Dear Court Theatre Family,

Welcome to our production of *An Iliad* and the Oriental Institute (OI). In marking his 25th anniversary as Artistic Director, Charlie Newell has restaged the play in a site-specific context. This collaboration with one of UChicago’s brightest gems, the OI, marks new territory for our theatre as we create an immersive production that offers audiences new context to one of the most successful productions in our theatre’s sixty-six-year history.

Among its unequaled collection of artifacts, the OI has a piece of one of the earliest written versions of *The Iliad*. This production of *An Iliad* underscores our deep connection with the campus community. By engaging with members of the University’s staff, faculty, and student body, we have reshaped this one-person show in ways that will allow audiences who may have seen earlier productions to see it with new eyes. Placing Homer’s ancient text in conversation with the artifacts of the OI allows us to illuminate the ongoing connections our shared history has to the present. What better way to celebrate the OI’s 100th year and Court’s deep exploration of how classics continue to resonate with audiences centuries after their creation.

By blurring the boundaries between place, past, and present, we ask audiences: where in history do you find yourself?

This work wouldn’t be possible were it not for the generous contributions from the University of Chicago Women’s Board, our donors, and Christopher Woods, Director of the Oriental Institute.

Thank you for helping to breathe new life into the age-old tradition of oral storytelling.

Sincerely,

Angel Ysaguirre, Executive Director
AN ILIAD

BY LISA PETERSON AND DENIS O’HARE
BASED ON HOMER’S THE ILIAD, TRANSLATED BY ROBERT FAGLES
DIRECTED BY CHARLES NEWELL

Scenic Design by Todd Rosenthal U.S.A.
Costume Design by Rachel Anne Healy U.S.A.
Lighting Design by Keith Parham U.S.A.
Sound Design by Andre Pluess U.S.A.
Casting by Becca McCracken C.S.A.
Kate Ocker,* Stage Manager
Madeline M. Scott, Assistant Stage Manager

AN Iliad was originally developed as part of the New York Theatre Workshop Usual Suspects Program, Off-Broadway premiere produced by New York Theatre Workshop (Jim Nicola, Artistic Director; William Russon, Managing Director) in 2012.

AN Iliad was originally produced by Seattle Repertory Theatre (Jerry Manning, Producing Artistic Director; Benjamin Moore, Managing Director).

It was subsequently produced by McCarter Theatre Center, Princeton, NJ (Emily Mann, Artistic Director; Timothy J. Shields, Managing Director, Mara Isaacs, Producing Director).

AN Iliad was developed in part with the assistance of the Sundance Institute Theatre Program.

AN Iliad is presented by special arrangement with Dramatists Play Service, New York.

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

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

Timothy Edward Kane*.................................................................Poet

Understudy: Jason Huysman

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

PRODUCTION STAFF

Scenic Artist.................................................................Scott Gerwitz U.S.A.
Carpenters.................................................................Tony Cooper, Kelly Lesniak
Wardrobe Crew..............................................................Courtney Michele
Costume Shop Assistant .......................................................Madeleine Byrne
Master Electrician.............................................................Shelbi Arndt
Associate Sound Designer ....................................................Nick Canepa
Sound Engineer................................................................Shawn Cummings

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SPECIAL THANKS

The Oriental Institute
University of Chicago Women’s Board
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Cover photo of Timothy Edward Kane by Joe Mazza.

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Court Theatre operates under an agreement between the League of Resident Theatres and Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States. Productions are made possible, in part, by a grant from the Illinois Arts Council, a state agency. Court Theatre is a constituent of Theatre Communications Group, the national organization for the American Theatre, the League of Resident Theatres, the Illinois Humanities Council, and the League of Chicago Theatres.
Charles Newell, Court Theatre’s Marilyn F. Vitale Artistic Director, isn’t interested in repeating prior successes just for the sake of reliving past glories. “As we were thinking about how Court can celebrate my 25th year as Artistic Director, there was a lot of discussion about reviving something,” he shares.

Even with that interest, however, and despite having revived productions of *An Iliad* and *Travesties* in the past, Newell was far more interested in exploring what was next and different in Court’s evolution. “How do we build on what we’ve done,” Newell wondered, “instead of just repeating past successes?”

**INSPIRATION**

A papyrus fragment of Book II of Homer’s *Iliad* resides in the collection of artifacts at the Oriental Institute, the University of Chicago’s interdisciplinary research center for ancient Near Eastern studies and archaeology museum. The papyrus provides a rare look into the additional accents, breathings, stops, and other written marks that helped bring the tale to life in recitation. Newell began to consider the implications of returning to the text of *An Iliad*, based on Homer’s famous story, but doing so in a whole new way. When he heard that the OI would be celebrating its centennial anniversary, further inspiration struck. Not only would this project be artistically fulfilling, but it would also offer Court a chance to help a major artistic colleague on campus celebrate an important anniversary.

Newell’s concept sparked enthusiasm with many of *An Iliad*’s original collaborators, too, and, most importantly, with actor Timothy Edward Kane, who plays The Poet. “The opportunity to tell this story once more” is what most thrills Kane. “Getting to connect one more time with the rhapsodist tradition of actors and storytellers who’ve been enlivening these epic tales of humanity, folly and adventure for millennia is a true joy.”
IMPLEMENTATION

Of course, inspiration alone wasn’t enough to get by on, so Newell set out to discuss the idea further with members of the museum, namely OI director Christopher Woods. “When I approached Christopher about this idea, he was instantly excited about the possibility,” Newell remembers. They discussed the undeniable and inherent power of performing *An Iliad* in a space that houses ancient fragments of Homer’s text.

As Kane puts it, “to be surrounded by what’s left of those once mighty civilizations puts in perspective the timelessness of the enduring qualities of humans. That’s hard to fake.” He reinforces Newell’s perspective about the way that environment is playing a role in this telling of the play. “I’ve never worked on a site-specific play so this is a new adventure with a familiar piece. It makes sense, though, for The Poet to tell this story anywhere - anywhere people are gathered to connect through a shared experience, whether that’s the amazing world Charlie and the designers previously created at Court or surrounded by history in the OI or in a bar.”

Indeed, any design limitations that other teams would’ve viewed as challenges have been embraced as blessings by Newell and his team of designers, which includes frequent collaborators Todd Rosenthal, Rachel Healy, Keith Parham, and Andre Pluess.

INNOVATION

Since *An Iliad* had been remounted by Court Theatre before, it was crucial to Newell and his team to find ways to make the experience truly fresh. One major idea was that traveling through the museum on The Poet’s journey would serve as a way to experience the galleries while forwarding the play’s storytelling.

While the ideas behind some of *An Iliad’s* most iconic moments will still remain in this production, Newell was far more thrilled to explore the ways that the museum could heighten the text. This emphasis was further boosted by the support of Christopher Woods and the rest of the OI’s staff as the teams began to discuss installing a sound system throughout the galleries and using other areas of the museum usually off-limits to guests.

“The OI started giving us boundless options,” Newell remarks. “By bringing performance into the museum space, our hope is that both the artifacts and Homer’s text will enrich each other and come to life in a new way.”

Reflecting on one of the most iconic pieces of text in the play, a list of all of the wars which have occurred throughout human history, Newell’s
exhilaration wanes as he becomes more somber. “It’s only been seven years since we last did this play,” he shares. “And one of the authors’ requests is to include any additional wars since the text’s publication. It’s quite sobering how many wars we’re adding to the list since we last did this.”

Kane reflects that being surrounded by the remains of so many once-mighty civilizations “puts the story next to objects that represent the arc of the human experience.” At the same time, he admits that “those beautifully curated displays also represent vanity, jealousy, and a hunger for power. Homer was telling this story when all those things were shiny and new, yet here we are struggling with the same questions.”

Serendipitously, there’s another wish of playwrights Lisa Peterson and Denis O’Hare that also gets to be fulfilled in this newly-imagined version of An Iliad. Considering the playwrights’ original intentions in writing the piece, Newell explains that Peterson and O’Hare were always interested in answering the question: “What would it be like to write a play where ‘Once upon a time, a guy walks into a bar and tells you the story of the Trojan War?’” To him, this production answers a similar, but different, question: “What would it be like if ‘Once upon a time a guy walked into the OI and told you the whole story of Homer’s Iliad in 90 minutes?”

Photograph of Neo-Assyrian human-headed winged bull or lamassu, reign of Sargon II (reign 721–705 BC), excavated by Oriental Institute archaeologists at Khorsabad (ancient Dur-Sharrukin), Iraq, in 1929 (Joe Mazza).

Let it Sing
Court Theatre Annual Gala
Saturday, April 25 at 6:00 p.m.
Theater on the Lake

Honoring
Barbara Franke and the Poetry Foundation
Join us in Honoring Barbara Franke and The Poetry Foundation at Court’s 2020 Gala!

On April 25, 2020, Court will celebrate the generosity of two of our most passionate supporters: Barbara Franke and The Poetry Foundation. Court’s 2020 Gala, hosted at the scenic Theater on the Lake, will pay tribute to the invaluable contributions of these valuable Court family members through celebration, song, and dance!

Barbara has served as a member of Court’s Board of Trustees for nearly three decades, and, along with her husband, University of Chicago Trustee Richard J. Franke, sponsored numerous productions and full Court seasons. She has been a tireless advocate for Court’s artistic growth, and we are so grateful for her many years of support and service.

The Poetry Foundation, led by President Henry Bienen, is a leading sponsor of Court’s Oedipus Cycle, which continues in May with Court’s production of *The Gospel at Colonus*. The Poetry Foundation’s support of
this production, as well as last season’s *For Colored Girls*, has expanded engagement with poetry in theatrical forms. We are thrilled to celebrate this exciting partnership.

The evening will feature a silent auction with exclusive travel opportunities and experiences, tributes to the honorees, and a sneak peek performance from the musical *Violet*, which Marilyn F. Vitale Artistic Director Charles Newell will be directing at Court in November 2020. Don’t miss this opportunity to honor Barbara and The Poetry Foundation, and catch a first look at what’s next for Court! ■

Photo is of Barbara and Richard Franke by Stephen J. Serio.
TIMOTHY EDWARD KANE (Poet) is pleased to return to Court for his thirteenth production, having previously appeared in this and other shows, too. Other Chicago credits include *Buried Child, Rosencrantz and Guildenstern Are Dead*, and *Arms and the Man* (Writers); *Faceless, Lost in Yonkers*, and *She Stoops to Conquer* (Northlight); *Blood and Gifts* (TimeLine); *The North Plan* (Steppenwolf Garage) and 21 productions at Chicago Shakespeare, including *Tug of War: Civil Strife* and *Henry IV Parts 1 & 2* (CST & RSC). Regional credits: Mark Taper Forum, Notre Dame Shakespeare, Peninsula Players, and Illinois Shakespeare Festival. TV: *Chicago Fire* (NBC), *Empire* (FOX). Mr. Kane is married to actress Kate Fry and has two sons.

JASON HUYSMAN (Understudy) is excited to be working with Court once again. Chicago theatre credits include *Raven, Trap Door, Steppenwolf*, and others. He received his MFA from Ohio University. Jason would like to thank Nancy, Griffin, Ava, and Viv for their love and support.

DENIS O’HARE (Playwright) is an actor and writer who lives in Fort Greene, Brooklyn. Mr. O’Hare attended Northwestern University where he studied poetry for two years under Alan Shapiro, Mary Kinzie, and Reginald Gibbons. He ultimately received a B.S. in the theatre department and pursued an acting career in Chicago while maintaining a literary salon called the “Ansuz.” In 1992, Mr. O’Hare moved to New York to continue his acting career where he appeared in numerous productions on Broadway and Off-Broadway, all the while exploring creative writing in the form of plays and screenplays. He has written three screenplays, numerous poems, and one other play. Mr. O’Hare and Ms. Petersen began collaborating on *An Iliad* in 2006 and honed the project through multiple workshops with New York Theatre Workshop at Vassar and Dartmouth and with the Sundance Lab Institute. Denis is married to Hugo Redwood, an interior designer, with whom he has a son.

LISA PETERSON (Playwright) is a theater director who wrote and adapted *An Iliad* with actor Denis O’Hare, for which they won 2012 Obie and Lucille Lortel Awards. Her other adaptations include *The Waves*, adapted from the novel by Virginia Woolf, with composer David Bucknam (Drama Desk nominations), *The Good Book* with Denis O’Hare, and *Insurance Men* with composer Todd Almond. She was Resident Director at the Mark Taper Forum for ten years, and Associate Director at La Jolla Playhouse for three years before that. Her directing credits include the world premieres of *Slavs!, Collected Stories, The Model Apartment, Trestle at Pope Lick Creek, The Fourth Sister, The Poor Itch, Ridiculous Fraud, Sueño, The Chemistry of Change*, and many others. She has worked at theaters around the country including New York Theatre Workshop, The Public,
SOMEWHERE, IN
10,000 YEARS
OF OUR HISTORY,
ARE ANSWERS.

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ROBERT FAGLES (Translator) was an American professor, poet, and academic, best known for his many translations of ancient Greek classics, especially his acclaimed translations of the epic poems of Homer. His translations generally emphasize contemporary English phrasing and idiom but are faithful to the original as much as possible. Fagles was nominated for the National Book Award in Translation and won the Harold Morton Landon Translation Award of the Academy of American Poets in 1991 for his translation of *The Iliad*. He taught English and comparative literature for many years at Princeton University, and died at his home in Princeton, New Jersey in 2008.

CHARLES NEWELL (Marilyn F. Vitale Artistic Director/Director) has been Artistic Director of Court Theatre since 1994, where he has directed over 50 productions. Recent Court highlights include *Oedipus Rex; The Adventures of Augie March; All My Sons; The Hard Problem; Man in the Ring;* and *Satchmo at the Waldorf.* Charlie has 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.

TODD ROSENTHAL (Scenic Designer) Select Broadway: *August Osage County* (Tony), *The Motherfucker with the Hat* (Tony Nom), *Who’s Afraid of Virginia Woolf?*, *Of Mice and Men, This is Our Youth, Straight White Men,* and *Linda Vista.* International: *August Osage County* (London, Australia); *Nice Fish, Downstate* (London); *Madama Butterfly, The Beauty Queen of Leenane* (Ireland). Designs at many regional theaters. Exhibitions: Mythbusters: The Explosive Exhibition; International Exhibition of Sherlock Holmes. Awards: USITT Distinguished Achievement, Olivier, Helen Hayes, Ovation, Jefferson, Michael Merritt. Professor, Northwestern. Graduate, Yale Drama.
RACHEL ANNE HEALY (Costume Designer) is based in Chicago and her costume designs have been seen on numerous stages, including Goodman Theatre, Steppenwolf Theatre, Writers Theatre, Chicago Shakespeare Theater, Chicago Children’s Theatre, Northlight Theatre, Drury Lane Theatre, American Theater Company, Next Theatre, and Remy Bumppo. Regionally, she has designed with Alliance Theatre, MilwaukeeRep, Cincinnati Playhouse, First Stage Children’s Theatre of Milwaukee, American Players Theatre, Indiana Repertory Theatre, Long Wharf Theatre, Arizona Theatre Company and Delaware Theatre Company. Ms. Healy is also a professor at Loyola University, Chicago, teaching costume design and rendering techniques to theatre designers.

KEITH PARHAM (Lighting Designer) Court credits: Oedipus Rex, Photograph 51, All My Sons, The Hard Problem, An Iliad, Angels in America, Proof, The Misanthrope, Tartuffe, M. Butterfly, The Good Book, Satchmo at the Waldorf, One Man, Two Guvnors, Man in the Ring, and Blues for an Alabama Sky. Broadway: Thérèse Raquin (Roundabout). Off-Broadway: Wild Goose Dreams (Public); Man from Nebraska (2econd Stage); The Purple Lights of Joppa Illinois (Atlantic); Between Riverside and Crazy (2econd Stage/Atlantic); Tribes, Mistakes Were Made, and Red Light Winter (Barrow Street); Stop the Virgens (Karen O at St. Ann’s Warehouse/Sydney Opera); Ivanov, Three Sisters (CSC); A Minister’s Wife (Lincoln Center); Adding Machine (Minetta Lane). Awards: Obie, Lortel.

ANDRE PLUESS (Sound Designer) has designed over 30 productions at Court Theatre, including An Iliad, Man in the Ring, Oedipus Rex, and Iphigenia. Broadway credits include Metamorphoses, I Am My Own Wife, 33 Variations, The Minutes, and The Clean House (Lincoln Center). Chicago credits include composition and sound design for numerous productions at Goodman Theatre, Steppenwolf Theatre Company, Northlight Theatre, Chicago Shakespeare, About Face Theatre, and many others. Regional credits include multiple projects at Center Theatre Group, Seattle Repertory Theatre, Oregon Shakespeare Festival, California Shakespeare Theater, American Conservatory Theater, La Jolla Playhouse, Guthrie, and Arena Stage. Andre is an ensemble member of Lookingglass Theatre Company.

KATE OCKER (Stage Manager) is thrilled to be back at Court Theatre. Kate is a Chicago-based stage manager and has worked for such companies as Milwaukee Rep, Asolo Rep, Northlight, Paramount, Goodman, The Great River Shakespeare Festival, Resident Ensemble Players, Lyric Theatre of Oklahoma, and the Oklahoma City Ballet. Kate is a proud member of Actors’ Equity Association.

MADELINE M. SCOTT (Assistant Stage Manager) is thrilled to be back at Court Theatre where she has worked on The Mousetrap, Guess Who’s Coming to Dinner, and Harvey. Madeline has served on stage management and design teams locally at American Theater Company, Cards Against Humanity, House Theatre
of Chicago, Haven Theatre, Lookingglass Theatre, The Loop Players, Loyola University Chicago, Marriott Theatre, Music Theater Works, Strawdog Theatre Company, Wilmette Center for the Arts, and Writers Theatre. Regional credits include projects at The Adrienne Arsh Center, American Composers Forum, Children’s Theatre Company, Garden of Song Opera, Old Log Theatre, Seattle Children’s Theatre, and Sidekick Theatre.

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

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

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

TRANSLATED BY ROLF FJELDE
DIRECTED BY SHANA COOPER
FEATURING CHAON CROSS

MARCH 12 - APRIL 12

Photo of Chaon Cross by Joe Mazza.

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<td>Townsend Family Foundation</td>
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**Producers Circle ($3,000 – $4,999)**

<table>
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<tr>
<th>Name</th>
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<tbody>
<tr>
<td>Peter and Lucy Ascoli</td>
<td>Mr. and Mrs. Gary Kovener</td>
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<tr>
<td>Anne and Scott Davis</td>
<td>Ms. Sarah P. Jaicks and Mr. Robert B. McDermott</td>
</tr>
<tr>
<td>Margaret and Perry Goldberg</td>
<td>Ms. Sarah Solotaroff Mirkin</td>
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<tr>
<td>Mary Gray</td>
<td>Mary Keefe and Bob Scales</td>
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<tr>
<td>Nancy Haller</td>
<td>Salvador J. Sedlita and Pamela L. Owens</td>
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<tr>
<td>Mr. and Mrs. William R. Jentes</td>
<td>Judith L. and David Sensibar</td>
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## INDIVIDUAL SUPPORT

### Producers Circle continued

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<tr>
<td>Ilene and Michael Shaw Charitable Trust</td>
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<td>Barbara Smith and Timothy Burroughs</td>
<td>Thomas and Barbara Weil</td>
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<tr>
<td>Lise and Ed Spacapan</td>
<td>Charles and Sallie Wolf</td>
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<tr>
<td>Kathy and Robert Sullivan</td>
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### Leaders ($1,000 – $2,999)

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<tr>
<td>Anonymous (4)</td>
<td>Mr. and Mrs. M. Hill Hammock</td>
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<tr>
<td>Prof. and Mrs. Robert Aliber</td>
<td>Elisa D. Harris and Ivo Daalder</td>
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<tr>
<td>Mary and William Aronin</td>
<td>Mr. and Mrs. Robert Helman</td>
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<td>Mr. Ed Bachrach</td>
<td>John and Stacy Hildy</td>
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<tr>
<td>Pamela Baker</td>
<td>Larry and Carole Krucoff</td>
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<tr>
<td>Ms. Catherine Bannister</td>
<td>Mr. Tom Levinson</td>
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<tr>
<td>Barbara Barzansky</td>
<td>Charlene and Gary MacDougual</td>
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<td>Mr. Tom Berg</td>
<td>Mr. Joseph and Mrs. Karen Marino</td>
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<td>Henry and Leigh Bienen</td>
<td>Mr. and Mrs. Walter Massey</td>
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<td>Shaun and Andy Block</td>
<td>Ms. Joan Mattson</td>
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<td>Betty A. and William J. Boyd</td>
<td>Renee M. Menegaz and Prof. R. D. Bock</td>
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<td>Dr. Richard Clark and Ms. Mary J. Munday</td>
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<td>Thomas Coleman</td>
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<td>Ms. Michelle Collins</td>
<td>Mr. and Mrs. Robert J. Richards</td>
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<td>Mr. Robert Curley</td>
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<td>Barbara Flynn Currie</td>
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<td>Ms. Vicki Curtis</td>
<td>Mr. Joseph Senese</td>
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<td>Frederick T. Dearborn</td>
<td>Irene Sherr and Leigh Breslau</td>
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<td>Ritu Dhingra</td>
<td>Heidi Thompson Saunders and David Saunders</td>
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<td>Janet and Craig Duchossois</td>
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<td>Paul Dykstra and Spark Cremin</td>
<td>Paula Tomei and David Emmes</td>
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<td>Bonnie and Fidelis Nwa Umeh</td>
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<td>Jay R. Franke &amp; Kay P. Brown</td>
<td>Mr. and Mrs. R. Todd Vieregg</td>
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<td>Dr. Jana L. French</td>
<td>Jon and Julie Walner</td>
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<td>Ms. Linda Landrum and Prof. Robert Gertner</td>
<td>Barbara and Steven Wolf</td>
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<td>Joan M. Giardina</td>
<td>Joseph Wolnski and Jane Christino</td>
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<td>Lance and Patti Gimbal</td>
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### Supporters ($500 – $999)

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<tr>
<td>Todd Alexander</td>
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<td>Drs. Andrew J. and Iris K. Aronson</td>
<td>Sylvia Fergus</td>
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<td>Ms. Kathleen Behner</td>
<td>David and Celia Gadda Charitable Fund</td>
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<td>Claire E. Pensyl and Ira Bell</td>
<td>Dr. Thomas Gajewski and Dr. Marisa Alegre</td>
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<td>Prof. and Mrs. Stephen Berry</td>
<td>Denise Michelle Gamble</td>
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<td>Kathleen Betterman</td>
<td>Judy and Mickey Gaynor</td>
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<tr>
<td>Mrs. Peggy Bevington</td>
<td>Mr. Richard Gibbons</td>
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<tr>
<td>Mary and Carl Boyer</td>
<td>Jacqueline and Howard Gilbert</td>
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<tr>
<td>Greg Browne</td>
<td>Melissa Gilliam and William Grobman</td>
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<td>Sally and John Carton</td>
<td>Paula Golden</td>
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<td>Robert O. Delaney</td>
<td>Mark and Melanie Greenberg</td>
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<td>Nancie and Bruce Dunn</td>
<td>Mr. and Mrs. Craig Griffith</td>
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<tr>
<td>Ms. Edna Epstein</td>
<td>Mr. and Mrs. Bruce Halbeck</td>
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<tr>
<td>Mr. Stephen Fedo</td>
<td>Debra Hammond and Jack Spicer</td>
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INDIVIDUAL SUPPORT

Mark Hansen and Dana Saowalak
Beth and Duncan Harris
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Carrie and Gary Huff
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Catherine Anderson
Brett and Carey August
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Steven and Debbie Viktora
Elaine and Patrick Wackerly
Ms. Patricia Watkins
Bonnie Wishne and Robert Kass
## INDIVIDUAL SUPPORT

<table>
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<th>Associates (£150 – £249)</th>
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<tr>
<td>Anonymous (7)</td>
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<td>Wendy Anker and Ed Reed</td>
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<td>Mr. and Mrs. Cal Audrain</td>
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<td>Susan Bowker</td>
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<td>Carol Jean and Bernard Brown</td>
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<td>Ralph and Rona Brown</td>
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<td>William and Doreen Carey</td>
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<tr>
<td>Cynthia Cheski</td>
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<td>Dr. Adam and Ms. Sarah Cifu</td>
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<td>Edward and Toba Cohen</td>
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<tr>
<td>Ms. Phyllis Cohn</td>
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<td>John and Kitty Culbert</td>
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<td>Mr. David Curtis</td>
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<td>Rose B. Dyrud</td>
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<tr>
<td>Edie Fessler</td>
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<tr>
<td>Duane A. and Jane D. Feuer</td>
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<td>Dr. Bonnie Fields</td>
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<td>Paul Fong</td>
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<td>Will Forrest</td>
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<td>Mrs. Adrian Foster</td>
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<td>Ruth Ganchiff and Jim Ballowe</td>
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<td>Mr. Andrew Halbur</td>
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<td>Joel and Sarah Handelman</td>
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<td>Roz and Jo Hays</td>
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<td>Sharon Hicks-Barlett</td>
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<td>Emilee Hillard-Smith</td>
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</table>

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- Mary Jo and Doug Basler, In Honor of Dana Levinson
- Elizabeth Fama and John Cochrane, In Memory of Lydia G. Cochrane
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- Elsbeth Thilenius, In Memory of Dr. Otto G. Thilenius
- John and Anne Tuohy, In Honor of Virginia Gerst
- Kristina Valaitis, In Honor of Angel Ysaguirre
- Leon and Rian Walker, In Honor of Linda Patton

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庭剧院 23
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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.

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Joan S. and Stanley M. Frehling Fund for the Arts
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The William Randolph Hearst Foundation
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Chant
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MOZART

requiem

THURSDAY APRIL 23 | 7:30 PM | ROCKEFELLER CHAPEL

Rockefeller Chapel Choir, Motet Choir, soloists, and members of the Haymarket Opera Orchestra present Mozart’s Requiem, alongside Allegri’s Miserere and Mozart’s Masonic Funeral Music for orchestra.

Kaitlin Foley  Soprano
Carl Alexander  Countertenor
Matthew Dean  Tenor
Joseph Hubbard  Bass

Tickets: $20 general, $5 students, from UChicago Arts Box Office at 773.702.ARTS

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<table>
<thead>
<tr>
<th>Position</th>
<th>Name</th>
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<tbody>
<tr>
<td>Artistic Director</td>
<td>Marilyn F. Vitale</td>
</tr>
<tr>
<td>Executive Director</td>
<td>Charles Newell</td>
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<tr>
<td>Associate Producer</td>
<td>Regina Victor</td>
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<td>Resident Artist</td>
<td>Ron OJ Parson</td>
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<tr>
<td>Resident Dramaturg</td>
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<tr>
<td>Casting Director</td>
<td>Becca McCracken, C.S.A.</td>
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<td>Research Fellow</td>
<td>Gabrielle Randle</td>
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<td>Managing Director</td>
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<td>Zachary Davis</td>
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<td>Education Coordinator</td>
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<td>Education Associates/Lead Teaching Artists</td>
<td>Chanell Bell, Kona Burks, Jennifer Glasse, Michael Aaron Pogue</td>
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<td>Teaching Artists</td>
<td>Meagan Dilworth, David Goodloe, LaQuis Harkins, Am’Ber Montgomery, Tristien Winfree</td>
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<td>Scenic Design Teaching Artists</td>
<td>Andi Earles, Zoe Rosenfeld, Courtney O’Neill</td>
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<tr>
<td>Associate Production Mgr and Company Mgr</td>
<td>Kelcie Beene</td>
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<td>Technical Director</td>
<td>Luke Lemanski</td>
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<td>Assistant Technical Director</td>
<td>Christopher Walls</td>
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<td>Properties Manager</td>
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<td>Wardrobe Supervisor</td>
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<td>Master Electrician</td>
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<td>Sound and Video Supervisor</td>
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<td>Director of Development</td>
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<td>Special Events Manager</td>
<td>Qiana Moore-Nightengale</td>
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<td>Institutional Relations Manager</td>
<td>Rod Gingrich</td>
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<td>Events and Fundraising Intern</td>
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<td>Corporate and Foundation Relations Intern</td>
<td>Dillon Lazar</td>
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<td>Director of Marketing</td>
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<td>Associate Director of Marketing</td>
<td>Brent Ervin-Eickhoff</td>
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<td>Public Relations</td>
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<tr>
<td>Director of Audience Services</td>
<td>Matthew P. Sitz</td>
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<tr>
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<td>Heather Dumdei</td>
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<td>Marketing and Communications Intern</td>
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</table>
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.

Premier Chocolatier

Premier Caterer