Dear Court Theatre Family,

Welcome to Court’s fifth production of the season, Henrik Ibsen’s The Lady from the Sea! Thank you for joining us for this too-rarely-produced masterpiece.

Theatre today looks and sounds like it does because of Ibsen. While the 19th-century heralded new forms of literary expression by novelists and poets in Europe and the U.S., the field of drama was static. A hunger for work that seriously grappled with social questions, and an untapped yearning to see complex characters realized onstage, helped him find an audience. It’s been over 125 years since The Lady from the Sea premiered, but Ibsen’s text feels remarkably current. Some might argue that society has made a lot of progress since 1888, but exploring gender roles and relationships still feels nascent.

We’re thrilled to make these explorations on our stage, and equally thrilled to do so under director Shana Cooper, who is making her Chicago debut. Together with choreographer Erika Chong Shuch, Shana is injecting Ibsen’s text with a score of visceral movement that matches the muscularity and lyricism of his language. The cumulative effect is a production that electrifies the play’s themes and characters, making clear their relevance to our contemporary moment.

Shana’s work has been in conversation with the University of Chicago community. In fact, Professor David Levin, Chair of the Committee on Theater & Performance Studies, is teaching a course in which students shape their own interpretations of the play while attending rehearsals. Having the insights of faculty and students has informed the production in innumerable ways, serving as a unique opportunity for students to be in conversation with the making of theatre and meaning.

We’re delighted to have the opportunity to showcase how the collaborative efforts of academics and artists can return a classic play to the public conversation.

Charles Newell
Marilyn F. Vitale Artistic Director

Angel Ysaguirre
Executive Director
Henrik Ibsen’s

THE LADY FROM THE SEA

March 12 - April 12, 2020

TRANSLATED BY ROLF FJELDE

DIRECTED BY SHANA COOPER

Scenic Design by Andrew Boyce U.S.A.
Costume Design by Linda Roethke U.S.A.
Lighting Design by Paul Toben U.S.A.
Sound Design by Andre Pluess U.S.A.
Choreography by Erika Chong Shuch
Casting by Becca McCracken C.S.A.
Erin Albrecht*, Production Stage Manager
Cara Parrish*, Stage Manager

Be advised: this production contains water-based haze.

Sponsored by

THE SIDLEY AUSTIN FOUNDATION

Elizabeth F. Cheney Foundation

The Lady from the Sea (Fjelde, trans.) is presented by special arrangement with SAMUEL FRENCH, INC.

The videotaping or making of electronic or other audio and/or visual recordings of this production or distributing recordings on any medium, including the internet, is strictly prohibited, a violation of the author’s rights and actionable under United States copyright law. For more information, please visit: https://shop.samuelfrench.com/content/files/pdf/piracy-whitepaper.pdf

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

Chaon Cross* ................................................................. Ellida
Gregory Lington* ......................................................... Dr. Wangel/As Cast
Tanya Thai McBride* ..................................................... Bolette/As Cast
Will Mobley* ................................................................. Lyngstrand/As Cast
Angela Morris ............................................................... Hilda/As Cast
Kelli Simpkins* ............................................................. A Stranger
Samuel Taylor* ............................................................. Arnholm/As Cast
Dexter Zollicoffer* ........................................................ Ballested

Understudies: Luce Metrius, Phoebe Moore, Charlie Strater, Jessica Dean Turner, and Meg Warner.

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

PRODUCTION STAFF

Assistant Director .......................................................... April Cleveland
Scenic Artists ................................................................. Scott Gerwitz U.S.A., Julie Ruscitti U.S.A.
Carpenters ................................................................. Kelly Lesniak, Tony Cooper, Morgan Lemel, Sky Fletcher,
...................................................................................... Danny Drust, Miles Zable, Peter Sheehy
Assistant Costume Designer ............................................. Caitlin McLeod
Costume Shop Assistant .................................................. Madeleine Byrne
Wardrobe Crew  .......................................................... Alex Rutherford
Draper/Stitchers .......................................................... Steppenwolf Costume Shop
Draper ................................................................. Sierra Hughes
Stitcher ................................................................. Tina Stasny
Tailor ................................................................. Fox Brothers
Assistant Lighting Designer/Animations Artist ......................... Erin Pleake
Master Electrician .......................................................... Nils Fritjofson
Electricians ................................................................. Bucky Emmerling, Billy Murphy, Krystal Martinez,
........................................................................................ Coriander Mayer*, Kai Magee
Associate Sound Designer .................................................... Nick Canepa
Floor Manager ............................................................... JuJu Laurie

Scenic Artists identified by U.S.A. are members of United Scenic Artists, I.A.T.S.E. Local USA829, AFL-CIO,CLC.
Director Shana Cooper is known for her visceral takes on classic plays. Her work with frequent collaborator and choreographer Erika Chong Shuch on Shakespeare’s plays utilizes movement to inject each production with a physical muscularity that matches their use of language. We chatted with Cooper to discuss what excites her about Ibsen’s *The Lady from the Sea*.

Court Theatre: *The Lady from the Sea* marks your first full-length production in Chicago. Can you talk to us a bit about what it means to be working here?

**Shana Cooper:** This is my first full-length production in Chicago, yes. I workshopped a staged reading of Paula Vogel’s play *Cressida on Top* at Goodman Theatre, but other than that I’ve yet to do a full play. Charlie [Court’s Marilyn F. Vitale Artistic Director] and I have been talking for years and this theatre has felt like a beacon to me. My background is primarily in Shakespeare and I’ve long known Court for its national reputation for innovative reimaginings of classic work.
CT: *The Lady from the Sea* is a classic play, but is written by Ibsen; not Shakespeare. What drew you to this particular play?

SC: This is a play that’s been with me for about ten years. I first directed a staged reading of it in 2009 at Oregon Shakespeare Festival and I haven’t been able to shake it since. It’s haunted me.

CT: What aspects have haunted you the most?

SC: The thing that’s really remained with me about it is the visceral way Ibsen captures the nature of struggling with who you are spiritually and discovering a different sense of self over the course of your life. That idea of self-discovery and exploration is much more terrifying and exhilarating than people are able to express it being, but Ibsen was clearly obsessed with the role of free will in human nature.

*continued*
CT: How are those ideas informing your approach to his work?

SC: One of my goals with Shakespeare is an interest in how to make these plays as muscular physically and emotionally as they are linguistically, and that’s one of my goals with this production, too. I have an extraordinary choreographer Erika Chung Shuch who’s a longtime collaborator with me. My hope is that as a company we can come up with a physicality to express these ineffable urges that the play deals with. My dream is that it’s a marriage of Ibsen’s brilliant dramaturgy, character, and language as well as a physical life that gets at the deeper yearnings buckling under the text that are hard to express. I hope it feels like we are expressing something new.

CT: What would you share with fans of Ibsen who are unfamiliar with this piece but may have seen or read some of his other works, like A Doll’s House or Hedda Gabler?

SC: A major difference between The Lady from the Sea and A Doll’s House is that this is Ibsen’s first return to a more expressionistic landscape, and it’s one of his plays that’s actually set outdoors. There’s a fluid nature to reality and a mystery to the play that reflects our unconscious. It seems like it requires a theatrical production because of the fluid and sometimes nightmarish way that he’s expressing that volatility through the characters and the jagged relationship with the fjords.

You also get to see a writer wrestling with a new way of expressing himself, which makes it messier than some of his other works. It’s exciting to work on these kinds of plays because you get to see a great artist wrestling with how their artistic goals are changing, and so you get to see that revolutionary spirit in everyone working on the play, too.

CT: What do you hope that audiences take away from seeing The Lady from the Sea?

SC: My hope is that this play is an invitation to look at our own lives and life choices and identity and maybe view this idea of cracking open questions about our spirituality and our identity as a real possibility. The thing that’s brilliant about this play is that it’s quite true-to-life to me. The play is an invitation for us to reflect back on our lives in terms of how the small and large choices we make are at play with and against our free will.

I want to tell a story that young, modern women in particular can connect to and be thrilled by and learn from and have exciting conversations inspired by it. They’re on my mind.
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
“My consolation in moments of spiritual anguish is *The Lady from the Sea,*" famed actress Eleonora Duse writes to a friend, “she is beautiful and comforting—ever-changing, like the sea itself.” In her production notebooks for *The Lady from the Sea* from 1907, Duse tries to capture the character of Ellida in whom she finds infinite solace. After a celebrated success playing and producing Ibsen’s *Rosmersholm,* Duse embarks on another journey to seek an understanding of Ellida’s “freedom of the soul.” But the translation she has does not suffice and therefore she crosses out the word “choice” and replaces it with the word “decision.”

With this small alteration, Duse was getting to grips with a central question that dominates discussions about *The Lady from the Sea* to the present day: How can Ellida find her freedom? Does the freedom to decide make her reconciliation possible, and not the choice of a partner or a lifestyle? After all, the play’s seemingly “happy ending” comes as a rarity amongst Ibsen’s plays. Precluded by *Rosmersholm* and succeeded by none other than *Hedda Gabler,* people have struggled with the play’s appeasing tone since it was first performed: another woman with “a past” who—in contrast to *Rosmersholm*’s Rebecca Gamvik—experiences a transformation.

Lou Andreas-Salomé, one of Ibsen’s contemporaries who had just published a book about Ibsen’s heroines from Nora to Hedda, finds an explanation in Ellida and Dr. Wangel’s mutual ability to “consider the other’s needs” and attributes an equally healing quality to the re-connection between Ellida and Hilde. And yet, does Ellida’s story suggest there was ever hope for Rebecca? Why did *Hedda Gabler* have to crush that same hope? Are we meant to reconsider Nora’s exit in *A Doll’s House* after all? These are only some of the unresolved questions Andreas-Salomé is left with.
The Lady from the Sea presents its audience with an outcome which seems to conclude, and yet, leaves just enough inconclusive openings to fuel the imagination.

Chaon Cross who portrays Ellida (Joe Mazza).
Similar to *A Doll’s House*, *The Lady from the Sea* presents its audience with an outcome which seems to decisively conclude the play, and yet, leaves just enough inconclusive openings to fuel the imagination. In *The Lady from the Sea*, this question mark is brought to the next generation through Bolette’s subplot, a marriage of convenience in exchange for an education. And most decisively, in *The Master Builder*, a play Ibsen published four years after *The Lady from the Sea*, Hilde Wangel appears again as a young temptress in her twenties who escaped her father’s “cage”—with no mention of a stepmother.

At this point, even Lou Andreas-Salomé needed to reconsider. A few months after her book came out in 1892, *The Master Builder* was published. She hastily wrote an article in the *Freie Bühne* magazine admitting that the re-appearance of Hilde Wangel sheds a new light on the play’s ending. A century later, Susan Sontag took the significance of Hilde Wangel’s return even further. Her adaptation for Robert Wilson’s infamous production concluded with a sense of unease about the domestication of this sea creature. Ibsen, she claims, made Hilde Wangel reappear in *The Master Builder* when he developed second thoughts about *The Lady from the Sea*. Originally titled *The Mermaid*, Sontag contended, the play draws on a folkloric theme about untamable sea creatures that do not belong on dry land—but does not follow through.
Whichever interpretation one might be drawn to, it is evident that *The Lady from the Sea*, and moreover Ibsen’s plays in general, continue to generate a sense of mystery and curiosity by remaining in constant conversation with each other. It is arguably one of Ibsen’s most distinct talents to ensure that an audience never gets too comfortable.

As Ibsen expressed it himself, his works can only be understood when read in their entirety, when read as part of an ongoing series. Ibsen perfectly timed this “series” by publishing a new play every two years—just in time for the Christmas season. By the time he wrote *The Lady from the Sea*, the much-anticipated arrival of such plays had become a national sensation in his native Norway.

Living in Munich at the time, amidst a milieu of theatre-makers, cultural innovators, and thinkers—many women amongst them—Ibsen’s plays fueled discussions at coffee houses and literary salons like no other. It is therefore a continuation of this Ibsenian journey to ask ourselves where this play could be taking us today, and how it makes us reconsider our own “ghosts sliding between the lines,” in the words of Helene Alving. And yet again, Ibsen’s first draft for *The Lady from the Sea* might lead us in a completely different direction when he writes, “Has the path of human development taken the wrong direction? How did we come to belong on dry earth? Why not the air? Why not the ocean.”

RUTH SCHOR completed her PhD at the University of Oxford and subsequently worked as Associate Professor at the Centre for Ibsen Studies, University of Oslo. Her research focuses on modern drama, theatre, and cultural history with particular emphasis on Ibsen and the German-speaking avant-garde. She is currently completing a monograph on the significance of Ibsen’s work in creating an avant-garde culture in Munich and Berlin for which she received a Martin Buber Fellowship. Her chapter on the German Ibsen reception will shortly be published in the volume Ibsen in Context by Cambridge University Press. She is also a theatre practitioner and has worked with a number of international theatre companies.
This May, Court will be staging *The Gospel at Colonus*, a one-of-a-kind theatrical event that breathes new life into a classic myth with a score of powerful gospel music.

*The Gospel at Colonus* will continue the story of Oedipus’ family as he travels in exile following the fateful events of *Oedipus Rex*. The second installment of Court’s ambitious Oedipus Trilogy, *Gospel* stands alone as a compelling musical with a beautiful score.

Charles Newell, Marilyn F. Vitale Artistic Director, together with associate director TaRon Patton and music director Mark J.P. Hood, will bring this soaring musical to life. Featuring several familiar faces from *Oedipus Rex*—including Aeriel Williams, Kelvin Roston, Jr., and Timothy Edward Kane, among others—and a host of singers from Chicago’s gospel community, *Gospel* promises to be a redemptive celebration that reimagines the story of Oedipus in a thrilling way.
Newell, who first experienced the musical as an audience member at Brooklyn Academy of Music and subsequently as a directing intern at Arena Stage, had this to say about bringing the work to Chicago and Court Theatre:

I am thrilled to be embarking on *The Gospel at Colonus*, a work I’ve been passionate about bringing to the stage for most of my life. By connecting with a host of South Side voices as part of the artistic process, we welcome a new chapter in Court’s approach to the classic canon.

Performances begin May 7, 2020. Tickets are available now online at CourtTheatre.org or by calling the Box Office at (773) 753-4472.
Matinee Mornings

When he watched *Oedipus Rex* with the students at our high school matinees, Court’s Executive Director, Angel Ysaguirre, was astounded by how moved the students were by the play. “Their horror at the action on stage was the appropriate reaction, and far more palpable than when adults see the show,” he said. The post show discussion with the actors continued to reflect how emotionally and intellectually engaged they were.

Perhaps you’ve shared this experience of being intellectually stimulated and emotionally engaged at a Court production with your family, friends, or neighbors. But did you know that every year, hundreds of students get to experience those same productions you love as part of Court’s Student Matinee programs?

For every production, we hold performances exclusively for high school students. Around 10:15am, students begin shuffling off school buses and into the theatre, where they are greeted by a teaching artist from Court’s Education Initiative. The teaching artist gives a brief pre-show speech, encouraging the students to focus on the live performance about to be played before them, and then the actors take the stage and the show begins.

Court trustee Sam Tinaglia recognizes the importance of sharing these productions with young people. As a sponsor of *The Lady from the Sea* matinees, he is passionate about the program:

> To see this work by a classic author reimagined in such an innovative, engaging way provides a great tool for students and teachers in the classroom. Court’s Student Matinees bring the work to life, and can help demonstrate for students all of the elements that go into developing a successful production, from the acting to the scenic design to the lights and sound.

These special performances allow students to interact with, engage, and learn from the work that Court audiences enjoy all season long. They connect the work in the classroom to work onstage, and foster the next generation of theatre-goers.

For information about sponsoring Court’s Education Initiative, contact Andrew Berg, Director of Development, at (773) 834-3305, or aberg@uchicago.edu.
CHAON CROSS (Ellida) returns to Court. Previous credits: The Adventures of Augie March, Photograph 51 (Jeff Award - Principle Actor), The Hard Problem, One Man, Two Guvnors, Proof, Uncle Vanya, The Glass Menagerie, Scapin, The Romance Cycle, and Phèdre. Other Chicago credits: Midsummer (Greenhouse); Sweat (Goodman); Macbeth, Red Velvet, As You Like It, Private Lives, Cymbeline, and others (Chicago Shakespeare); Macbeth (Lyric); Life Sucks, Brothers Karamazov (Lookingglass); Grace (Northlight Theatre); The Wheel, The Cherry Orchard (Steppenwolf). Regional credits: Lady Windermere’s Fan (Milwaukee Rep) and Pride and Prejudice (Cleveland Playhouse). TV: NeXt, The Exorcist (FOX), Chicago Fire (NBC), Boss (Starz), and Detroit 1-8-7 (ABC). Film: Widows, My Dog Skip (Warner Bros).

GREGORY LININGTON (Wangel) makes his Court Theatre debut. Chicago: Goodman Theatre, Northlight Theatre. New York: Brooklyn Academy of Music and Joe’s Pub. Regional: Milwaukee Repertory Theatre, Berkeley Repertory Theatre, Seattle Repertory Theatre, Yale Repertory Theatre, Ford’s Theatre, Arena Stage, Shakespeare Theatre DC, Theater J, Kennedy Center, Shakespeare Center LA, CTG, and PCPA. A 12-year company member of the Oregon Shakespeare Festival, he is also a five-year company member of Misery Loves Company in Prague. Film and television credits include Innocent Sleep, Harrison’s Flowers, Station Eleven, Chicago PD, Grey’s Anatomy, Shameless, Major Crimes, and The West Wing. For my family.

TANYA THAI MCBRIDE (Bolette) is pleased to make her debut at Court Theatre. Chicago theatre credits: Stop. Reset.; The White Snake (Goodman Theatre); Twilight: Los Angeles, 1992 (The Other Theatre Co.); Yellow Face (Silk Road Rising); and punkplay (Pavement Group at Steppenwolf Garage), among others. Regional: The White Snake (The Old Globe, Guthrie Theater, McCarter Theatre, Berkeley Repertory, and Oregon Shakespeare Festival), A Midsummer Night’s Dream and The Heart of Robin Hood (Oregon Shakespeare Festival). TV: Chicago PD, Chicago Fire. Tanya holds an MFA from The Ohio State University. Many thanks to her husband, Gray Talent Group, and her children’s amazing caregivers.

ANGELA MORRIS (Hilda) is thrilled to make her Court debut. Chicago credits include Twilight Bowl - Jeff Nomination Best Ensemble (Goodman Theatre); Hang Man (The Gift Theatre); The Hamlet Project (The Collective); and Horatio (A Beautiful Fight Productions). Regional credits include The Comedy of Errors (John F. Morpurgo).
How Much Is Your Home Worth?

Contact the experts at the Meliora Real Estate Group

773-582-1500

www.melioraregroung.com

Meliora Real Estate Group LLC. 1007 E 53rd Street Chicago, IL 60615
Kennedy Center for the Performing Arts). Television/Film credits include Chicago Fire; Two in the Bush: A Love Story; and the award-winning shorts “SPACEMAN,” “Trash,” and “My Best Girl,” which she also co-wrote. She voices the main character (and others) in the video game Perception. www.AngelaMorris.net

WILL MOBLEY (Lyngstrand) makes his Court debut. Chicago credits: The Wickham’s: Christmas at Pemberley (Northlight); The Winter’s Tale U/S (Goodman); Ragtime (Marriott); My Fair Lady (Lyric); SS! Twelfth Night (Chicago Shakespeare); Days Like Today, Julius Caesar (Writers). Regional: Miss Bennett: Christmas at Pemberley (Theatre Squared); The Legend of Georgia McBride (Cardinal Stage Company); The Hound of the Baskervilles, A Christmas Carol, Other Desert Cities (IRT); Other Desert Cities (Arizona Theatre Company); Hamlet, Twelfth Night, Richard III, The Taming of the Shrew, The Critic, and others (American Players); A Midsummer Night’s Dream (tour), Macbeth, Great Expectations, and others (Utah Shakespeare); and The Lieutenant of Inishmore (Artists Rep). Will is a member of the Chicago band The Winchesters (thewinchestersband.com).

KELLI SIMPKINS (A Stranger) Off-Broadway: Charm (MCC); The Laramie Project (Union Square; Denver Center; Berkeley Rep; La Jolla). Regional: EVERYBODY (Shakespeare Theatre Co.), The Gulf, Bull in a China Shop, The Secretaries, The Kid Thing (Jeff nomination), Pony (About Face); We’re Gonna Be Okay, Men on Boats, T., Celebrity Row (American Theater Co.); Cocked (Victory Gardens); Teddy Ferrara (Goodman); Good Boys and True, Fair Use, One Arm (Steppenwolf); The People’s Temple (Berkeley Rep; Guthrie); Think Like Girls (La Jolla). Film: Slice, Chasing Amy, A League of Their Own. TV: Proven Innocent, Chicago Fire, Patriot, Betrayal, The Laramie Project (Emmy nomination), Law & Order: CI. Awards: 3ARTS (2013). Kelli is a company member, teaching artist, and original creator/performer of The Laramie Project with Tectonic Theater Project and an artistic associate with About Face.

SAMUEL TAYLOR (Arnholm) is co-founder of the Back Room Shakespeare Project, and teaches Shakespeare at the University of Chicago. Samuel is also owner and operator of Long Table Pancakes. Chicago credits: Mr. & Mrs. Pennyworth, Thaddeus & Slocum, Lookingglass Alice, and Peter Pan (Lookingglass); The Hot L Baltimore (Steppenwolf); Marnie & Phil (The Actors Gymnasium); Hunchback (Redmoon); and nine shows at Chicago Shakespeare. Regional credits include work at American Players Theatre, Actors Theatre of Louisville, Syracuse Stage, and the Guthrie Theater. On camera credits include recurring roles on Boardwalk Empire and Crisis.
UChicago Medicine’s new location in Chicago’s River East neighborhood offers exceptional primary and specialty care that’s closer to where you live, work and shop.

**SERVICES INCLUDE**

» Behavioral health  
» Cardiology  
» Dermatology  
» Endocrinology  
» Infectious diseases  
» Inflammatory bowel disease (IBD) care  
» Infusion therapy  
» Integrative medicine and acupuncture  
» Internal medicine  
» Laryngology (voice care)  
» Nephrology  
» Plastic surgery  
» Primary care  
» Rheumatology  
» Sleep medicine  
» Urology  
» Women’s health

Call 1-888-824-0200 to schedule an appointment.
DEXTER ZOLLI COFFER (Ballested) is thrilled to return to Court where he has been seen in *King Hedley II*, *Guess Who’s Coming to Dinner*, *Electra*, *Water by the Spoonful*, and *The Mystery Cycle: Creation and Passion*. He has been a Chicago actor for the past thirty years. Other highlights include *Charm* at Northlight Theatre (Jeff Award for Actor in a Principal Role) and roles at Goodman, Steppenwolf, and regionally. TV appearances include *Joe Pera Talks with You*, *Southside*, *Chicago Med*, *Chicago Fire*, and *Detroit 1-8-7*. He is also an administrator at The Theatre School at DePaul.

LUCE METRIUS (Understudy) is happy to be joining Court Theatre for the second time where he was previously seen in select performances of *The Adventures of Augie March*. Other notable Chicago theatre credits include *Twelfth Night* and *East Texas Hot Links* (Writers Theatre), *Red-Handed Otter* and *Accidentally Like a Martyr* (A Red Orchid Theatre), *All Our Tragic* (The Hypocrites), and *Buzzer* (Goodman Theatre). His T.V credits include *The Red Line* (CBS) and *Chicago Fire* (NBC). He gives thanks to God and his mother for being there throughout the journey. Follow his work via instagram: lmetrius88 or Twitter: @LuceMetrius

PHOEBE MOORE (Understudy) is thrilled to be working with Court Theatre for the first time! Other Chicago credits include *Pomona* and *Linda* (Steep Theatre Company), *A Gentleman’s Guide to Love and Murder* (Porchlight Music Theatre), *Thin Mints* (Greenhouse Theatre Center), *The Lonesome West* (AstonRep Theatre Company), and *Frost/Nixon* (Redtwist). TV Credits: *Chicago Fire* (NBC/Universal). Phoebe holds a BA in Theatre with a Certificate in Musical Theatre from Northwestern University. When she is not acting, she writes and cooks for the Chicago-based recipe blog Love and Lemons. www.phoebeemoore.com.

CHARLIE STRATER (Understudy) is a graduate of the Northwestern University School of Speech/Theatre. Recent credits include *Chicago Fire* (NBC), *Chicago P.D.* (NBC) and *Empire* (FOX).

JESSICA DEAN TURNER (Understudy) makes her Court Theatre debut. Previous Chicago credits: *Roe* and *Lottery Day* (u/s) (Goodman), *Tiny Beautiful Things* (Victory Gardens), *Red Rex* (Steep), *Letters Home* (Griffin), *Fear and Misery in the Third Reich* (Haven), *United Flight 232* and *Season on the Line* (House), *A Kid Like Jake* (About Face), and *Fall of Heaven* (Congo Square). Select regional credits: Illinois Shakespeare Festival and Arkansas Shakespeare Festival. TV credits: *The Chi*, *Chicago PD*, and *CRISIS*. Jessica holds a BFA in Acting from the University of Illinois, is a member of SAG-AFTRA, and is represented by Paonessa Talent.
MEG WARNER  (Understudy) Chicago theatre credits: Roe (Goodman); The Adventures of Augie March (u/s), Photograph 51 (u/s) (Court); Travesties, Northanger Abbey (Remy Bumppo); Strandline (A Red Orchid Theatre); The Merry Wives of Windsor, Searching for Peabody’s Tomb (First Folio Theatre); Amadeus (Oak Park Festival Theatre); Wrens (Rivendell Theatre Ensemble); Romeo and Juliet (Teatro Vista). TV credits: Station Eleven (HBO); Utopia (Amazon); Chicago P.D. (NBC). Meg is a graduate of the School at Steppenwolf, and earned her BFA from Ball State University. Represented by Paonessa Talent.

SHANA COOPER (Director) is an assistant professor at Northwestern University (Directing M.F.A. Program) and a Woolly Mammoth company member (Washington D.C.). Recent directing credits include Julius Caesar at Theatre for a New Audience, the world premiere of Barbara Hammond’s Terra Firma Off-Broadway with The Coop, and Paula Vogel’s Indecent at the Oregon Shakespeare Festival. Other directing credits include A.C.T., Yale Rep, Studio Theatre, Oregon Shakespeare Festival, Seattle Rep, Cal Shakes, and Playmakers Rep. Artistic Leadership: Associate Artistic Director of Cal Shakes (2000-04), co-founder of New Theater House (2008-present). Awards: 2014 Leadership U Grant (Funded by The Melon Foundation and Administered by TCG), 2010 Princess Grace Award, Julian Milton Kaufman Memorial Prize in Directing (Yale School of Drama), and Drama League Directing Fellowship. Upcoming: The Taming of the Shrew at The Old Globe. MFA, Yale School of Drama. Visit www.shanacooper.com.

ERIKA CHONG SHUCH (Choreographer) is a performance maker, choreographer, and director interested in expanding ideas around how performance is created and shared. Recent projects include For You, an ongoing performance making practice that brings diverse strangers together for intimate encounters (www.foryou.productions, supported by Creative Capital and New England Foundation for the Arts) and TheaterTheater, a participatory morality play exploring the hidden forces underlying everyday ethical choices (supported by San Francisco Arts Commission, Rainin Foundation). Erika choreographs nationally for theater companies such as Oregon Shakespeare Festival, Folger Theater, Theatre for a New Audience, Kennedy Center, American Conservatory Theater, and Arena Stage. Visit www.erikachongshuch.org.

ANDREW BOYCE (Scenic Designer) Chicago credits include: Dana H (Goodman); Dhaba on Devon; If I Forget (Victory Gardens); and And Then There Were None (Drury Lane). NYC credits: Lincoln Center Theater, Roundabout Theatre Company, Atlantic Theater Company, New York Theatre Workshop, Vineyard, Play Company, Playwrights Realm, etc. Regional credits with: Actors Theatre of Louisville, A.C.T, Alliance, Baltimore Centerstage, Berkeley Rep, Dallas Theater Center, Geffen, Huntington, Longwharf, Milwaukee Rep, Old Globe, Oregon Shakespeare Festival, and Yale Rep, among many others. Andrew
is a graduate of Yale School of Drama, and is currently on the faculty in the Northwestern University Theatre Department. Visit www.andrewboycedesign.com.

**LINDA ROETHKE**  
(Costume Designer)  
Nationally: *Indecent* (Arena, Baltimore Center Stage), *Oklahoma*, *Richard II*, *Into the Woods*, *King Lear*, *Julius Caesar* (Oregon Shakespeare); *Indecent*, *Sweeney Todd*, *Sunday in the Park with George* (Kansas City Rep); *The Gods of Comedy* (McCarter, Old Globe); *Hand to God*, *Shadowlands* (Alliance); *Miss Saigon* (Paramount); *Richard III* (Public); *The Game’s Afoot* (Cleveland Play House); *Stage Kiss*, *The Clean House* (Goodman); *Visiting Edna*, *Mary Page Marlowe*, *Motherf**ker with the Hat*, *Intimate Apparel* (Steppenwolf); and *Gem of the Ocean* (Court). Regional: Cincinnati Playhouse, The Rep, Actors Theatre of Louisville, Chicago Shakespeare, Utah Shakespeare, Connecticut Rep, Arden, and American Players. Linda is a professor at Northwestern, where she teaches costume design. MFA: University of Iowa.

**PAUL TOBEN**  
(Lighting Design)  
Chicago credits include *Electra*, *For Colored Girls*... (Court); *Macbeth* (Chicago Shakes); *Dana H.* (Goodman); *Cry it Out*, *The Book of Will*, *Daddy Long Legs* (Northlight); *The Mystery of Love and Sex*, *Witch* (Writers Theatre); *How To Defend Yourself* (Victory Gardens); *The Firebirds Take the Field* (Rivendell). Broadway: *The Story of My Life*. Regional: *Noises Off* (Guthrie); *The Wolves* (Studio Theatre); *Angels in America Parts 1 and 2*, *Peter and the Starcatcher*, *4000 Miles*, *Evocation to Visible Appearance*, *Airness*, *Wondrous Strange*, *The Grown-Up*, and *The Roommate* (Actors Theatre of Louisville); *Medea* (Dallas Theater Center). Visit www.paultoben.com.

**ANDRE PLUESS**  
(Sound Designer)  
has designed over 30 productions at Court, 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.

**ERIN ALBRECHT**  
(Stage Manager)  
Previously at Court: *The Mousetrap*, *Oedipus Rex*, *King Hedley II*, *The Adventures of Augie March*, *For Colored Girls*, *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*; and others. Erin has worked Off-Broadway, regionally, and toured throughout Europe. She holds a Bachelor of Music from The Catholic University of America and a MFA in Stage Management from Virginia Tech. She’s an adjunct instructor of Stage Management at The Theatre School at DePaul University.
CARA PARRISH (Assistant Stage Manager) is thrilled to return to Court, where she last assistant stage managed Photograph 51. Previous Court credits: Guess Who’s Coming to Dinner, Gem of the Ocean, Electra, Five Guys Named Moe, and The Hard Problem. Other Chicago credits: Writers, TimeLine, Chicago Children’s Theatre, Drury Lane Oakbrook, Black Ensemble Theater, and American Blues, where she is an Artistic Affiliate. Regional credits: Music Hall (Detroit, MI), The Fabulous Palm Springs Follies (Palm Springs, CA), Chamber Theatre Productions (Boston, MA) and The Hippodrome State Theatre (Gainesville, FL). Cara would like to thank her family and friends for all of their love and support.


CHARLES NEWELL (Marilyn F. Vitale Artistic Director) has been Artistic Director of Court Theatre since 1994, where he’s 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 Theatre, Glimmerglass, and Opera Theatre of St. Louis. Awards received include the SDCF Zelda Fichandler Award, the TCG Alan Schneider Award, and the League of Chicago Theatres’ Artistic Achievement Award. Charlie has been nominated for 16 Jeff Awards, winning four times.

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

Gracious lakeside living begins with views like this. And you can’t beat the location — just minutes from Court Theatre, and a short drive to downtown’s concert halls, theaters and museums. Open yourself to new vistas while maintaining the lifestyle you already love.

See new model apartments today at Montgomery Place — where all you have to be is you!

Montgomery Place
A not-for-profit community for people 62-plus
5550 South Shore Drive • Chicago, IL 60637
773-753-4100 • MontgomeryPlace.org

Apartments for independent living in the cultural center of East Hyde Park
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.


### PRODUCERS CIRCLE

Enhance your Court Theatre experience

- Meet directors, actors, playwrights, and professors weeks before the show.
- Learn about the history of the plays, the dramaturgical process, the big ideas animating the performances.
- Go behind the scenes at exclusive events, including dinners, lectures, & more!

By making a leadership gift of $3,000 or more, your Producers Circle membership supports Court on stage, in the classroom, and in the community.

For information or to make your Producers Circle gift, visit [CourtTheatre.org/support](http://CourtTheatre.org/support) or contact Andrew Berg, Director of Development, at (773) 834-3305 or aberg@uchicago.edu.
BOARD OF TRUSTEES

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

Trustees
Mary Anton
Diane S. Anderson
Joan Beugen
Cheryl Cooke
Kevann Cooke
Keith Crow
Sean Durkin
Lorna C. Ferguson
Barbara E. Franke
Virginia Gerst
Mary Louise Gorno
Kevin J. Hochberg

Thomas Kittle-Kamp
Karen J. Lewis
Sarah R. Marmor
Christopher McGowan
Joan E. Neal
Neil Ross
Lawrence E. Strickling
Samuel J. Tinaglia
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
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 26
Stay in the nest you love

Decide what’s right for you
For services and programs to assist you in your home 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.

Call our client coordinator at 773-231-8632 or write info@LifeCareAtHomeChicago.org
She can schedule a free assessment and discuss what’s on your list

Life Care at Home locally owned and managed, is a not-for-profit organization founded in 2006.
THE ALLURE OF MATTER
Material Art from China
Through May 3, 2020
Co-presented by the Smart Museum of Art and Wrightwood 659
theallureofmatter.org

Ai Weiwei, Tables at Right Angles (detail), 1998.

Now Serving
Beer, Wine, Sake, & Martinis

10% off with this ad
*Discount Does Not Include Alcohol

theSITDOWN
Cafe & Sushi Bar

1312 E. 53rd Street
Chicago, IL 60615
773.324.3700
thesitdown53.com

11am-9:30pm Weekdays & Sun
11am-10:30pm Fri & Sat

Old Hyde Park Produce Location
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
Joyce Foundation
Paul M. Angell Family Foundation
Polk Bros. Foundation
Poetry Foundation
Prince Charitable Trusts
Theatre Communications Group
The Shubert Foundation
University of Chicago Women’s Board

Royal Court ($25,000 – $49,999)
Elizabeth F. Cheney Foundation
Julius N. Frankel Foundation
Lloyd A. Fry Foundation
The Rhoades Foundation

Benefactors ($10,000 – $24,999)
City of Chicago
Doris Duke Charitable Foundation
Exelon Corporation
Grant Thornton LLP
Harper Court Arts Council
Kirkland & Ellis LLP
National Endowment for the Arts
Sidley Austin LLP
United Airlines
University of Chicago Neubauer Collegium
   for Culture and Society

Patrons ($2,500 – $9,999)
Chicago Community Trust
Hyde Park Bank
UChicago Arts
University of Chicago Office of Civic Engagement
University of Chicago Office of the President
University of Chicago Office of the Provost
Court Theatre would like to thank the following individuals for their generous contributions.

### INDIVIDUAL SUPPORT

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

<table>
<thead>
<tr>
<th>Name</th>
<th>Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gustavo Bamberger and Martha Van Haistma</td>
<td>Barbara and Richard Franke</td>
</tr>
<tr>
<td>Maurice J. and Lois R. Beznos</td>
<td>Virginia and Gary Gerst</td>
</tr>
<tr>
<td>Richard and Ann Carr</td>
<td>Charles Newell and Kate Collins</td>
</tr>
<tr>
<td>Lorna Ferguson and Terry Clark</td>
<td>David J. and Marilyn Fatt Vitale</td>
</tr>
</tbody>
</table>

#### Directors Circle ($25,000 – $49,999)

<table>
<thead>
<tr>
<th>Name</th>
<th>Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>Shawn M. Donnelley and Christopher M. Kelly</td>
<td>Michael Charles Litt</td>
</tr>
<tr>
<td>Joan and Bob Feitler</td>
<td>Betty Lou Smith Fund</td>
</tr>
<tr>
<td>Lynn Hauser and Neil Ross</td>
<td>Lawrence E. Strickling and Sydney L. Hans Fund</td>
</tr>
</tbody>
</table>

#### Royal Court ($15,000 – $24,999)

<table>
<thead>
<tr>
<th>Name</th>
<th>Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>Judith Barnard and Michael Fain</td>
<td>Thomas L. and Margaret M. Kittle-Kamp</td>
</tr>
<tr>
<td>Dontrey Britt-Hart and Brett J. Hart</td>
<td>Ms. Dana Levinson and Mr. James Noonan</td>
</tr>
<tr>
<td>Tim and Jackie Bryant</td>
<td>Karen and Bob Lewis</td>
</tr>
<tr>
<td>Kevann M. Cooke</td>
<td>Mr. Christopher McGowan and Ms. Sandy Wang</td>
</tr>
<tr>
<td>Joan and Warwick Coppleson</td>
<td>Linda and Stephen Patton</td>
</tr>
<tr>
<td>Kevin Hochberg and James McDaniel</td>
<td>Peggy Zagel and The Honorable James Zagel</td>
</tr>
</tbody>
</table>

#### Distinguished Patrons ($10,000 – $14,999)

<table>
<thead>
<tr>
<th>Name</th>
<th>Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>William D. and Diane S. Anderson</td>
<td>Sarah R. Marmor</td>
</tr>
<tr>
<td>Joan and Shel Beugen</td>
<td>Joan E. Neal and David Weisbach</td>
</tr>
<tr>
<td>Joyce Chelberg</td>
<td>Penny Pritzker and Bryan Traubert</td>
</tr>
<tr>
<td>Keith S. Crow and Elizabeth A. Parker</td>
<td>Earl and Brenda Shapiro Foundation</td>
</tr>
<tr>
<td>Mr. Charles F. Custer</td>
<td>Susan H. and Robert E. Shapiro</td>
</tr>
<tr>
<td>Mr. and Mrs. Derek Douglas</td>
<td>Sam and Suzie Tinaglia</td>
</tr>
<tr>
<td>Sean and Molly Durkin</td>
<td>Mark and Rita Tresnowski</td>
</tr>
<tr>
<td>Mary Louise Gorno</td>
<td>Paul and Mary Yovovich</td>
</tr>
</tbody>
</table>

#### Benefactors ($5,000 – $9,999)

<table>
<thead>
<tr>
<th>Name</th>
<th>Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>Anonymous (2)</td>
<td>Clare Lorrow</td>
</tr>
<tr>
<td>Mary Anton and Paul Barron</td>
<td>Michael Lowenthal and Amy Osler</td>
</tr>
<tr>
<td>Dr. and Mrs. Stephen Cruise</td>
<td>Richard H. McAdams</td>
</tr>
<tr>
<td>Harry and Suzanne Davis</td>
<td>Mr. and Mrs. Steven McCormick</td>
</tr>
<tr>
<td>Sonja and Conrad Fischer Foundation</td>
<td>Robert Moyer and Anita Nagler</td>
</tr>
<tr>
<td>James and Deborah Franczek</td>
<td>Mr. David Oskandy and Ms. Martha Garcia Barragan</td>
</tr>
<tr>
<td>Dr. Willard A. Fry</td>
<td>Lynne F. and Ralph A. Schatz</td>
</tr>
<tr>
<td>Ms. Janice Halpern</td>
<td>Joan and Jim Shapiro</td>
</tr>
<tr>
<td>Dr. and Mrs. Peter T. Heydemann</td>
<td>Ann Starr</td>
</tr>
<tr>
<td>David Hiller and Darcy Evon</td>
<td>Ann Strickling</td>
</tr>
<tr>
<td>Gayle and Ken Jensen</td>
<td>Elaine and Richard Tinberg</td>
</tr>
<tr>
<td>Ms. Lisa Lee</td>
<td>Townsend Family Foundation</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Name</th>
<th>Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>Peter and Lucy Ascoli</td>
<td>Mr. and Mrs. Gary Kovenener</td>
</tr>
<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>
</tr>
<tr>
<td>Mary Gray</td>
<td>Mary Keefe and Bob Scales</td>
</tr>
<tr>
<td>Nancy Haller</td>
<td>Salvador J. Sedita and Pamela L. Owens</td>
</tr>
<tr>
<td>Mr. and Mrs. William R. Jentes</td>
<td>Judith L. and David Sensibar</td>
</tr>
</tbody>
</table>
Producers Circle continued

Ilene and Michael Shaw Charitable Trust
Barbara Smith and Timothy Burroughs
Lise and Ed Spacapan
Kathy and Robert Sullivan

Leaders ($1,000 – $2,999)

Anonymous (4)
Prof. and Mrs. Robert Aliber
Mary and William Aronin
Mr. Ed Bachrach
Pamela Baker
Ms. Catherine Bannister
Barbara Barzansky
Mr. Tom Berg
Henry and Leigh Bienen
Shaun and Andy Block
Betty A. and William J. Boyd
Catherine Braendel
Douglas Brown and Rachel Kraft
Stan Christianson
Dr. Richard Clark and Ms. Mary J. Munday
Thomas Coleman
Ms. Michelle Collins
Mr. Robert Curley
Barbara Flynn Currie
Ms. Vicki Curtis
Frederick T. Dearborn
Ritu Dhirgra
Janet and Craig Duchossois
Paul Dykstra and Spark Cremin
Mr. and Mrs. Paul Finnegan
Jay R. Franke & Kay P. Brown
Dr. Jana L. French
Ms. Linda Landrum and Prof. Robert Gertner
Joan M. Giardina
Lance and Patti Gimbal

Supporters ($500 – $999)

Todd Alexander
Drs. Andrew J. and Iris K. Aronson
Ms. Kathleen Behner
Claire E. Pensyl and Ira Bell
Prof. and Mrs. Stephen Berry
Kathleen Betterman
Mrs. Peggy Bevington
Mary and Carl Boyer
Greg Browne
Sally and John Carton
Robert O. Delaney
Nancie and Bruce Dunn
Ms. Edna Epstein
Mr. Stephen Fedo

Janet Surkin and Robert Stillman
Thomas and Barbara Weil
Charles and Sallie Wolf

Mr. and Mrs. M. Hill Hammock
Elisa D. Harris and Ivo Daalder
Mr. and Mrs. Robert Helman
John and Stacy Hildy
Larry and Carole Krucoff
Mr. Tom Levinson
Charlene and Gary MacDougall
Mr. Joseph and Mrs. Karen Marino
Mr. and Mrs. Walter Massey
Ms. Joan Mattson
Renee M. Menegaz and Prof. R. D. Bock
Mr. William Michel and Mr. Mark Botelho
Corinne Morrissey
Ms. Cathy Niden
Sara Paretsky
Nancy and Thomas Patterson
Mr. and Mrs. Robert J. Richards
Anne and Barry Sabloff
John and Marge Saphir
Mr. Joseph Senese
Irene Sherr and Leigh Breslau
Heidi Thompson Saunders and David Saunders
Mr. and Mrs. William R. Tobey, Jr.
Paula Tomei and David Emmes
Bonnie and Fidelis Nwa Umeh
Mr. and Mrs. R. Todd Vieregg
Jon and Julie Walner
Barbara and Steven Wolf
Joseph Wolinski and Jane Christino

Susan Feibus
Sylvia Fergus
David and Celia Gadda Charitable Fund
Dr. Thomas Gajewski and Dr. Marisa Alegre
Denise Michelle Gamble
Judy and Mickey Gaynor
Mr. Richard Gibbons
Jacqueline and Howard Gilbert
Melissa Gilliam and William Grobman
Paula Golden
Mark and Melanie Greenberg
Mr. and Mrs. Craig Griffith
Mr. and Mrs. Bruce Halbeck
Debra Hammond and Jack Spicer
INDIVIDUAL SUPPORT

Mark Hansen and Dana Saowalak
Beth and Duncan Harris
Mr. and Mrs. Arnold Hirsch
Mr. Philip Hoffman and Dr. Halina Brukner
Douglas and Lola Hotchkis
Carrie and Gary Huff
Dr. Cynthia Jurisson and Dr. Martin Buchheim
Dorthea Juul
Jonathan D. Karmel
Robert and Beth Kerns
Ms. Anne Kimball and Mr. Peter Stein
Jean A. Klingenstein
Fred and Rosalyn Myers Kniss
Nancy Kosobud
Maria and Peter Lagios
The Kalousdian-Lawrence Family Fund
David and Sandy Lentz
Jill and John Levi
Ms. Nancy Levner
Ms. Maryhelen Matijevic
Thomas P. McNulty
Sharon and Herbert Meltzer
Margaret Mitchell and Richard Rosengarten
Lisa Kohn and Harvey Nathan
Alan and Kathryn Nesburg
Christine and Thomas O’Connor
Megan Poetzel
Richard and Charlene Posner
Dr. and Mrs. James Richardson
The Philip and Myn Rootberg Foundation
Gillian and Eric Rosenfeld
Anne and Barry Sabloff
Sharon Salveter and Stephan Meyer
Mr. George and Ms. Terry Saunders
Roche Schulfer and Mary Beth Fisher
Richard and Betty Seid
Mr. Joseph Senese
William Snyder and Laurin Mach
Judith E. Stein
Nikki and Fred Stein
Paul R. Tetreault and John Jeter
Pamela Lavigne and Matthew Tirrell
Edward and Edith Turkington
Anne Van Wart and Michael Keable
Mr. Linda Vincent
Mr. Marc Vogel
Joanne Michalski and Mike Weeda
Howard S. White
Roger Wilson
Mr. Angel Ysaguirre and Mr. Bob Webb

Contributors ($250 – $499)
Anonymous (2)
Mrs. Filomena Albee
Diane and Robert Allkorn
The Amoroso Family
Paul and Mary Anderson
Catherine Anderson
Brett and Carey August
Claire E. Pensyl and Ira Bell
Kathleen M. Bell
Arta and Adrian Beverly
Ms. Katie Blehart
Phyllis B. Booth
Mr. and Mrs. Laurence Booth
Mr. Aldridge Bousfield
Jim and Sandy Boves
Carol Jean and Bernard Brown
Patricia and Warren Buckler
Certa Family Fund
Lorie Chaiten and Harold Hirshman
Judy M. Chernick
Stephanie and Michael Chu
Juliana Chyu and David Whitney
Ms. Amina Dickerson
Michael and Inge Dunne
Mrs. Emlyn Eisenach and Mr. Eric Posner
Nancy Felton-Eikins
The Hill Foundation
Mr. and Mrs. Daniel Friedman
Ryan Garrison
Gerry and Stan Glass
Dr. and Mrs. Paul Glickman
Prof. Suzanne Gossett
Judge and Mrs. John Grady
Ms. Marla Gross
Beth and Duncan Harris
Richard and Marilyn Helmholtz
Dr. Cynthia T. Henderson and Mr. Prentiss J. Jackson
James M. and Jacquelyn P. Holland
Charitable Fund
Mr. James Holzhauer
Leslie Kay & Maryellen Begley
Cynthia Kirk
Mr. Norman Kohn
Bill and Blair Lawlor
Mrs. Mary Leeb
Michael and Jacqueline Lewis
Peter Lewy
Alex J. Lickerman
Andy and Tracey Lowenthal
Mr. Norman Malone
Sharon Manuel
William Mason and Diana Davis
Tracy Mccabe
Alyce and Rahsaan Clark Morris
Peter and Carolyn Pereira
Lauren and Blase Nicholas Polite
Alan Pulaski and Jane Grady
Helene and Norman Raidl
Michael Reynolds
James and Martha Roseen
Mr. Erick Rozier
Karla Scherer
Maryellen and Thomas Scott
Dr. S. Murray Sherman and Ms. Marjorie E. Sherman
Kathryn E. Simmons and Jurgen Daartz
George T. and Lynne M. Simon
Jeffrey Slovak
Elizabeth and Hugo Sonnenschein
Dr. and Mrs. Eric Spratford
Adam L. Stanley
Geoffrey R. Stone and Jane Dailey
George P. Surgeon
Nancy Tani
Claudia and John Teschky
Ms. Cheryl L. Thaxton
Linda and Ronald Thisted
Barbara and Randy Thomas
James and Sue Thompson
Thomas and Gregoria Vega-Byrnes
Steven and Debbie Viktora
Elaine and Patrick Wackerly
Ms. Patricia Watkins
Bonnie Wishne and Robert Kass
INDIVIDUAL SUPPORT

Associates ($150 – $249)

Anonymous (7)        Beatriz and George Iorgulescu
Wendy Anker and Ed Reed     Annika Jaspers
Mr. and Mrs. Cal Audrain Dr. and Mrs. Abel P. Jeuland
Susan Bowker             Diana and Neil King
Carol Jean and Bernard Brown    Susan and Anthony Kossiakoff
Ralph and Rona Brown     Mr. Lawrence S. Lapidus
William and Doreen Carey   Dianne W. Larkin
Cynthia Cheski            Mr. Monte Levinson
Dr. Adam and Ms. Sarah Cifu  Melvin R. Loeb
Edward and Toba Cohen Thomas P. and Betty Nash Luning
Ms. Phyllis Cohn          Mr. and Mrs. Albert Madansky
John and Kitty Culbert    Mr. Alvin Marley
Mr. David Curtis          Peggy Mason & Gisele Perreault
Rose B. Dyrud             Edward McCartin and Sandy Smith
Edie Fessler             Virginia Meeker and Michael Grethen
Duane A. and Jane D. Feuer    David and Arlene Alpert Mehlan
Dr. Bonnie Fields        Dr. and Mrs. Ernest Mhoon
Paul Fong               Mr. Stuart Michaels
Will Forrest            Ms. Regina Modestas
Mrs. Adrian Foster       Dr. Donald E. Newsom
Ruth Ganchiff and Jim Ballowe   Brooke and Sean Noonan
Mr. Andrew Halbur        Ms. Marianne O'Shaughnessy
Joel and Sarah Handelman    Ms. Joan Pantios
Roz and Jo Hays          Prof. and Mrs. Eugene Parker
Sharon Hicks-Bartlett    Mary Pellar
Emilee Hillard-Smith      Theodore Phillips

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, 2018 and January 29, 2020.

SPECIAL GIFTS

Tribute Gifts

Ted and Barbara Asner, In Memory of David Bevington
Mary Jo and Doug Basler, In Honor of Dana Levinson
Elizabeth Fama and John Cochrane, In Memory of Lydia G. Cochrane
Janet and Foster Dale, In Honor of Karen J. Lewis
Mrs. Roberta Evans, In Honor of Michael Lowenthal and Amy Osler
R. Scott Falk, In Honor of Timothy Bryant
Elizabeth and Howard Helsinger, In Memory of David Bevington
Barry Lesht and Kay Schichtel, In Memory of Jack Shank
June Matayoshi and Stephen McClure, In Memory of Robert A. White
The Maxpoffle Foundation, In Honor of Karen Lewis
Susan Missner, In Honor of Gary Missner
Messrs. Robert Ollis and Richard Gibbons, In Honor of Kevin J. Hochberg
Elizabeth Raymond and Paul Hybel, In Memory of Herbert Hamilton
Amy Rupert and Family, In Memory of Nancy Hile Lott
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
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
Anne Kutak
Michael Charles Litt
Marion Lloyd Court Theatre Fund
Michael Lowenthal and Amy Osler
Carroll Mason Russell Fund
The Rhoades Foundation
Ms. Cheryl L. Thaxton
David J. and Marilyn Fatt Vitale
Mr. Bob White

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 Andrew Berg, Director of Development, at (773) 834-3305 or aberg@uchicago.edu.

Court Theatre Facility Support

In-Kind Contributions

Ahimsa Yoga Studio
The Amazing Funhouse Maze
David Auburn
Boka Restaurant Group
Buona Terra
Tim and Jackie Bryant
Chant
Chicago Fire
Chicago’s First Lady
Chicago Public Media—WBEZ
Cooper’s Hawk Winery and Restaurants
Joan and Warwick Coppleson
Court Theatre
Court Theatre’s Board of Trustees
Dana Hotel and Spa
Lydia Diamond
Derek Douglas
Lorna Ferguson and Terry Clark
The Field Museum
Jeanne Gang
Good Measure
Helaine and Peter Heydemann
Kevin Hochberg and James McDaniel
Jewell Events Catering
Lisa Kaplan
The Laboratory Collective
Lisa Lee
Lula Café
Lyric Opera of Chicago
Sarah Marmor
Joan Neal and David Weisbach
Charles Newell and Kate Collins
Jake Newell
Steve and Linda Patton
Porchlight Music Theatre
The Second City
Rob and Susan Shapiro
Shedd Aquarium
Skydeck Chicago
Sam and Suzie Tinaglia
Top Nosh Hospitality
David and Marilyn Vitale
Zazu Salon
Aldo Zininotto and Osteria Langhe

Matching Gifts

Adams Street Partners
Kirkland & Ellis LLP
Polk Bros. Foundation
The Saints
<table>
<thead>
<tr>
<th>Role</th>
<th>Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>Artistic Director</td>
<td>Marilyn F. Vitale</td>
</tr>
<tr>
<td>Executive Director</td>
<td>Charles Newell</td>
</tr>
<tr>
<td>Associate Producer</td>
<td>Regina Victor</td>
</tr>
<tr>
<td>Resident Artist</td>
<td>Charles Newell</td>
</tr>
<tr>
<td>Resident Dramaturg</td>
<td>Nora Titone</td>
</tr>
<tr>
<td>Casting Director</td>
<td>Becca McCracken, C.S.A.</td>
</tr>
<tr>
<td>Research Fellow</td>
<td>Gabrielle Randle</td>
</tr>
<tr>
<td>Managing Director</td>
<td>Heidi Thompson Saunders</td>
</tr>
<tr>
<td>General Manager</td>
<td>Zachary Davis</td>
</tr>
<tr>
<td>Business Clerk</td>
<td>Luisa Acevedo</td>
</tr>
<tr>
<td>Executive Assistant</td>
<td>Brittney Grant</td>
</tr>
<tr>
<td>Community Programs Manager</td>
<td>Aaron Mays</td>
</tr>
<tr>
<td>Education Coordinator</td>
<td>Adia Ali</td>
</tr>
<tr>
<td>Education Associates/Lead Teaching Artists</td>
<td>Chanell Bell, Kona Burks, Jennifer Glasse, Michael Aaron Pogue</td>
</tr>
<tr>
<td>Teaching Artists</td>
<td>Meagan Dilworth, David Goodloe, LaQuis Harkins, Am’Ber Montgomery, Tristien Winfree</td>
</tr>
<tr>
<td>Scenic Design Teaching Artists</td>
<td>Andi Earles, Zoe Rosenfeld, Courtney O’Neill</td>
</tr>
<tr>
<td>Director of Production</td>
<td>Jennifer Gadda</td>
</tr>
<tr>
<td>Associate Production Mgr and Company Mgr</td>
<td>Kelcie Beene</td>
</tr>
<tr>
<td>Technical Director</td>
<td>Luke Lemanski</td>
</tr>
<tr>
<td>Assistant Technical Director</td>
<td>Christopher Walls</td>
</tr>
<tr>
<td>Properties Manager</td>
<td>Lara Musard</td>
</tr>
<tr>
<td>Costume Shop Manager</td>
<td>Erica Friesen</td>
</tr>
<tr>
<td>Wardrobe Supervisor</td>
<td>Jody Schmidt</td>
</tr>
<tr>
<td>Master Electrician</td>
<td>Emily Brown</td>
</tr>
<tr>
<td>Sound and Video Supervisor</td>
<td>Josh McCammon</td>
</tr>
<tr>
<td>Director of Development</td>
<td>Andrew Berg</td>
</tr>
<tr>
<td>Special Events Manager</td>
<td>Qiana Moore-Nightengale</td>
</tr>
<tr>
<td>Institutional Relations Manager</td>
<td>Rod Gingrich</td>
</tr>
<tr>
<td>Development Assistant</td>
<td>Lauren Sheely</td>
</tr>
<tr>
<td>Events and Fundraising Intern</td>
<td>Gabi Garcia</td>
</tr>
<tr>
<td>Corporate and Foundation Relations Intern</td>
<td>Dillon Lazar</td>
</tr>
<tr>
<td>Director of Marketing</td>
<td>Traci Brant</td>
</tr>
<tr>
<td>Associate Director of Marketing</td>
<td>Brent Ervin-Eickhoff</td>
</tr>
<tr>
<td>Public Relations</td>
<td>Cathy Taylor Public Relations, Inc.</td>
</tr>
<tr>
<td>Director of Audience Services</td>
<td>Matthew P. Sitz</td>
</tr>
<tr>
<td>Box Office and Ticketing Software Manager</td>
<td>Heather Dumdei</td>
</tr>
<tr>
<td>Assistant Box Office Managers</td>
<td>Nicole Bond, Jen Luke</td>
</tr>
<tr>
<td>Box Office Assistants</td>
<td>Claudia Chirio, Bailey Dineen, Desiree Cardero</td>
</tr>
<tr>
<td>Bartenders</td>
<td>Megan Stoppelman, Jasmin Jimenez</td>
</tr>
<tr>
<td>Audience Services Intern</td>
<td>Joya Kapoor</td>
</tr>
<tr>
<td>Marketing and Communications Intern</td>
<td>Carissa Villagomez</td>
</tr>
<tr>
<td>Volunteer Ushers</td>
<td>Courtesy of The Saints</td>
</tr>
<tr>
<td>Volunteer Coordinator</td>
<td>Judd Rinsema</td>
</tr>
</tbody>
</table>

Court Theatre 35
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.

<table>
<thead>
<tr>
<th>Restaurant</th>
<th>Website</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chant</td>
<td>chantchicago.com</td>
</tr>
<tr>
<td>Nella</td>
<td>nellachicago.com</td>
</tr>
<tr>
<td>Mesler</td>
<td>sophyhotel.com/mesler-kitchen</td>
</tr>
<tr>
<td>The Nile</td>
<td>nilerestaurantofhydepark.com</td>
</tr>
<tr>
<td>Seven Ten</td>
<td>seventenchicago.com</td>
</tr>
</tbody>
</table>

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

La Petite Folie | lapetitefolie.com

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

The Promontory | promontorychicago.com

Grab & Go Partner

Dollop Coffee | dollopcoffee.com

Beverage Partners

57th Street Wines | wines57.com

Hotel Partners

Sophy Hotel | sophyhotel.com

Premier Caterer

Noir d’Ébène | www.noirdebene.com

Premier Chocolatier

George Jewell | georgejewell.com