



COURT THEATRE

**THE TRAGEDY OF
OTHELLO
THE MOOR OF VENICE**

BY WILLIAM SHAKESPEARE
DIRECTED BY CHARLES NEWELL
& GABRIELLE RANDLE-BENT

2021/22
SEASON

 THE UNIVERSITY OF
CHICAGO | Arts

ABOUT COURT THEATRE

Court Theatre is the professional theatre of the University of Chicago, dedicated to innovation, inquiry, intellectual engagement, and community service. Court endeavors to make a lasting contribution to classic American theatre by expanding the canon of translations, adaptations, and classic texts. The theatre revives lost masterpieces; illuminates familiar texts; explores the African American theatrical canon; and discovers fresh, modern classics. Court engages and inspires its audience by providing artistically distinguished productions, audience enrichment activities, and student educational experiences. In all of this work, we are committed to recognizing, addressing, and eradicating racism, as we strive to better serve our South Side community.

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Dear Court Theatre Family,

How thrilling it is to return to live theatre. After a year and a half of unprecedented challenge, we are pleased to welcome you back for *The Tragedy of Othello, the Moor of Venice*.

The Venice of Shakespeare's imagination was a city at the crossroads of the Mediterranean world, making it a melting pot of identities and ideologies. As the setting for *The Tragedy of Othello*, Venice offers a social landscape where difficult questions of class, gender, and race permeate every aspect of life. In the past eighteen months, we've debated similar questions about the impact of class, gender, and race on our own city of Chicago. This classic text offers us an opportunity to look both forward and backward as we collectively grapple with who we are, and what we hope to become.

This production has benefited greatly from the work of our Consulting Faculty Dramaturg, Noémie Ndiaye, Assistant Professor in the Department of English at the University of Chicago. A scholar of theatre, race and gender in early modern England, France and Spain, Professor Ndiaye illuminated new questions for Court's Artistic team as we approached this text, questions reflected in the essay she has contributed to this program. In response, we have devised a vision for this production that enshrines Othello himself at the center of the story—a vision that differs from a long lineage of past productions elevating Iago as the protagonist. It is our aim not only to reimagine a play with a considerable and complicated production history, but also to expand the humanity afforded to all of the characters who populate it.

Perhaps more than any production in Court's history, this work has tested our values of innovation, inquiry, intellectual engagement, and community service. Engaging in this work would not have been possible without the support of the Bayless Family Foundation, of Michael Charles Litt, and of the passionate artists who brought this play to life. All of that work is at the heart of why we do theatre—and we're so eager for you to experience that work in person once more.

With gratitude and excitement,

Charles Newell
Marilyn F. Vitale Artistic Director

Angel Ysaguirre
Executive Director



CHARLES NEWELL
Marilyn F. Vitale Artistic Director

ANGEL YSAGUIRRE
Executive Director

WILLIAM SHAKESPEARE'S
**THE TRAGEDY OF
OTHELLO** DIRECTED BY
CHARLES NEWELL and
GABRIELLE RANDLE-BENT
THE MOOR OF VENICE OCT 8 - NOV 21, 2021

Scenic Design by John Culbert U.S.A.
Costume Design by Raquel Adorno and Gregory Graham U.S.A.
Lighting Design by Keith Parham U.S.A.
Sound Design by Andre Pluess U.S.A.
Movement and Intimacy Design by Erin Kilmurray
Casting by Becca McCracken C.S.A.
Jocelyn Prince, Production Dramaturg
Erin Albrecht,* Production Stage Manager
Jaclynn Joslin,* Assistant Stage Manager

Be advised: Production contains strobe effects and haze.
Actors will be using the aisles.

The Tragedy of Othello, the Moor of Venice is sponsored by

The Bayless Family Foundation **Michael Charles Litt**

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

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

CAST

Kelvin Roston, Jr.* Othello
Timothy Edward Kane* Iago
Amanda Drinkall* Desdemona
Sheldon D. Brown* Cassio
Cruz Gonzalez-Cadel* Emilia
Sean Fortunato* Brabantio/Montano
Erik Hellman* Roderigo
Darren Patin Bianca
Karissa Murrell Myers Duke

Understudies: Jason Huysman (Iago), Sarah Price (Desdemona), Michael Turrentine (Cassio/Bianca), H.B. Ward (Brabantio/Montano/Roderigo)

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

PRODUCTION STAFF

Assistant Director & Dramaturg Associate Abby Henkin
Consulting Faculty Dramaturg Noémie Ndiaye
Associate Movement and Intimacy Designer Charlie Baker
Scenic Artists Scott Gerwitz U.S.A., Julie Ruscitti U.S.A., Christina Rainwater U.S.A.
Carpenters Tony Cooper, Kelly Lesniak
Scenic Design Assistant Noelle Thomas
Costume Shop Assistant Chloe Noelle Levy
Stitchers Sierra Hughes, Janelle Manno
Tailor Fox Brothers Tailors
Assistant Lighting Designer Megan Turnquist
Assistant Master Electrician Raphael Grimes
Electricians Arianna Brown, Jonah White, Liz Gomez, Joseph Clavell
Assistant Sound Designer Chris LaPorte
Assistant Audio Engineer Daniel Etti-Williams
Sound Board Operators Daniel Etti-Williams, Stefanie Senior
Floor Manager Danny Fender
Scenic Artists identified by U.S.A. are members of United Scenic Artists, I.A.T.S.E. Local USA829, AFL-CIO,CLC.

Court Theatre performs in the intimate Abelson Auditorium, made possible through a gift from Hope and Lester Abelson.

Cover photo of Kelvin Roston, Jr. by Joe Mazza.

Court Theatre operates under an agreement between the League of Resident Theatres and Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States. Productions are made possible, in part, by a grant from the Illinois Arts Council, a state agency. Court Theatre is a constituent of Theatre Communications Group, the national organization for the American Theatre, the League of Resident Theatres, the Illinois Humanities Council, and the League of Chicago Theatres.



CO-DIRECTING A CLASSIC

AN INTERVIEW WITH DIRECTORS
CHARLES NEWELL AND GABRIELLE RANDLE-BENT
BY JOCELYN PRINCE, PRODUCTION DRAMATURG

JOCELYN: As a dramaturg, I tend to start a process by thinking about the when and where of a play, so what is the setting and what is the time period. This production is different in that the world of the play is literal and metaphorical. The production is an amalgam of many time periods and locations. The cast crosses a broad spectrum of identities. So, where did this artistic choice come from and what do you think it achieves?

GABBY: This piece came into focus as something both about the text of *Othello* and the narrative that Shakespeare wrote, but also about theatre and theatre histories and performance histories and actor experience and everything that has to do with the world we live in from war to race to gender. It stopped making sense to land on a when and where. Living in the multiplicity of that has been a challenge, but I also think it's the best way to be truthful to that inquiry.

CHARLIE: I would just add that there's been a long and intensive interrogation of the text that resulted in us examining it and challenging it, and things kept changing. As you say, there were multiple times and settings

and periods we imagined it might be, but ultimately I wouldn't even describe the production as an amalgam of many different time periods but rather our best thinking as we interrogate this text for right now.

JOCELYN: In the wake of the reckoning around race in this country, why are you putting up *Othello* now? How does this play speak to us today? Are you worried about putting violent images of Black men on stage in the current moment?

CHARLIE: This question you're asking—Why *Othello* now?—is something that has been with us really throughout the journey, particularly around the deeply problematic history of productions in which the Black actor playing Othello experiences such a difficult experience in doing the play.

GABBY: I think in a way *Othello* has been a gift because it is so hard and so thorny and is full of so many of the things we're so afraid of right now in this moment, in our culture, but also because that's never not been true about this piece of work. So to run away from it isn't reckoning with it.

CONTINUED ON P 6





JOCELYN: This production has been about centering Othello’s story and perspective at the expense of other characters, particularly Iago, who is the focus of most productions of *Othello*. Why and how are you doing this?

GABBY: What it means to center Black identity, Black interiority, Black tragedy is actually to make more room for humanity. When we make assumptions about who gets to tell a story, we take shortcuts about who gets access to full humanity and who is just a character in the narrative. By going in passionate, earnest pursuit of who Othello was and how he felt, it actually opened up all these avenues for how everyone else in the play could feel—Bianca has feelings and Cassio has dreams and Montano is conflicted and Desdemona is passionate and Iago is just a man. Iago is not good, but he’s not the personification of evil, either, and that’s a liberation for him, because when Black people get free, when Black women get free, we all get free.

CHARLIE: One way to look at this text is you can choose what story you want to tell—and we’ve been doing exactly that for a longer period of time than is typical at our theatre and many other theatres. So in some ways the cutting is not only reflecting the multiple generations of thinking about what story we’re telling as we continue to hone and focus with the actors, down into what is the story that we’re going to be telling on opening night.

JOCELYN: With the dramaturgical team’s research, we’ve been trying to inspire the actors to bring their whole selves to the acting process. Why is this important?

CHARLIE: We want to ask—Who is Kelvin’s Othello? Who is Sean’s Brabantio? In other words, the actors have an active participation in crafting

the story, and one of the ways they do that is choosing the text they want to represent their characters.

JOCELYN: The pandemic and the subsequent draw down of operations at Court Theatre allowed for extra time in artistic development, which included the designers and Kelvin, the actor playing Othello. What has been the result of this pre-production work as you see it?

GABBY: Being in process this long has just been hella fun. It’s been a luxury to spend time. It’s the difference between ordering a T-Bone steak and ordering Beef Bourguignon. They’re both delicious pieces of beef, but they get cooked differently. So hopefully this is as tasty as many of the other productions that are going up at Court and around the city. And the response to this being post-COVID, a lot of productions are going to be very tasty, but I’m very excited to see what a slow cooked production looks like.

CHARLIE: A critical and most important part of our process was when we invited Kelvin, our Othello, to join the design team’s pre-production discussions about developing conceptions and ideas for the show. We had two-hour *Othello* salons every Friday for months and months, which is extraordinary. In our typical process, the design team usually makes all the decisions before the actors show up for first rehearsal. His influence and impact on the evolution of the project means that *The Tragedy of Othello, the Moor of Venice* is the Othello that Kelvin Roston, Jr. most wants to portray. ■

Photo page 5: first rehearsal on stage at Court Theatre

Above: Directors Gabrielle Randle-Bent and Charles Newell

Henrik Ibsen's THE LADY FROM THE SEA

Sneak

Peek

“What perennially strikes me about Ibsen is his raging modernity ... Ibsen reminds us that structure is meaning and that there is a moral and aesthetic thrill in the moment of revelation.”

—The Guardian

This February, Court will remount its production of Henrik Ibsen's *The Lady from the Sea*. Postponed due to the coronavirus pandemic, *The Lady from the Sea* stars Chaon Cross (*Photograph 51*, *The Hard Problem*) and takes on issues of duty, marriage, and agency with raw emotion and disarming resonance.

Court's remounted production features a new translation from playwright Richard Nelson. The Tony Award-winning playwright—known for *James Joyce's The Dead*, *Chess*, and *The Apple Family Plays*—brings his skill for holding a mirror up to society to deepen Ibsen's carefully-crafted characters in exciting new ways.

Shana Cooper returns to direct this play, reflecting that,

“As we return to this project after almost two years of essential reckonings within ourselves and our society, I think the question of what we do with this tremendous force of “free-will” that is central to Ibsen's work is going to have fresh and more urgent meaning to artists and audiences who have learned by living through a pandemic just how harrowing it can be to feel lost in a storm of questions about who we are and what our role in the world can or should be.”

Performances of *The Lady from the Sea* begin February 3, 2022. Subscription tickets are available now at CourtTheatre.org or by calling the Box Office at (773) 753-4472. ■

Photo at left: Chaon Cross, who will portray Ellida Wangel in Court's production of *The Lady from the Sea* (Brosilow).

ON THE USES OF CRUELTY

By Noémie Ndiaye, *Consulting Faculty Dramaturg*

Othello, a Black man of Moorish descent who was once enslaved, has risen through the ranks of the military and made it to the top. Given his unparalleled skills and valor, the seasoned general is now in charge of defending the Republic of Venice and its overseas possession, the island of Cyprus, against Ottoman invasions. Iago, a disgruntled ensign-bearer, decides to destroy the general when he is passed over for promotion, and he quickly identifies Othello's main weakness: his love for his young wife Desdemona. Othello tragically heeds Iago's manufactured lies and suggestions that Desdemona cuckolded him with his newly appointed lieutenant, Cassio. "When I love thee not, / Chaos is come again," Othello had presciently stated (3.3.90-91). Chaos does come, and the world is undone. As a deluded Othello murders Desdemona to avenge his honor, the noble Black Defender of the white Christian Republic ironically becomes a threat to that Republic's laws and order. When he finally realizes his horrifying mistake, Othello does not wait for the Venetian Senate to rule for or against him. Rather, he takes his own life, and, by killing the Turk within—so to speak—he reclaims his self-perception as protector of Venice.

In many ways, *The Tragedy of Othello, the Moor of Venice* is an unbearable play to read or watch. It is unbearable to see a formidable man like Othello played like a child and brought down to his knees by such a vile character as Iago. It is heartbreaking to watch one of the finest humans take in the poisonous suggestion that his Blackness makes him unlovable, and to watch his psyche collapse under the weight of alienation. It is deeply upsetting to wonder what made it unthinkable for Shakespeare and his protagonist to pair an accomplished Black man with a Black woman in the first place. Excruciating to gaze upon the embodiment of selfless Love that is Desdemona, as the man who is her entire world destroys her emotionally and physically. Infuriating to see Iago direct his anger

CONTINUED ON P 12

Right: William Mulready's (1786-1863) painting of renowned Shakespearean actor Ira Aldridge (1805 (?)-1867) as Othello.
Oil on panel, created between 1840 and 1863.





at the rigid Venetian class structure against the wrong enemy, and thereby manifest what Dr. Carol Anderson has called “white rage” (a rage that finds its way all too easily into the ears of upper-class white Venetians). Unnerving to behold how precarious the acceptance of even the most accomplished Black man truly is in a society that prides itself on its openness. Distressing to reckon with the fact that Othello’s acceptance was predicated on his embrace of a Venetian value system hinging on Islamophobia, anti-Semitism, and stubborn misogyny. Devastating to witness Othello’s and Emilia’s failure to grasp the ideological continuity between misogyny and anti-Black racism during their bitter altercation (indeed, their failure to form an alliance leaves them vulnerable to the assaults of patriarchal white supremacy, which destroys them both in the person of Iago).

The list of cruelties in Shakespeare’s play is endless, and the *coup de grâce* lies perhaps in how the play’s structure makes us believe, in its first comedic act, that Othello and Desdemona—those two remarkable, luminous human beings who have the audacity of believing that they can rise above the strictures of bigoted societal expectations—will get away with it... only to slowly crush our hopes in the following four acts. Yet through the unbearable pain of that play, there is something for us to learn about ourselves. We modern spectators, no less than early modern spectators, enjoy and desire stories of racial progress in which individual merit triumphs over bigotry. Watching a performance of Othello makes us aware of that desire, and, by frustrating it, forces us to interrogate its premises. After all, white supremacy never was or will be defeated by individual merit—Othello’s or anybody else’s.

First performed in 1604, *Othello* has consistently been embedded in the racial struggle. The protagonist’s role was exclusively played by white men in blackface—up until Ira Aldridge, an African-American actor who found on European stages the fame that American racism refused him, first performed the role in London in 1833. Not until 1943 would a Black actor (Paul Robeson) play the role on American soil. From then on, Black theatre-makers would steadily reclaim Shakespeare’s play, rewrite it, and use it as a lens to examine

and negotiate the political moment in which they lived. That tradition stretches from C. Bernard Jackson, who foregrounded in his 1979 play *Iago* the fracture within the Civil Rights movement between Black integrationists and Black nationalists, to Jordan Peele’s 2017 film *Get Out*, which highlighted the empty promises of a supposedly “post-racial” era. That tradition shows us that *Othello* is a rich medium for theatre-makers and spectators to make sense of their own moment in the long American history of racial struggle. To produce *Othello* today is to use that medium to make sense of our situation in the era of Black Lives Matter and in a moment of intense white backlash.

“Speak of me as I am; nothing extenuate, / Nor set down ought in malice” (5.2.335-336): such is Othello’s last request—that is what he asks just before taking his own life, and he asks it not only of the Venetian characters present on stage, but of us, his spectators, who believe that Black Lives and how we narrate them do Matter. Speak of him fairly. This is no small request, given the fact that this complex character is simultaneously victim and perpetrator, and given the structure of Shakespeare’s play, which gives us little insight into Othello’s mind (by contrast with Iago who, with his many lines and asides, enjoys a privileged relation with the audience). That very structure, however, has the immense merit of forcing us to look not *at* or *into* but *around* Othello, at the various mechanisms and forces at work in the society where he strives to thrive: the intersecting forces of systemic racism, anti-Blackness, misogyny, toxic masculinity, and class resentment which hit Othello, Desdemona, and their fellow characters like tennis balls. During today’s performance, you are encouraged to look around. Beyond the ball, look at the game. Ultimately, Shakespeare’s play is less the story of a jealous man than the story of a cosmopolitan society that tragically endangers itself and its future by refusing to confront its old demons. If it sounds familiar, then you came to the right place today. ■

NOÉMIE NDIAYE is an Assistant Professor of English at the University of Chicago. She works on theatre in Renaissance England, France, and Spain. Her first monograph, *Scripts of Blackness: Early Modern Performance Culture and the Making of Race*, is forthcoming with University of Pennsylvania Press.

PROFILES



SHELDON D. BROWN (*Cassio*) is a graduate of Emerson College and happy to return to Court where his previous credits include *Oedipus Rex* and *Man in the Ring*. Other credits include *This Bitter Earth* and *Time Is On Our Side* at About Face, *A Wonder in My Soul* at Victory Gardens, *The Shipment* at Red Tape, *1980* with Jackalope, and more. He also has numerous credits in Boston including *The Grand Inquisitor*, directed by Peter Brook through ArtsEmerson. His film credits include *Cicada* (NewFest Audience Award, OutFest, BFI Film Festival, Frameline Film Festival), and *The Canyonlands*.



AMANDA DRINKALL (*Desdemona*) was recently seen in *Bernhardt/Hamlet* at Goodman, where she's appeared in *Venus in Fur*, *A Winter's Tale*, *Measure for Measure*, *Continuity*, and *Ah, Wilderness!* Other credits: *Mary Page Marlowe* (Steppenwolf); *King Charles III* (Chicago Shakespeare); *White Guy on the Bus*, *Funnyman*, *By the Water* (Northlight); *Southern Gothic* (Windy City Playhouse); *Significant Other* (About Face); *Great Expectations* (Strawdog); *The Last Train to Nibroc* (Haven-Jeff Award); and many shows with The Back Room Shakespeare Project. TV/Film: *The View From Tall*, *Chicago Med*, and *Bobby & Iza*. BFA: University of Illinois at Urbana-Champaign. Represented by Gray Talent.



CRUZ GONZALEZ-CADEL (*Emilia*) is an award-winning actor based in Chicago. She's thrilled to return to Court after appearing in *Electra*. She is an ensemble member at Teatro Vista appearing in *Hope: Part II of a Mexican Trilogy*, *The Abuelas*, *La Havana Madrid*, and *i put the fear of mexico in 'em*. Other credits: *Twelfth Night*, *Measure for Measure* (Chicago Shakespeare), *Mary Shelley's Frankenstein* (Lookingglass), *Lela & Co.* (Steep-Jeff Award), and *The Compass* (Steppenwolf). TV/Film: *Fargo* (FX), *Chicago Med* (NBC), *The Chi* (Showtime), *Empire* (Fox), and *Batman v Superman: Dawn of Justice*. She is represented by Stewart Talent. Visit cruzgonzalezcadel.com



SEAN FORTUNATO (*Brabantio/Montano*) last appeared at Court in *M. Butterfly*. Credits include: *Miss Trunchbull* in *Matilda* (Drury Lane); *Malvolio* in *Twelfth Night*, *The Diary of Anne Frank*, *Hedda Gabler*, *The Real Thing*, *Travels with My Aunt* (Writers); *2666* (Goodman); over two dozen shows with Chicago Shakespeare, and work at Northlight, TimeLine, Theatre at the Center, Remy Bumppo, Marriott, About Face, Peninsula Players, Intiman, Old Globe, and The Duke on 42nd, NY. TV: Antoon Dumini in *Fargo* (FX); *Chicago PD*, *Chicago Med*, *Chicago Fire* (NBC). Film: *The Merry Gentleman*. Sean's received eight Joseph Jefferson nominations and an After Dark Award.



ERIK HELLMAN (*Roderigo*) returns to Court where he was previously seen in *The Mousetrap*; *Harvey*; *One Man, Two Guvnors*; *The Misanthrope*; *Proof* (Jeff nomination); *Comedy of Errors*; *The Mystery of Irma Vep* (Jeff nomination); *Titus Andronicus*; and *Arcadia*, among others. Other credits: *Lindiwe*,

PROFILES

Familiar, and *The Burn* at Steppenwolf; *Smart People* and *Marjorie Prime* at Writers; *Miss Bennet* (Jeff nomination) and *Lost In Yonkers* at Northlight; *Taming of the Shrew* and *The Madness of King George III* at Chicago Shakespeare; and *Luna Gale* at Goodman. Film/TV: *The Dark Knight*, *Walden*, *Boss* (STARZ), *Chicago Fire*, *Chicago PD* (NBC), *The Good Fight* (CBS), *Mrs. America*, *Fargo* (FX), and the upcoming series *61st St* (AMC).



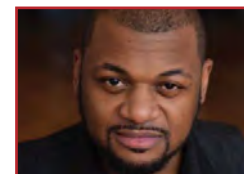
TIMOTHY EDWARD KANE (*Iago*) is pleased to return to Court for his 14th production having most recently appeared in *An Iliad*. Chicago credits include work at Writers Theatre, Northlight, TimeLine, Rivendell, Famous Door, the Steppenwolf Garage, and twenty-three productions at Chicago Shakespeare. Regional: The Mark Taper Forum, Notre Dame Shakespeare, Peninsula Players, and Illinois Shakespeare Festival. TV: *Chicago Fire* (NBC), *Chicago P.D.* (NBC), *Empire* (FOX). Mr. Kane is married to actress Kate Fry with whom he has two sons. He is also an Assistant Professor of Acting at Loyola University Chicago.



KARISSA MURRELL MYERS (*Duke*) is a hapa Filipino-American theatre artist based in Chicago. As a performer, Karissa has worked at a number of regional theatres including Goodman Theatre, Renaissance Theaterworks, Remy Bumppo, & House Theatre of Chicago. TV work includes *The Big Leap*, *Chicago Med*, *Chicago PD*, *Electric Dreams*, and *The Exorcist*. She has an MFA in Performance from University of Hawaii at Manoa, a BA in Theatre Arts from Boise State University, and is a graduate of The School at Steppenwolf. SAG-AFTRA member. Represented by Gray Talent Group. Visit www.kmurrellmyers.com.



DARREN PATIN AKA CHICAGO DRAG QUEEN, ARI GATO (*Bianca*) is making their Court Theatre debut playing the part of Bianca. Darren recently associate directed *Kinky Boots* at the Paramount Theatre and appeared in shows with Porchlight Music Theatre, Raven Theatre, and Lifeline Theatre. As Ari, they have graced the stages of North Halstead, Steppenwolf, and Black Girl Magic. They serve as the Co-Head Chair of Artists/Entertainers for the Chicago Black Drag Council, a group formed to help create safe spaces for Black people in the Chicago queer scene. They hope you enjoy the show!



KELVIN ROSTON, JR. (*Othello*) Court credits: *Oedipus Rex*, *King Hedley II*, *Five Guys Named Moe*, *Seven Guitars*, *Porgy and Bess*, *Ma Rainey's Black Bottom*. Chicagoland: Congo Square, Paramount, Marriott-Lincolnshire, Goodman, ITC, Eta, Writers, Black Ensemble, TimeLine, Northlight, Steppenwolf. Regional: The Black Rep (St. Louis), Fulton (Lancaster, PA), New Theatre (Overland Park, KS), MSMT (Brunswick, ME), Baltimore Center Stage, Mosaic (Washington DC), Apollo (New York). International: Orb (Tokyo), Festival Hall (Osaka, Japan). Television: *Chicago Med*, *Chicago PD*, *South Side*, *KFC*, *Instant Care*, *Ace Hardware*. Film: *Get a Job*, *Princess Cyd*, *Breathing Room*. Awards: Jeff Award, 3 BTA Awards, 2 Black Excellence Awards, NAMI Award, AEA, Paonessa Talent.

PROFILES

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

MICHAEL TURRENTINE (*Understudy*) is extremely excited to be joining Court for this amazing production. Chicago Theatre credits include *Mlima's Tale* (Griffin Theater), *Frankenstein*, *Pirandello's Henry IV* (Remy Bumppo Theatre Co.), *Cendrillon*, *Die Walkure*, *Faust*, and *La Cenerentola* (Lyric Opera), *The Hairy Ape* (Oracle Productions), *The Total Bent* (Haven Theatre Company), *Sugar In Our Wounds* (First Floor Theater), *Picnic* (American Theatre Co.), and *The Grapes of Wrath* (The Gift Theatre). Awards: Jeff Award for Performer in a Supporting Role. He would like to thank his family, especially his mother, for their undying support. He is represented by Gray Talent Group.

SARAH PRICE (*Understudy*) is delighted to return to Court and live theatre. Chicago theatre credits include *The Wolves* (Goodman Theatre), *Harvey* (Court Theatre), *Earthquakes in London* (Steep Theatre), *You On The Moors Now* (The Hypocrites), *Carlyle* (Goodman, New Stages), *Monstrous Regiment* (Lifeline Theatre), *Solstice* (A Red Orchid Theatre), and *Northanger Abbey* (Remy Bumppo Theatre Co.), as well as *X* and *Mai Dang Lao* at Sideshow Theatre, where she is an Artistic Associate. Regional credits: *A Midsummer Night's Dream* (Indiana Repertory Theatre), *With Love and a Major Organ* (Boise Contemporary Theater). She is represented by Gray Talent Group.

H.B. WARD (*Understudy*) Recent theatre credits include: *Evening at the Talk House*, *The Room*, and *The Butcher of Baraboo* (A Red Orchid); *For Peter Pan on Her 70th Birthday* and *The Realistic Joneses* (Shattered Globe); *Rock n Roll* (The Artistic Home - Jeff Award Nomination - Best Actor); *Chimerica* (TimeLine); *Song about Himself* and *There Is a Happiness that Morning Is* (Theater Oobleck); *Hank Williams: Lost Highway* (American Blues Theater); *Exit Strategy* (Jackalope Theatre), and *The Electric Baby* (Rivendell Theatre). He has also acted in films and on television. He is represented by Paonessa Talent Agency.

WILLIAM SHAKESPEARE (*Playwright*, 1564–1616) was an English playwright, poet, and actor, widely regarded as the greatest writer in the English language and the world's greatest dramatist. Shakespeare was a prolific writer during the Elizabethan and Jacobean ages of British theatre. He is often called England's national poet and the Bard of Avon.



CHARLES NEWELL (*Co-Director, Marilyn F. Vitale Artistic Director*) has directed over 50 productions at Court Theatre. Recent Court highlights include *Oedipus Rex*, *The Adventures of Augie March*, *All My Sons*, *The Hard Problem*, and *Man in the Ring*. Charlie has also directed at Goodman Theatre, Guthrie Theater, Arena Stage, John Houseman's The Acting

Company, California and Alabama Shakespeare Festivals, Lyric Opera, Chicago Opera Theater, and Glimmerglass. Awards include SDCF Zelda Fichandler Award, TCG Alan Schneider Director Award, League of Chicago Artistic Achievement Award, and four Jeff Awards for Best Director. Charlie is a co-founder of the Civic Actor's Studio, a program of the University of Chicago's Office of Civic Engagement.

PROFILES



GABRIELLE RANDLE-BENT (*Co-Director*) is a scholar, dramaturg, and director in Chicago. In 2022, she will direct an adaptation of Eve L. Ewing's *1919* for Steppenwolf for Young Adults. She also served as the dramaturg for Court's productions of *Guess Who's Coming to Dinner*, *For Colored Girls Who Have Considered Suicide / When the Rainbow is Enuf*, and *The Oedipus Trilogy*. Gabrielle is a co-founder of the Civic Actor's Studio, a program of the University of Chicago's Office of Civic Engagement. She was featured in *American Theatre Magazine's* "Role Call: People to Watch." She is a PhD candidate at Northwestern University.

JOHN CULBERT (*Scenic Designer*) designed scenery or lighting for Court's productions of *Oedipus Rex*, *The Adventures of Augie March*, *All My Sons*, *The Hard Problem*, *Man in the Ring*, *Satchmo at the Waldorf*, *Agamemnon*, *Iphigenia in Aulis*, and *Invisible Man*; Goodman's *Having Our Say* and *Two Trains Running*; Chicago Shakespeare's *Merry Wives of Windsor*; TimeLine's *Chimerica*; Northlight's *Faceless*; Writers' *Twelfth Night*; and Lyric's *Regina*. He also designed Lookingglass' *Argonautika* and Glimmerglass Opera's *Carousel*. He has designed for the Singapore Repertory, Opera National du Rhin, Berkeley Rep, McCarter Theatre, and Shakespeare Theatre Company.

RAQUEL ADORNO (*Co-Costume Designer*) Chicago: *Intimate Apparel* (Northlight); *Plano* (First Floor); *Mies Julie* (Victory Gardens); *Top Girls* (Remy Bumppo); *Unelectable You* (Second City); *D.O.A.*, *The Long Christmas Ride Home*, *Desperate Dolls* (Strawdog); *Murder Ballad*, *CARRIE: The Musical* (Bailiwick Chicago); *Angry Fags* (Steppenwolf Garage); *Crimes of the Heart*, *Dead Accounts* (Step Up Productions). REGIONAL: *A Doll's House*, *A Doll's House, Part 2* (American Players); *Small Mouth Sounds* (UCCS). Awards: Michael Merritt Academic Achievement Prize for Collaborative Design 2019. Education: MFA in Costume Design from Northwestern University; MM and BM in Vocal Performance and Pedagogy from University of Illinois.

GREGORY GRAHAM (*Co-Costume Designer*) is thrilled to be at Court Theatre for the first time. His recent projects include *Dream: A Community Reimagining of A Midsummer's Night Dream* (Chicago Shakespeare Theatre), *Blood at the Root* (Millikin University, School of Theatre and Dance), *Reverb* (University of Illinois at Chicago Theatre), *The Facts of Life: Satan's School for Girls* and *The Drag Seed* (Hell in a Handbag Productions). Education: BA in theatre design, University of Illinois at Chicago (UIC).

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 Theatre). Off-Broadway: *Wild Goose Dreams* (Public); *Man from Nebraska* (2nd Stage); *The Purple Lights of Joppa Illinois* (Atlantic Theater); *Between Riverside and Crazy* (2nd Stage/Atlantic Theater); *Tribes, Mistakes Were Made*, and *Red Light Winter* (Barrow Street); *Stop the Virgins* (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.

PROFILES

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.

ERIN KILMURRAY (*Movement Designer*) is thrilled to be back at Court Theatre, having designed for *Oedipus Rex* and *Augie March*. Additional credits include - THEATER: Milwaukee Rep (*Hedwig and The Angry Inch*), Chicago Shakespeare Theater (*Macbeth*), About Face Theatre, The Hypocrites, and is the director/choreographer of *The Fly Honey Show*, a performance project elevating womens and queer experiences. INDEPENDENT WORK: The Dance Center of Columbia College, Thalia Hall, Detroit Institute of the Arts, artTheater-Kobe (Japan) AWARDS: Co-Mission Fellow (Links Hall 2022), Lab Artist (Chicago Dancemakers Forum 2020) 50 Leaders of Chicago Culture (Newcity), High Concept Labs Artist, University of Chicago Performance Lab.

JOCELYN PRINCE (*Production Dramaturg*) is a Principal at ALJP Consulting. Selected Production Dramaturgy credits include *Middle Passage* (Lifeline Theatre); *Invisible Man*, *The First Breeze of Summer*, and *Raisin* (Court Theatre); *A Raisin in The Sun* (Juilliard School of Drama); *Harriet Jacobs* and *Intimate Apparel* (Steppenwolf Theatre Company); *Black Diamond* (Lookingglass Theatre Company); *The MLK Project* (Writers Theatre). Jocelyn holds a B.A. in Journalism from Bradley University and a M.A. in Performance Studies from Northwestern University.

ERIN ALBRECHT (*Production Stage Manager*) has worked on 23 mainstage productions and many virtual projects at Court and she is thrilled to be back in the theatre. Off-Broadway: The Pearl, New York Classical Theatre, Westside Theatre, Jazz at Lincoln Center and Town Hall. Regional: Arena Stage, Arkansas Rep, American Players Theatre, Blue Man Group, Phoenix Theatre, Utah Shakespeare Festival and others. She holds a Bachelor of Music from The Catholic University of America and a Master of Fine Arts from Virginia Tech. Erin is a proud member of Actor's Equity Association and is an adjunct instructor of Stage Management at The Theatre School at DePaul University.

JACLYNN JOSLIN (*Assistant Stage Manager*) is thrilled to return to Court where her credits include: *Oedipus Rex*, *The Adventures of Augie March*, *For Colored Girls*, *Photograph 51*, *Guess Who's Coming to Dinner*, *All My Sons*, *Harvey*, *The Hard Problem*, and *Blues for an Alabama Sky*. Additional theatre credits include: *Bug*, *True West*, *Familiar*, *Guards at the Taj*, *BLKS*, *The Crucible*, *Between Riverside and Crazy*, *The Flick*, *East of Eden* (Steppenwolf Theatre Company); *Linda Vista* (Center Theatre Group); *Continuity*, *The King of Hell's Palace* (Goodman Theatre), *Hard Times* (Lookingglass Theatre); and *Roz and Ray* (Victory Gardens).

PROFILES



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*) joined Court in November of 2017 and is grateful for the opportunity to have cast every Court piece since. She spent a decade at Simon Casting and became the Director of Casting for Theatre while maintaining her TV/film work. Favorite projects: *Million Dollar Quartet* (Apollo & Tour), *1776* (Asolo), *Rock 'n Roll Christmas Tale and Working* (Broadway In Chicago), *Sound of Music*, *Showboat*, *Carousel*, *West Side Story* (Lyric), *Sister Act*, *How to Train Your Dragon*, *Divergent*, *Contagion*, *The Watchmen*, *Justice League*, *Empire*, *Chicago Fire*, *Chicago PD*, *Prison Break*, and *Somebody Somewhere* (HBO). She is an Artios Award winner and member of the Casting Society of America. ■

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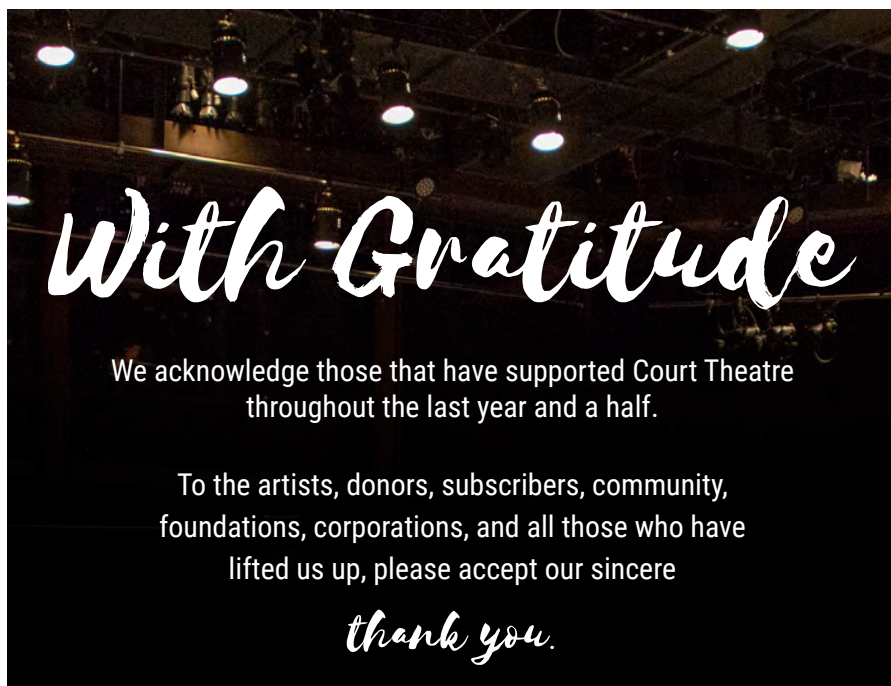
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