpern Fund
The William Randolph Hearst Foundation
Betty Hess
Kevin J. Hochberg and James R. McDaniel

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.

SPECIAL GIFTS

Individual Support

Brenda Nelms and John Craig
Michael and Marie Nielsen
Peter and Carolyn Pereira
David Powell and Kathleen Behner
V. Pristera, Jr.
Julie Roin and Saul Levmore
David and Stacey Ross
Sarah Rubin
Ms. Marcia Schneider
Mr. Robert Schwalb
Carole and Jean Scott
Margaret Shaklee and Hillis Howie
Irene Sherr and Leigh Breslau
Jeffrey Slovak

Barb Smith and Tom Hazinski
Dennis Spearman and Mary Boylan
Art and Sher Watts Spooner
Klara Stephens and Josue Guevara
Mr. and Mrs. Houston H. Stokes
Harvey and Deborah Strauss
Ms. Cheryl L. Thaxton
Ms. Dorothy Truesdell
Dr. and Mrs. W. Van Houten
Ms. Linda Vincent
Ms. Mary Wesley
Janet and Jeff Wilson
Bonnie Wishne and Robert Kass

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 November 1, 2017 and January 29, 2019.

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.

Anonymous

Anne Kutak
Michael Charles Litt
Marion Lloyd Court Theatre Fund
Michael Lowenthal and Amy Osler
Carroll Mason Russell Fund
Ms. Cheryl L. Thaxton
David J. and Marilyn Fatt Vitale

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.

In-Kind Contributions

Adler Planetarium
Stephen J. Albert*
Amazing Chicago’s Funhouse Maze
Joan and Shel Beugen
Stephen and Sara Beugen-Marby
Boka Restaurant Group
The Bristol

Timothy and Jackie Bryant
Chant
Chicago Architectural Foundation
Chicago Children’s Museum
Chicago Children’s Theatre
CIVANA Carefree
Cheryl Cooke
SPECIAL GIFTS

Joan and Warwick Coppleson
Court Theatre
Court Theatre’s Board of Trustees
Harry Davis
Derek Douglas
Lorna C. Ferguson and Terry Clark
Food For Thought Catering
Barbara and Richard Franke
Claudia Gassel and Atomic Hospitality
Virginia and Gary Gerst
Harris Theatre
Helaine and Peter Heydemann
Kevin J. Hochberg and James R. McDaniel
La Petite Folie
Lettuce Entertain You
Dana Levinson and James Noonan
Karen and Bob Lewis
Sarah R. Marmor
MCA Chicago
Joan E. Neal and David Weisbach

Charles Newell and Kate Collins
Jake Newell
David Oskandy and Martha Garcia Barragan
Steve and Linda Patton
The Promontory
The Ritz-Carlton, Chicago
Neil Ross and Lynn Hauser
Thomas Schumacher and Disney Theatrical Group
Rob and Susan Shapiro
Skydeck Chicago
Professor Richard H. Thaler
Tim Thurlow
Sam and Suzie Tinaglia
United Fulfillment
Untitled Supper Club
Martha Van Haitsma and Gustavo Bamberger
David J. and Marilyn F. Vitale
Zazu Salon
Aldo Zininotto and Osteria Langhe

Matching Gifts

Adams Street Partners
Kirkland & Ellis LLP
Polk Bros. Foundation

The Saints
Sidley Austin LLP

Tribute Gifts

Stephen* and Terri Albert, In Honor of Francis Edgar Maxwell
Mrs. Roberta Evans, In Honor of Michael Lowenthal and Amy Osler
Barry Lesht and Kay Schichtel, In Memory of Jack Shannon
June Matayoshi and Stephen McClure, In Memory of Robert A. White
Susan Missner, In Honor of Gary Missner
Messrs. Robert Ollis and Richard Gibbons, In Honor of Kevin J. Hochberg
Jo Ann and Steven Potashnick, In Honor of Karen J. Lewis
Amy Rupert and Family, In Memory of Nancy Hile Lott

In Memory of Stephen J. Albert

Anonymous (2)
Allstate Insurance Company
Mary Anton and Paul Barron
Mary and William Aronin
Ms. Lenora Austin
Gustavo Bamberger and Martha Van Haitsma
Leslie Kay & Maryellen Begley
Ms. Carla Berry
Arta and Adrian Beverly

Henry and Leigh Bienen
Ms. Cheryl Lynn Bruce and Mr. Kerry James Marshall
Dr. Richard Clark and Ms. Mary J. Munday
Joan and Warwick Coppleson
Amina Dickerson
Jim Drew and Sherry Harrison
Rose B. Dyrud
Lorna Ferguson and Terry Clark
Jackie Finch

*deceased

Court Theatre 39
SPECIAL GIFTS

James and Deborah Franczek
Lauren and Janet Friesen
Gary and Virginia Gerst
Lance and Patti Gimbal
Dean and Jane Gladden
Naomi Grabel
Michael Gray
Ms. Janice Halpern
Dr. Lynn Hauser and Dr. Neil Ross
Todd Hawkinson
Richard and Marilyn Helmholz
Bernhard and Edith Holst
Mr. Donald Honchell
Judith H. Janowiak
The Kelsey Family
Dianne W. Larkin
Michael and Susan Levine
Ms. Nancy Levner
Michael Charles Litt
Lloyd A. Fry Foundation
Michael Lowenthal and Amy Osler
Ms. Corrine Lyon
Mr. Norman Malone
Kerry James Marshall and Cheryl Lynn Bruce
Alyce Morris
Joan E. Neal and David Weisbach
Brenda Nelms and John Craig
Charles Newell and Kate Collins
Christine and Thomas O’Connor

Barbara and Thomas Puffer
Mr. and Mrs. James M. Ratcliffe
Barbara and Robert Richards
Mr. Richard Rosengarten
Roche Schulfer and Mary Beth Fisher
Carole and Jean Scott
Seret Scott
The Sheely Family
Irene Sherr and Leigh Breslau
Super Six
Rebecca Silverman
Barb Smith and Tom Hazinski
Nikki and Fred Stein
Klara Stephens and Josue Guevara
Mr. James Stimac
Mr. and Mrs. Houston H. Stokes
Lawrence E. Strickling and Sydney L. Hans
Paul R. Tetreault and John Jeter
Elsbeth Thilenius
Mark A. Tiarks and Marquita D. Russel
Paula Tomei and David Emmes
Thomas J. and Gregoria Vega-Byrnes
The Weibezahl Family
Robert Weil
Wire Reinforcement Institute
Steven Woolf
Paul and Mary Yovovich
Ms. Susan M. Zellner

In Memory of Jack Halpern
Robert Bergman
Joan and Bob Feitler

Ms. Leanne Star
Thomas and Barbara Weil
If you’re among the 95 percent of older adults who prefer to live at home, why not enjoy your independence there?

Decide what’s right for you

Life Care at Home provides services and programs to assist you in your home. Whether you need help for a few hours a week or more, you can rely on our friendly, responsive staff members—screened, trained and supervised according to State of Illinois guidelines.

Ask our Client Coordinator to propose a customized menu of services just for you. Our most popular services include

- Light housekeeping
- Laundry
- Meal preparation
- Medication reminders
- Personal care and grooming
- Companionship for appointments, shopping and at home

To schedule an appointment, please call 773-358-7438 or email info@LifeCareAtHomeChicago.org

Established as a not-for-profit organization in 2006, Life Care at Home is locally owned and managed.

5550 South Shore Drive | Chicago, IL 60637
773-358-7438 | LifeCareAtHomeChicago.org
Artists Helping Artists. Family Helping Family for over 30 Years.

The Chicagoland theatre community’s fundraising effort to provide assistance to those in need in the theatre community.

For more info or to make a donation, visit www.seasonofconcern.org or call 312-332-0518
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.

Dramaturgy Interns
Emily Lovett, Olivia Reeves, Lily Min Ren

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, Brianna Buckley, Kona Burks,
Jennifer Glasse, Abby Pierce,
Michael Aaron Pogue, Zoe Rosenfeld

Teaching Artists
Chanell Bell, Andi Earles, David Goodloe,
Nevada Montgomery, Courtney O’Neill,
Dorian Sylvain, Jay Worthington

Director of Production
Jennifer Gadda

Associate Production Mgr/Company Mgr
Joshua Kaiser

Assistant Technical Director
Christopher Walls

Properties Manager
Lara Musard

Costume Shop Manager
Erica Friesen

Wardrobe Supervisor
Jody Schmidt

Master Electrician
Emily Brown

Sound and Video Supervisor
Josh McCammon

Director of Development
Susan M. Zellner

Special Events Manager
Qiana Moore-Nightengale

Institutional Relations Manager
Rod Gingrich

Development Assistant
Lauren Sheely

Foundation and Corporate Fundraising Intern
Lorenz Menendez

Fundraising Events Intern
Isabel Angolini

Director of Marketing
Traci Brant

Associate Director of Marketing
Brent Ervin-Eickhoff

Public Relations
Cathy Taylor Public Relations, Inc.

Director of Audience Services
Matthew P. Sitz

Box Office and Ticketing Software Manager
Heather Dumdei

Assistant Box Office Managers
Brian Nelson, Gwendolyn Wiegold

Box Office Assistants
Claudia Chirio, Liva Pierce, Cameron Robertson

House Manager
Nick E. Johnson

Bartenders
Hugh Graham, Tom Story, Hannah Trower

Audience Services Intern
Emma Shapiro

Marketing and Communications Intern
Abigail Henkin

Volunteer Ushers
Courtesy of The Saints

Volunteer Coordinator
Judd Rinsema
Dining Partners: Court patrons receive 10% off at Chant, Mesler, 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.

La Petite Folie offers a prix fixe menu for Court patrons.

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

Grab & Go Partners

Beverage Partners

Hotel Partners

Premier Chocolatier

Premier Caterer

Dining Partners

La Petite Folie offers a prix fixe menu for Court patrons.

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

Grab & Go Partners

Beverage Partners

Hotel Partners

Premier Chocolatier

Premier Caterer
2019 SEASON:

How to Succeed in Business Without Really Trying
June 2019

The Hunchback of Notre Dame
August 2019

Lerner and Loewe’s Greatest Hits
October 2019

Joseph and the Amazing Technicolor Dreamcoat
December 2019

With full orchestra!
Performances in Evanston
Ages 25 and younger 1/2 price

Discount season packages MusicTheaterWorks.com • (847) 920-5360

5 sessions in Wilmette

SUMMER WORKSHOPS

Ages 8 to 13
• No auditions
• Every child gets a part

Plus How to Succeed in Business Without Really Trying youth production
(ages 13 to 18—auditions required) • MusicTheaterWorks.com/summer
**DINNER & A SHOW**

**ACT(S) OF GOD**
Lookingglass Theatre Company
As a nuclear family prepares for a mysterious visitor, ancient fissures open wide in this existential dark comedy of cosmic proportions.

**THE BRIDGES OF MADISON COUNTY**
Theo Ubique Cabaret Theatre
*The Bridges of Madison County* is a heartfelt, intimate musical based on Robert James Waller’s tender story of love, regrets and second chances.

**CARDBOARD PIANO**
TimeLine Theatre Company
Hansol Jung’s hopeful and moving story explores violence and its aftermath, as well as the human capacity for hatred, forgiveness and love.

**CORDUROY**
Emerald City Theatre
A small bear’s quest for a missing button leads to the friendship of a lifetime! Learn the importance of empathy and unconditional love in this sweet adaptation.

**BLACKBIRD**
Blank Theatre Company
Fifteen years ago, a man sexually assaulted a 12-year-old girl. Now, after serving his time in jail and starting to rebuild his life, she tracks him down, wanting answers.

**SOUTHERN COMFORT**
Pride Films and Plays
Based on the 2001 Sundance Film Festival documentary, the musical follows the last year of Robert Eads, a transgender man in Georgia.

**REQUIEM FOR A HEAVYWEIGHT**
The Artistic Home
The famous story of punch-drunk Mountain McClintock whose fast route to oblivion was seen as a live tv drama in 1956.

**BIBLE BINGO & LATE NITE CATECHISM**
Laugh your sins off with these two interactive comedies! Late Nite Catechism is “gloriously funny” and Bible Bingo is “a side-splitter.” Perfect for all ages.

**CARDBOARD PIANO**
TimeLine Theatre Company
Hansol Jung’s hopeful and moving story explores violence and its aftermath, as well as the human capacity for hatred, forgiveness and love.

**REQUIEM FOR A HEAVYWEIGHT**
The Artistic Home
The famous story of punch-drunk Mountain McClintock whose fast route to oblivion was seen as a live tv drama in 1956.

**ACT(S) OF GOD**
Lookingglass Theatre Company
As a nuclear family prepares for a mysterious visitor, ancient fissures open wide in this existential dark comedy of cosmic proportions.

**SOUTHERN COMFORT**
Pride Films and Plays
Based on the 2001 Sundance Film Festival documentary, the musical follows the last year of Robert Eads, a transgender man in Georgia.

**CORDUROY**
Emerald City Theatre
A small bear’s quest for a missing button leads to the friendship of a lifetime! Learn the importance of empathy and unconditional love in this sweet adaptation.

**BLACKBIRD**
Blank Theatre Company
Fifteen years ago, a man sexually assaulted a 12-year-old girl. Now, after serving his time in jail and starting to rebuild his life, she tracks him down, wanting answers.

**THE BRIDGES OF MADISON COUNTY**
Theo Ubique Cabaret Theatre
*The Bridges of Madison County* is a heartfelt, intimate musical based on Robert James Waller’s tender story of love, regrets and second chances.
**THE DIARY OF ANNE FRANK**
Overshadowed Theatrical Productions
This adaptation of Anne's story, completed in 1999 by Wendy Kesselman, introduces new material from her unedited diary entries.

March 8 - 30
900 Foster Ave., Medinah
630-634-2100

---

**A CHORUS LINE - H.S. EDITION**
Skokie Park - Devonshire Playhouse
Capturing the spirit and tension of a chorus audition and exploring the inner lives of performers, the show features one powerhouse number after another.

March 9 - 17
Devonshire Cultural Center
847-674-1500

---

**SWEAT**
Goodman Theatre
A group of friends have spent their lives sharing secrets and laughs on the factory floor. But when layoffs chip away their trust, they're pitted against each other.

March 9 – April 14
312-443-3800

---

**FOR COLORED GIRLS...**
Court Theatre
A sisterhood of eight women tell their stories through dramatic prose poetry, music, and movement.

March 14 - April 14
773-753-4472

---

**GOOD ENOUGH**
16th Street Theater
One woman's funny and brutally honest attempt to do right because you can be all about your community and the greater good, but you look out for your kid first.

March 14 – April 20
708-795-6704

---

**LANDLADIES**
Northlight Theatre
A self-made landlord and a struggling single mom strive for a better life, despite the threat of eviction that hangs over their tentative friendship.

March 14 – April 21
847-673-6300

---

**Going out of town?**
Check out the Madison & Milwaukee DINING GUIDE posted on FOOTLIGHTS.COM
MUCH ADO ABOUT NOTHING
Loyola University Chicago
Love is beginning to bloom in Messina, but is it strong enough to thrive amidst trickery and suspicion?

DYNAMIC DUOS: THE GREATEST MUSICAL PARTNERSHIPS
Chicago a cappella
Shining a spotlight on your favorite songwriting/performing duos from the past few hundred years or so.

GRAND HOTEL
Northeastern Illinois University
Focused on events taking place over a weekend in an elegant hotel in 1928 Berlin and the intersecting stories of the eccentric hotel guests.

THE ABSOLUTE BRIGHTNESS OF LEONARD PELKEY
American Blues Theater
Spectacular solo performance about the investigation of a gay teenage boy’s murder.

THE FIRESTORM
First Folio Theatre
Gaby and Patrick, an interracial political couple on the campaign trail, are thrust into media frenzy when a racially charged incident from Patrick’s past resurfaces.

AFTERGLOW
Pride Films and Plays
The sexy, off-Broadway hit drama about a New York throuple.

THE RIDICULOUS DARKNESS
Sideshow Theatre Company
Fear turns to paranoia and civilization dissolves in a fractured spin on “Heart of Darkness,” “Apocalypse Now” and our history of barbaric colonialism.

YEN
Raven Theatre Company
A play about growing up, opening the windows, and letting in the light.

AFTERGLOW
Pride Films and Plays
The sexy, off-Broadway hit drama about a New York throuple.

March 21 - May 5
773-338-2177

March 22 – May 5
Pride Arts Center
866-811-4111

March 24 - April 28
Victory Gardens Theater
773-809-4782

March 28 - April 27
Stage 773
773-654-3103

March 27 - April 28
Mayslake Peabody Estate
630-986-8067

April 4 - 14
773-508-8400

April 4 - 6
773-583-4050

April 5 - 14
Various locations
773-281-7820
UTILITY
Interrobang Theatre Project
Meticulous and heartbreaking, Utility offers a glimpse into the American working class through empathic realism.

April 5 - May 4
Rivendell Theatre
312-219-4140

FIDDLER ON THE ROOF JR.
Skokie Park - Devonshire Playhouse
This special adaptation of the Broadway musical follows Tevye the milkman as he tries to protect his daughters and his way of life from a changing world.

April 6 - 14
Devonshire Cultural Center
847-674-1500

CAMBODIAN ROCK BAND
Victory Gardens Theater
Part comedy, part mystery, part rock concert, this thrilling story toggles back and forth in time, as father and daughter face the music of the past.

April 5 - May 5
773-871-3000

A CHORUS LINE
Porchlight Music Theatre
In an empty theatre casting for a new Broadway musical is almost complete. For seventeen dancers, this audition is the chance of a lifetime.

April 10 - May 26
Ruth Page Center for the Arts
773-777-9884

BUYER AND CELLAR
Pride Films and Plays
A struggling actor in takes a job working in the basement of a megastar in an outrageous comedy about the price of fame, the cost of things and odd jobs.

April 11 – May 19
Pride Arts Center
773-857-0222

HANNAH AND MARTIN
Shattered Globe Theatre
Based on the love affair between political theorist Hannah Arendt and her mentor, Martin Heidegger, the play is a provocative exploration of passion and politics.

April 11 - May 25
Theater Wit
773-770-0333

THAT NIGHT
Erasing the Distance
An exploration into the mental health impact of the justice system, following Dana Holland as he recounts the events leading to his conviction and exoneration.

April 12-20
Stage 773
872-529-1383

THE MOTHERLAND CALLS
Northshore Concert Band
Featuring music by some of Russia’s most renowned and influential musical figures, this concert explores the musical relationship between our two countries.

April 14
Pick-Staiger Concert Hall
847-432-2263
THE CHILDREN
Steppenwolf Theatre
Two retired nuclear scientists are startled by a former colleague. Various old jealousies come out, leading to the true reason for Rose’s sudden reappearance.

April 18 – June 9
(312) 335-1650

JANE OF THE JUNGLE
Theatre School at DePaul University
Middle school may seem like a jungle and might just be one! Experience the wild side of growing up in this musical of brave acts, bird feathers, and best friends!

April 18 - May 25
Merle Reskin Theatre
312-922-1999

EURYDICE
Jedlicka Performing Arts Center
Dying too young on her wedding day, Eurydice must journey to the underworld, where she reunites with her father and struggles to remember her lost love.

April 19 - May 4
708-656-1800

TOO HEAVY FOR YOUR POCKET
TimeLine Theatre Company
A captivating tale about the intersection of family, responsibility, and progress at the height of the Civil Rights Movement.

April 24 – June 29
615 W. Wellington Ave
773-281-8463 x6

MOBY-DICK
Chicago Opera Theater
Based on Melville’s epic novel, this “grand opera for the 21st century” arrives for its Chicago Premiere.

April 25 and 28
The Harris Theater
312-704-8414

Schiller’s MARY STUART
Northwestern University
An all-female cast dramatizes the clash between the imprisoned Mary Stuart, Queen of Scots and her rival Queen Elizabeth I.

April 26 - May 5
Ethel M. Barber Theater
847-491-7282

DEVONSHIRE DANCE ENSEMBLE
DANCES THE DIVAS
Skokie Park - Devonshire Playhouse
Let us recall the voices of the greatest female superstars like Celine Dion, Madonna and more!

April 27 and 28
Devonshire Cultural Center
847-674-1500

INSPIRATION
Skokie Valley Symphony Orchestra
Composers find inspiration everywhere—in the seasons, in regional life and folklore, in flowers, in a lost ring.

April 28
North Shore Center for the Performing Arts
847-673-6300
THE 88TH ANNUAL WAA-MU SHOW: FOR THE RECORD
Northwestern University
A journalist embarks on a musical journey chronicling the lives of three of history’s most incredible women.

DAMES AT SEA
Theatre at the Center
A loving parody of early Hollywood movie musicals, Ruby arrives in NYC with just a pair of tap shoes and a prayer in her heart and falls in love with a songwriting sailor.

ORESTEIA
The Theatre School at DePaul University
In an epic evening, follow the story of the House of Atreus—the world’s most powerful political family—through the eyes of Orestes, son of Clytemnestra and Agamemnon.

WEST SIDE STORY
Lyric Opera
Lyric presents West Side Story, Bernstein and Sondheim’s thrilling Broadway musical.

STARS ON ICE
Allstate Arena
This year’s tour will ensure skating fans don’t suffer from the post-Olympics blues. Featuring some of the top American skaters from the 2018 and 2014 Olympics.

MIRACLE
Set against the backdrop of the Chicago Cubs 2016 championship season, this heartwarming new musical tells the story of a family whose lives for generations have been linked to the Cubs.

BLOOMSDAY
Remy Bumppo Theatre Company
A lyrical love story full of history, humor, and heartache set against the backdrop of Dublin.

DESIRE IN A TINIER HOUSE
Pride Films and Plays
This world premiere play explores the challenges of maintaining loving gay relationships amongst the societal forces that attach such relationships.
CALLING ALL CULINARY ENTHUSIASTS,
WE WELCOME YOU TO

Shop with the chefs

Whether hosting a special brunch or dinner party, or just looking to enhance your everyday repertoire, the right tools can make all the difference in creating unforgettable experiences.

From restaurant-quality cookware and casual or elegant dinnerware, stop in today to select from thousands of products that chefs and hospitality professionals use.

Shop with the pros every day at our Boelter SuperStore, conveniently located on Goose Island. Free parking is available.

Boelter SuperStore
Attitude makes the positive difference.

1071 W DIVISION ST,
CHICAGO, IL 60642