

WORLD PREMIERE



BERLIN



A NEW ADAPTATION BY
MICKLE MAHER

BASED ON THE GRAPHIC NOVEL BY
JASON LUTES

DIRECTED BY
CHARLES NEWELL

COURT THEATRE



THE UNIVERSITY OF
CHICAGO

Illustration by Jason Lutes.

WELCOME

Dear Friends,

Welcome to the world premiere of *Berlin*. We are proud to present this new adaptation from Mickle Maher, based on Jason Lutes's iconic graphic novel of the same name, and directed by Charles Newell. Charlie and Mickle last collaborated on 2004's *Cyrano*; now—over twenty years later—*Berlin* represents an exciting new chapter in their creative history.

Berlin, the city, was a symbol of progress and energy in 1928. It was abuzz with new ways of thinking, of being, and of seeing. It was a home for expats, immigrants, artists, creatives, and philosophers, and was the nexus of a rapidly expanding world.

That sense of progress, energy, and expansion is the beating heart of *Berlin*, the play. Adaptation is hard work. It is also an opportunity to do something akin to alchemy. Challenging and rare, a great adaptation takes what is poignant in one medium and spins it into gold in another.

For 70 seasons, Court Theatre has been an adaptor of great texts and a champion of quintessential stories. We will continue this alchemy of making classic texts new again, and we will not acquiesce by only telling stories that are easy or familiar. It is vitally important that we stay hungry, stay ambitious, and remain steadfast in our mission: to reimagine classic theatre to illuminate our current times, even when we'd rather look away.

We know we are not alone in this belief. By attending a world premiere—by attending live theatre, even—you are supporting this mission. The University of Chicago supports this mission by featuring the adaptation and staging of *Berlin* in its coursework, giving students an up-close look at the creative process and inspiring the next generation of artists. Chicago Public Schools and other educational institutions support this mission by bringing young people to our student matinees, reinforcing the value of arts education. And our partners support this mission through our public programming, through which they connect the themes onstage to our lived realities and demonstrate the modern relevance of this art form.

That same energy inherent in Berlin, the city, and *Berlin*, the play, is inherent in who we are and what we do. This production is part of a much larger legacy—the legacy of theatre and democracy. Both must be preserved.

Thank you for standing alongside us.

With gratitude,



Angel Ysaguirre
Executive Director



Gabrielle Randle-Bent
Senior Artistic Producer



Heidi Thompson Saunders
Senior Managing Producer

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Executive Director

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Heidi Thompson Saunders
Senior Managing Producer

APR 19 - MAY 11, 2025

WORLD PREMIERE



BERLIN

A NEW ADAPTATION BY **MICKLE MAHER**

BASED ON THE GRAPHIC NOVEL BY **JASON LUTES**

DIRECTED BY **CHARLES NEWELL**

DEVELOPMENT AND DRAMATURGY BY **DAVID J. LEVIN**

John Culbert U.S.A., Scenic Designer

Jacqueline Firkins U.S.A., Costume Designer

Keith Parham U.S.A., Lighting Designer

Mark Messing, Sound Designer and Composer

Julia Rhoads, Movement Director

Kory Danielson, Music Consultant

Sheryl Williams, Culture and Consent Consultant

Sammi Grant, Vocal and Dialect Consultant

Becca McCracken C.S.A. & Celeste M. Cooper, Casting

Kate Ocker,* Production Stage Manager

Katie Moshier,* Stage Manager

Olivia Leslie, Assistant Stage Manager

Setting: Berlin from 1928 to 1933, during the decline of the Weimar Republic.

Please note: Production contains flashing lights; actors will be using the aisles.

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Lorna Ferguson & Terry Clark

The Morey Family

United Scenic Artists, Local USA-829 of the IATSE is the union representing scenic, costume, lighting, sound, and projection designers in Live Performance.

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

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Court Theatre operates under an agreement between the League of Resident Theatres and Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States. Court Theatre is a constituent of the League of Resident Theatres and the Illinois Humanities Council. Court Theatre is a constituent of Theatre Communications Group, the national organization for the American Theatre, and the League of Chicago Theatres.

This project is partially supported by a CityArts Grant from the City of Chicago Department of Cultural Affairs & Special Events. Court Theatre acknowledges support from the Illinois Arts Council.



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CAST

<i>Marthe Müller</i>	Raven Whitley*
<i>Kurt Severing</i>	Tim Decker*
<i>Silvia Braun, Ensemble</i>	Ellie Duffey
<i>Gudrun Braun, Adolf Hitler, Ensemble</i>	Elizabeth Laidlaw*†
<i>Kid Hogan, Ensemble</i>	Terry Bell*
<i>Margarethe von Falkensee, Ensemble</i>	Kate Collins*
<i>Anna Lenke, Ensemble</i>	Mo Shipley*
<i>David Schwartz, Ensemble</i>	Jack Doherty
<i>Otto Schmidt, Ensemble</i>	Guy Van Swearingen*
<i>Otto Braun, Ensemble</i>	HB Ward
<i>Pola Mosse, Ensemble</i>	Molly Hernández*
<i>Theo Müller, Ensemble</i>	Brandon Ruiter*

Understudies

Jonathan Allsop (*Kid Hogan*)

Hannah Efsits (*Marthe Müller, Anna Lenke*)

Rachel Gaunce (*Pola Mosse, Silvia Braun*)

Selena Lopez (*Margarethe von Falkensee, Gudrun Braun, Adolf Hitler*)

Christopher Meister (*Otto Braun, Otto Schmidt*)

Elijah Newman (*David Schwartz, Theo Müller*)

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

†Fight Captain

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PRODUCTION CREW

Assistant Director	Eleni Lefakis
Literary Fellow	Marissa Fenley
Quad Research Scholar	Jo Selmeczy
Assistant Scenic Designer	Lauren M. Nichols U.S.A.
Scenic Artists.....	Michael A.C. Besancon U.S.A., Sarah Lewis U.S.A.
Carpenters	Cordell Brown, Ainsley Chac, Jordan Krsnak
Properties Artisan	Persephone Lawrence
Portrait Artists	Kelly Lesniak, Friese Undine
Assistant Costume Designer	Ophena De La Rosa
Stitchers.....	Ari Casas, Eric Guy
Wardrobe Technician/Deck Crew	Sebastian Van Horn
Wig and Hair Coordinator	Megan E. Pirtle
Associate Lighting Designer	Josiah Croegaert
Assistant Lighting Supervisor	Emily Brown
Electricians	Sibyl Ashcraft-Holt, Andrew Butterworth, Nell Morrissey, Ian C. Weber, Jonah White
Associate Sound Designer	Josh McCammon
Audio Engineer	Christine Burquest
Floor Manager	Alex Umekubo



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Ron OJ Parson



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directed by Marti Lyons



FEB/MAR 2026

MISS JULIE

by August Strindberg
directed by Gabrielle Randle-Bent



APR/MAY 2026

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Music and Lyrics by Erin McKeown
Dramaturgy by David J. Levin



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IN CONVERSATION

CHARLES NEWELL AND MICKLE MAHER



Photograph of first rehearsal of *Berlin* (Joe Mazza).

Charles Newell and Mickle Maher have never experienced anything quite like Berlin, and they've been in this industry for decades.

Associate Director of Marketing Camille Oswald sat down with the director and adaptor of Jason Lutes's acclaimed graphic novel to discuss their collaborative history and the excitement, challenges, and opportunities inherent in adapting a graphic novel for the stage. Read on to learn more and join us on the tightrope.

What has the creative process been like so far?

Mickle: This creative process thus far is probably the longest creative process I've ever been a part of for a single project—four or five years now? Have you ever been involved in something this long?

Charlie: I've worked on projects over longer periods, but the quality of the transformation in our journey has been more than anything I've ever experienced: what we thought it was going to be, what it is now becoming, and what it might be once we open. We were so fortunate to have a playwright who would want to keep iterating, to create something transformationally different than what it was.

Mickle: It took so long to get it to anything resembling something that we would want to do! Adapting graphic novels isn't done very often, and this is a really long graphic novel [laughs]. This is an epic thing. The challenge of this graphic novel is its length; it took Jason 20 years to write, it's over 500 pages long, and it has dozens of major and minor characters. It requires some amount of distillation. I don't know why there aren't more stage adaptations of graphic novels, because they're adapted for film all the time: Marvel, *Scott Pilgrim*, *Ghost World*. There's a whole catalog of stories [that have been] visually imagined already, so I don't know why they haven't been [adapted for] the stage, but they haven't. There's *Fun Home*, of course, but other than that, I do feel like we're pioneers in that respect.

Charlie: There's a theme throughout the entire novel about perspective, and depth, and layering, so the design was deeply informed by this idea of, *How do you take what a graphic novel is uniquely capable of doing, and translate that into something specific to the theatre?* And that, to me, is thrilling. I am a restless spirit who doesn't like doing what I've already done. I am mostly driven by, *How do I get in the room with amazingly creative people and do something that I—and they—have never done together?*

Mickle: Every other play that I've ever written, I could envision how it would be staged. This is the exception to that rule. We are in uncharted territory here—there's a feeling of risk and of being on the tightrope. You really could see a million different ways in which it could be staged, a million different aesthetic choices before you, in a way that's just not true of other plays that I've worked on, and I would say, not true of 90% of theatre out there. It's not clear exactly how to stage this, which actually—much to my surprise and delight—the designers seemed excited by.

Charlie: The metaphor of a river is consistent throughout Lutes's text; the presence, identity, and energy of trains coming and going constantly, and people crossing complicated landscapes (both literal and metaphoric, emotional landscapes), so— and this is probably no surprise to folks who know Court's work—there is a goal that we never stop moving. We don't settle anywhere because the text doesn't.

Mickle: Berlin at the end of the Weimar period is this almost Oz-like, magical place, where we just imagine the greatest artists and musicians, theatre directors, film directors converging for all sorts of complicated historical reasons in one place. Imagining how exciting that was, and how dynamic and how electric, and how complicated and all that, has turned the Berlin of that time—in our collective, cultural mind—into a romanticized place of incredible energy; an almost magical-beyond-belief energy right before the worst of the worst thing happens.

The last time that you both collaborated was in 2004 on *Cyrano*, almost exactly 20 years ago. What is it like to work together again?

Charlie: There's 20 years of experience between us, and now we have a wisdom of process that I certainly didn't have back then. The idea that we could now take on something this ambitious is terrifying and wonderful. That's a good place to be.

Mickle: I get excited by seeing actors, and designers, and directors take on difficult things. So whether or not any given production succeeds, there is this other drama going on, just seeing twelve of the best actors in Chicago go up there, and do, and be stretched to their limits in a way that is quite obvious. You'll see them in the first five minutes, you'll be like, *Oh my god, they're doing something that I've never seen actors quite do before.* It's that excitement of seeing some of the best artists in town be challenged to their fullest extent.

Charlie: The ambition behind this production is unlike any I have ever experienced. Imagine what it would be like to be an actor in something like this! I'm so optimistic about what the experience will be like for an audience sitting in Court Theatre's intimate space, and I imagine that, for an audience member, the energy onstage will be unlike anything you've seen before. The best theatre experience is when you get completely pulled in, and you're not looking at a product that has been shaped and crafted for you to easily digest; rather, you're seeing spontaneity being made up in every single moment, and you can't take your eyes away.

Mickle: We've been working at this game for a long time; trust us when we say, this is different than anything else we've ever done.

Charlie: Join us on the tightrope. [laughs]

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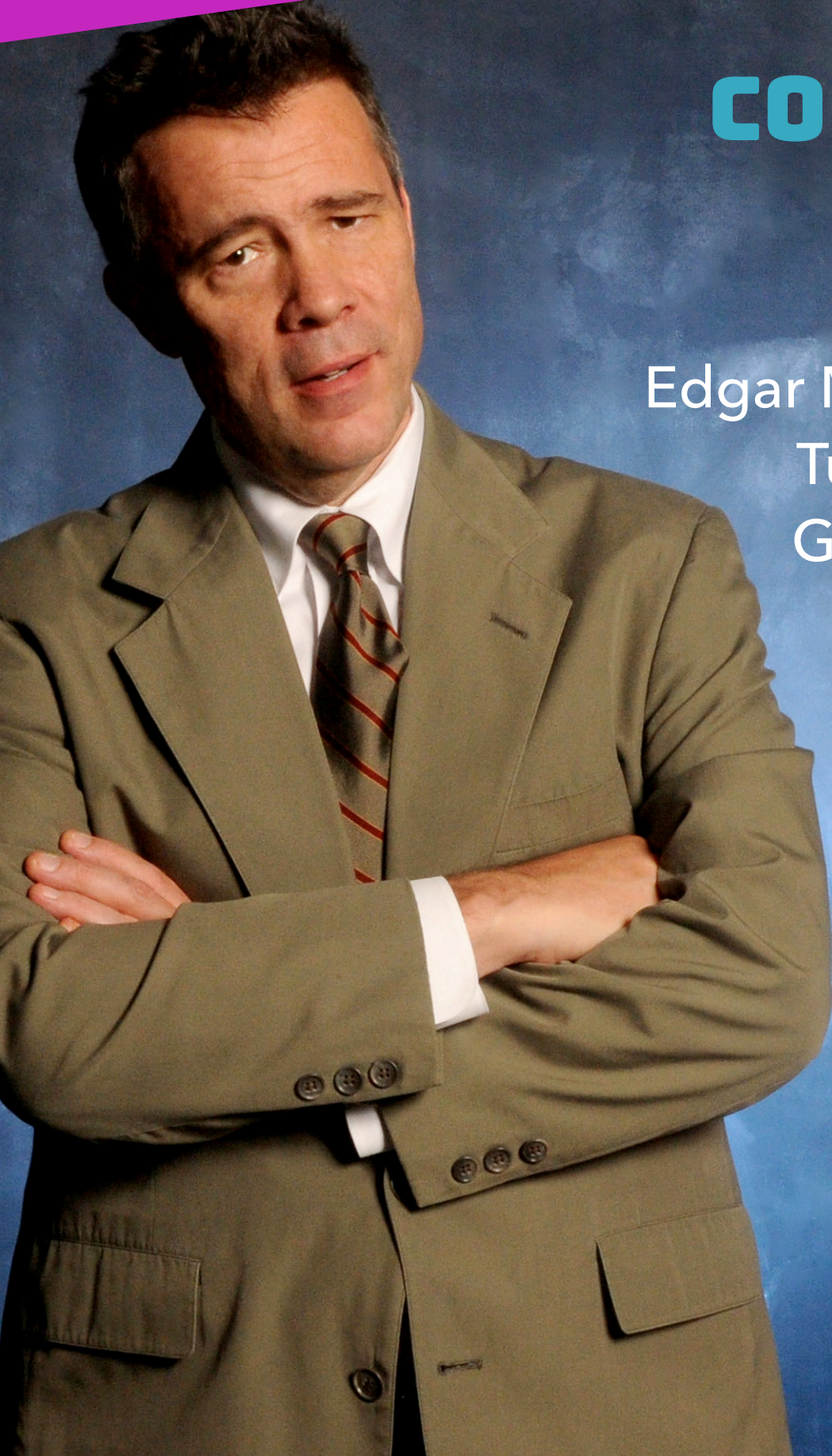
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CONJURING BERLIN

BY DAVID J. LEVIN, PRODUCTION DRAMATURG AND ALICE H. AND STANLEY G. HARRIS JR. DISTINGUISHED SERVICE PROFESSOR OF GERMANIC STUDIES, CINEMA AND MEDIA STUDIES, THEATER AND PERFORMANCE STUDIES, AND THE COLLEGE AT THE UNIVERSITY OF CHICAGO



Costume party at the Institute for the Study of Sexuality in Berlin, date/photographer unknown. Magnus Hirschfeld (in glasses) with his partner, Karl Giese (center).

How best to grasp the project of *Berlin*? Why not start with Shakespeare's *Henry V*? For if ever there was a piece that took upon itself the charge of impossible invention, challenging its actors and inviting its audience to co-create a world, it is *Henry V*. There are elaborate battles across the sea involving impossibly complex constellations of troops—in short, the story exceeds theatre's immediate means. And that, in turn, occasions the chorus's exhortation to the audience, in the Prologue, to

*Piece out our imperfections with your thoughts.
Into a thousand parts divide one man,
And make imaginary puissance.
Think, when we talk of horses, that you see them
Printing their proud hoofs i' th' receiving earth,
For 'tis your thoughts that now must deck our
kings,
Carry them here and there, jumping o'er times,
Turning th' accomplishment of many years
Into an hourglass.*

The project of *Berlin* is no less ambitious; its opportunities for invention and imagination no less exciting.

If Shakespeare's history plays famously focus upon the trials and tribulations of life at various royal courts, Lutes's graphic novel and Maher's play focus on the trials and tribulations of life in the modern metropolis. Thus, in place of the earls and dukes and courtiers, we have the extraordinary cross-section of characters that make up the budding and buzzing capital of Germany during the final years of the Weimar Republic, between 1928 (about a decade after the end of World War I) and the rise of Adolf Hitler and the National Socialists in 1933.

Berlin in the 1920s was one of the most important urban centers in Europe, on par with London and Paris. And the challenge that Shakespeare points to—the challenge of creating a giant and far-away world on a small stage—that's a challenge that our production embraces with relish. We get a sense of the extraordinary effervescence of invention in this city—in the visual arts, in jazz, in journalism (there were some 4,700 newspapers published in Germany during the period of our piece, with about 200 in the city of Berlin alone; that's Kurt Severing's world, but also David Schwartz's when he sells copies of the *AIZ*, the *Arbeiter-Illustrierte-Zeitung* or the *Workers Illustrated Newspaper*, in the rain), in politics (there were 40 different political parties represented in the German parliament—which accounts for Hitler and Goebbels coming to town, since the Nazis were a party on the rise), in sexuality and individual expression (in 1919, the early sexologist Magnus Hirschfeld opened the *Institut für Sexualwissenschaft*, the Institute for the Study of Sexuality, in Berlin, and it soon gained international renown as a center advocating for greater understanding of and legal protections for homosexuality and LGBTQ rights. The Nazis occupied and vandalized the Institute as soon as they came to power, burning almost the entirety of its considerable library in the book burnings in Berlin in May of 1933). It was a place and a time of intense invention and intense reaction. It was a time of intense inflation and intense unemployment. And in the midst of it all, the city grew and grew, doubling in population every 25 years or so, beginning in 1820, when it was a city of 200,000, to 1905 when its population was two million. By 1925 it had doubled again to four million. As the capital of a recently united Germany, the intense struggle for political power in the wake of the Great Depression of 1929 was waged in parliament and on the streets. This is the story we will tell—a story of urbanity, invention, innovation, rapid change, bustle, overcrowding, ambition, dissent, growing political violence and disorder, disorientation, artistic ferment, love and intimacy, violence and despair.

Crucially, this is less the story of kings and rulers (although we have one of them) than a story of a cross-section of extraordinary ordinary people. And in the midst of it all, we will extend a familiar invitation to you, Court's audience, to join us, by lending us your imagination, by, as Shakespeare puts it, dividing one actor "into a thousand parts." What an exciting journey it will be, to a world that is at once very different and far away and, alas, not so different or far away from ours in Chicago, in the USA, in this moment. Welcome to *Berlin*!

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NO MORE PRECIOUS STONES

BY ALICE GOFF, ASSISTANT PROFESSOR OF GERMAN HISTORY AND THE COLLEGE AT THE UNIVERSITY OF CHICAGO

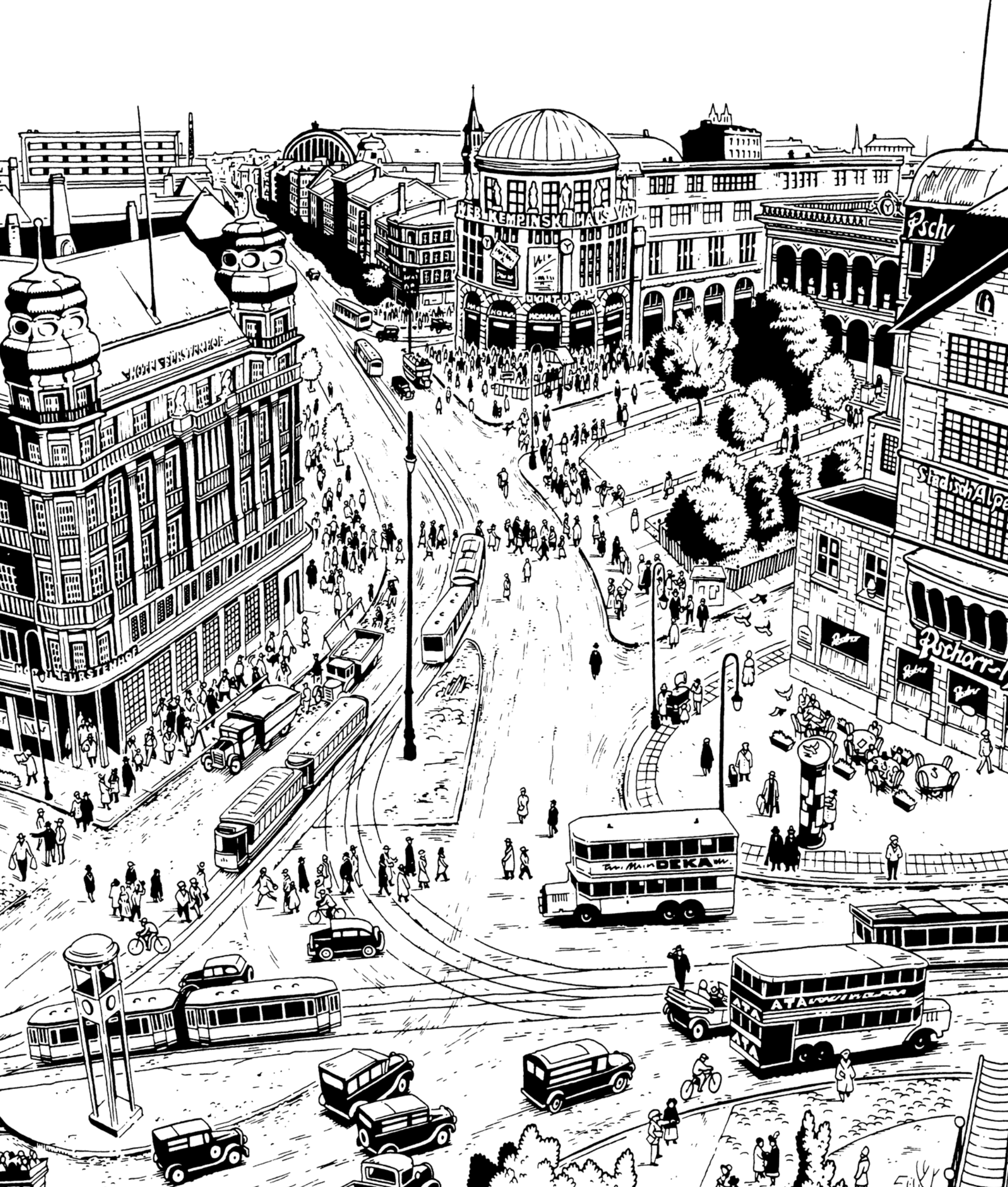


Illustration from the graphic novel *Berlin* by Jason Lutes.

The Weimar Republic often appears in the popular imagination as a cultural object. It is the snapshots of urban decadence in Christopher Isherwood's 1939 novel, *Goodbye to Berlin*; it is the brassy tunes of Bob Fosse's 1972 musical based on that novel, *Cabaret*. It is the feverish choreography of the hit television series *Babylon Berlin*. It is the cacophonous ink drawings of Jason Lutes's graphic novel, *Berlin*, the dynamic adaptation by Mickle Maher, and the kinetic stagecraft of Charles Newell. We come away from these works with a vibrant aesthetic language to describe this complex time and place in history: Weimar is a kaleidoscope, a collage, a variety show, a dance on the edge of a volcano.

That Weimar lives on as a style, a sound, a beat is of course due to the extraordinary cultural energy of its capital city during the period. Berlin was a hub for jazz music, variety shows, cabaret, and opera. As Kid Hogan observes in the play, "There's not a note of music in this city that's not pushing against every note that came before." It was also a city of "cinema, cinema über alles," in the words of expressionist poet Hans Harbeck, home to the country's largest film production company, UFA, which brought icons of avant-garde cinema to national and international audiences, such as *The Cabinet of Dr. Caligari* and *Metropolis*. In the field of the visual arts, Berlin was a seat of the Dada movement; the founding place of the expressionist November Group; an epicenter of the New Objectivity movement. As the city grew, it became a platform for bold experiments in architectural innovation, particularly in the field of public housing: the sprawling expressionist estates designed by Bruno Taut, Walter Gropius, Martin Wagner, and Hans Scharoun still assert themselves in the city's urban landscape. The characterization of Berlin as "Chicago on the Spree," once meant as an insult, became during the 1920s a badge of the city's exhilarating modernism.

One of the challenges of understanding the history of Weimar has been reconciling its avant-garde cultural foment with the rise of National Socialism. The era of Bertolt Brecht and Kurt Weil, of the Bauhaus and Dada was also an era of extreme reactionary conservatism and fascism. Some historians have addressed this problem by reminding us that even if Berlin has become the iconic symbol of Weimar, the city is hardly representative of the political or cultural realities of the rest of Germany after the devastation of the First World War. Others have pointed out the ways in which both National Socialism and Weimar's artistic renaissance were both products of a reigning spirit of experimentation oriented towards the discovery of radical new ways of conceiving individual and collective life. Others have posited that the energy of Weimar culture drew in many ways from its position outside of the mainstream. The true home of Weimar's spirit, the historian Peter Gay writes, was, tragically, in exile.

Berlin confronts this period of simultaneous creativity and crisis by bringing us eye to eye with its consequences on the ground. Amidst the maelstrom of sound and image unfolding on the stage, we encounter the deep uncertainty of the story's central characters about whether their writing, drawing, musicking can meet, or even contain, the catastrophes quickly unfolding in Weimar's final years. Perhaps, as the character Kurt Severing proclaims early in the piece, "In Berlin, fine art and revolutionary politics are joined at the hip." The character Anna is not so sure: "Maybe art is only calling us to art," she confides to Marthe. "Art can say nothing matter of fact about reality."

Marthe embraces drawing, but for its ordinariness, rather than for its world-changing potential. By capturing this complex convergence of aesthetic exuberance and aesthetic doubt, *Berlin* delivers us a powerful rendering of Weimar as a work of theatre, informed by the period's anxiety about the relationship between culture and life. In the words of the playwright Friedrich Wolf, writing in 1929: "We do not want any artworks, even if they are precious stones. We want the truth of our time."

ALICE GOFF is Assistant Professor of German History and the College. Her research and writing focus on cultural and intellectual life in the nineteenth and twentieth centuries. She is the author of *The God Behind the Marble: The Fate of Art in the German Aesthetic State* (University of Chicago Press, 2024). Goff received her PhD in history from the University of California, Berkeley, in 2015. From 2015 to 2017, she was a postdoctoral fellow in the University of Michigan's Society of Fellows in the departments of History and Germanic Languages and Literatures. Before beginning graduate work in history, Goff completed a master's degree in archives and records management and a certificate in museum studies, and she maintains an active interest in contemporary archival and curatorial practice.

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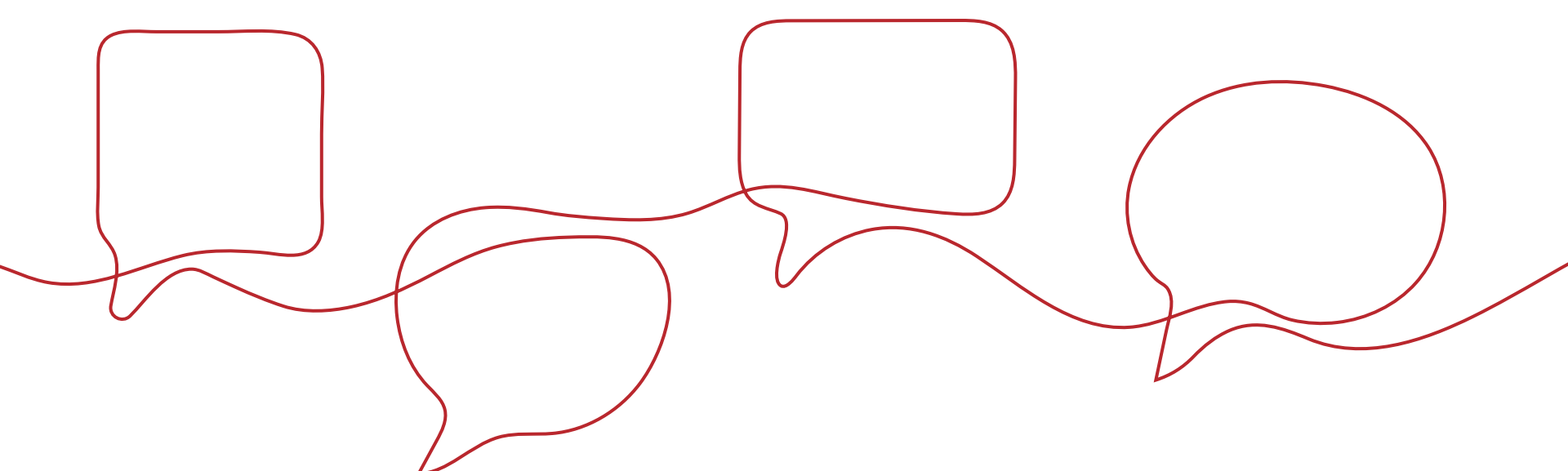


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CONTINUING THE CONVERSATION

BY GABRIELLE RANDLE-BENT,
SENIOR ARTISTIC PRODUCER



Born in the same time and place and born of the same values of freedom of expression and communion, theatre and democracy are inextricably linked. Globally, we are living in a moment in which democracy is at risk. So, by extension, any attack on democracy is an attack on the very art form we hold dear.

Fortunately, artists have a history of fighting back. The artists of Weimar Germany are a critical part of that history.

Bertolt Brecht wrote *The Threepenny Opera* in 1928 as a critique of capitalism. Banned by the Nazi party in 1933, this play was one of the first to be performed in post-World War II Berlin in 1945. Brecht wrote *Mother Courage and Her Children* in 1939, this time in response to fascism and Nazism, creating an anti-war play that is regarded as one of the most important theatrical works of the twentieth century. Brecht's *The Resistible Rise of Arturo Ui* and *St. Joan of the Stockyards* uses Chicago and our reputation as both a site of legitimate industry and organized crime as an allegory for the corrupting influence of power.

The Bauhaus school of art and design is another example of artists using their genius to fight for that most incomparable of human achievements, the sublime. The Bauhaus movement encouraged radical modernity, minimalism, and functionality. Artist Wassily Kandinsky and architect Ludwig Mies van der Rohe were both influenced by—and influential in—this movement, and van der Rohe served as Bauhaus's final director before it was shuttered by the Nazi party for directly challenging "traditional German values." Despite its closure, Bauhaus could not be contained; it continued to spread around the world due to global immigration and displacement. Van der Rohe came to Chicago in 1938 after fleeing Germany, and our city now has more van der Rohe buildings than any other city in the world. His indefatigable spirit is responsible for our iconic skyline.

Bertolt Brecht and Mies Van der Rohe are two examples from a particular time in history, but there are countless artists who have found ways to use their art to bring change in the world.

We did not plan to stage *Berlin* in response to our current moment, but here we are. It is time we draw inspiration from the artists who came before and rise to the challenge.

- [An Artist in Exile](#)
- [Artists Mount First Amendment Challenge to New Grant Requirements](#)
- [The Resistible Rise of Arturo Ui](#)
- [Saint Joan of the Stockyards](#)
- [Mies van der Rohe](#)



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A CONVERSATION WITH PUBLIC MEDIA INSTITUTE

BY KAMILAH RASHIED, DIRECTOR OF ENGAGEMENT



Image from "The Concord Hour," directed by Damon Locks and Rob Shaw.

Though I have been an enthusiastic fan of the **Public Media Institute** (PMI) and all its manifestations for some time, I did not meet its Managing Director Nick Wylie until 2024 at an event at Co-Prosperity, a cultural space that's part of the PMI network. We were introduced by a mutual friend who was stunned we didn't already know each other. In millennial fashion, we Insta-searched one another only to find we were already following one another.

When considering the public programming that would complement *Berlin*—Court's world-premiere adaptation of Jason Lutes's graphic novel—PMI immediately came to mind. *Berlin* is a mosaic of interconnecting stories told in 1928, a time of ascendant fascism. We see characters support one another, form networks of mutual aid and support, and challenge hegemonic and harmful systems through the power of collective action. PMI is grounded in those same values. For this reason (and for many others), I was inspired to collaborate with them on part of our *Berlin* public programs series, centering themes of Resistance & Resilience.

Having admired their work from a distance, I finally got the chance to speak with Nick and PMI's Founding Director Ed Marszewski about the inner workings of this dynamic organization—or should I say, this living, breathing, and evolving organism. Below is an excerpt from our conversation.

How did the Public Media Institute come into being?

Ed Marszewski: The Public Media Institute (PMI) was born out of the same ethos that fueled *Lumpen Magazine*: a belief in creating independent cultural platforms outside the grip of mainstream media and corporate influence. By the early 2000s, after years of publishing *Lumpen*, organizing festivals, and experimenting with alternative media, it became clear that a more structured, sustainable model was needed to support these efforts. PMI was founded as a nonprofit to ensure that the work—building spaces for radical art, resistance, and community media—could continue and expand.

It's a continuation of the DIY (or rather, DIT—Do-It-Together) philosophy that has always driven us: make the media you want to see, create the spaces you need, and build the networks that keep you and your people going.

Can you tell us more about the Buddy System network—a collection of community-driven projects, of which the Public Media Institute is a part—and its ethos?

Nick Wylie: The Buddy System is a collaborative network based in Chicago, encompassing a diverse array of businesses, nonprofits, publications, and creative individuals. This ecosystem is dedicated to fostering a community-driven future through mutual support, platform building, and innovative ventures.

During the COVID-19 pandemic, the Buddy System's ethos of mutual aid and solidarity became particularly evident. PMI partnered with for-profit members and restaurants led by BIPOC chefs to establish the Community Kitchen. This initiative coordinated and facilitated the reopening of shuttered kitchens, employed dozens of hospitality industry workers, and successfully prepared and distributed over 200,000 free healthy chef-designed meals, addressing food insecurity and demonstrating the power of collective action in times of crisis.

Bridgeport's transformation from a historically exclusionary area to one of Chicago's most diverse neighborhoods also aligns with the Buddy System's mission. Once known for its racial intolerance, Bridgeport has evolved into a majority-minority community, with 63% of residents identifying as Latinx or Asian. This demographic shift has paved the way for businesses within the Buddy System to create inclusive "third spaces"—venues beyond home and work—in Bridgeport that cater to the community's rich diversity.

By building a supportive network that embraces risks and celebrates diverse perspectives, the Buddy System seeks to carve out spaces of resistance and innovation within the constraints of contemporary society and capitalism.

PMI has so many manifestations. Why is that so important?

Ed Marszewski: It is important to pivot, evolve, or change priorities when the political and cultural environment in our city has a deficiency. It is also important to retire projects that are not supported by the communities they seek to serve. Over the years, PMI has developed a multifaceted approach to cultural programming, encompassing various platforms and initiatives. There is *Lumpen Magazine*, PMI's longest-running project, which is a news and culture magazine featuring the work of emerging and established artists and writers for over three decades. PMI operates Co-Prosperity, a 5,000+ square foot experimental cultural center and performance space in Bridgeport, showcasing emerging and established artists from Chicago and around the world. In 2015, PMI founded Lumpen Radio, a low-power community radio station broadcasting 24/7 multilingual content, serving local communities in Chicago's Near South Side. We also coordinate Buddy, a retail shop in the Chicago Cultural Center that promotes products by Chicago-based artists, makers, and small businesses.

Finally, through the MdW Coalition—an evolving regional coalition of artist-run projects, platforms, and spaces spanning across the Midwest—PMI works with like-minded individuals and organizations to uncover and archive the region's cultural and social ecologies.

PMI's diverse manifestations are driven by a commitment to adapt and respond to community needs. This adaptability has led to significant achievements, such as supporting 500 artists in selling their work, enabling over 100 Chicagoans to host radio shows, hosting more than a dozen exhibitions annually featuring over 100 artists each, and collaborating on over 25 movement events each year.

Each entity within the PMI ecosystem relies on a great deal of collaboration and co-creation. How do you do it?

Nick Wylie: Collaboration at Public Media Institute isn't just a strategy—it's our entire way of working, evolving, and staying resilient.

Volunteers sustain Lumpen Radio, but so does the core team of Stephanie Manriquez, Charly Garcia, Ariandy Luna, and August Abitang, who uplift dozens of DJs and show hosts while creating their own vital programming, like The Mutual Aid Guide with Mario Smith and Boletín Migrante, which provides urgent updates for immigrant communities at risk of deportation. These shows are the result of long-standing relationships of trust and care.

At Co-Prosperity, our 29-person artist council is an organism of enthusiasm, nerdiness, and passion, stewarded by Ahniya Butler and SY Lim, who work closely with each selected artist and curator. Every exhibition is a collaboration, with council members jumping in as "buddies" to support planning, mounting, and celebrating each show. Meanwhile, the Buddy Shop team—led by Kimberly Kim, Sara Pardo, Seiya Abe-Bell, and Janelle Ayana Miller—does far more than keep the store running seven days a week. They work closely with artist collectives to develop new products, ensuring that the shop is not just a marketplace but a launchpad for artist-run initiatives.

I've come to realize that while PMI operates as an organization, at certain moments—especially in times of urgent action, like at the Democratic National Convention last year—we transform into something else. We become a collective of artists making something bigger than the sum of our parts.

Coalition-making seems inherently built into everything you do. Did that evolve naturally, or was this an explicit value from the beginning around which you developed a broader value system?

Nick Wylie: It evolved from necessity, from instinct, from the reality that if you want to make something happen, you need other people in the mix.

We can't be the central hub for every response to collapse, but we can be a place that gets the word out about what's possible. We can signal who is organizing, where to show up, what to eat, drink, read, listen to, and what performances are actually the good kind of political theatre. Sometimes, we even pull that off. And when we don't, when we look dopey or messy while trying, we can say it's camouflage—or just admit that we're not here to crack some master code of cultural hegemony. We're here to help artists and weirdos scatter a million needles in every direction at the giant [of capitalism] coming to step on us. Maybe one will hit the right nerve, or maybe the collective effect will be enough to slow it down. Either way, we keep moving, keep organizing, and keep figuring out how to do this together.

From the outside, it seems that keeping up the momentum behind this work takes a tremendous amount of effort. What does it feel like to you from the inside?

Nick Wylie: It feels like I'm writing these answers at 3:25am because I don't want to disappoint our comrades at Court. Some of us care about making things perfect, sometimes we are relieved when a meeting is postponed; usually, we rely on the artists, and DJs, and journalists, and activists we are working with to have patience with us, and recognize the autonomy we want to—and have to—share with them to make this possible. Since last year, we have been sharing our space with the Dissenters, who organize there on Sundays, and we welcome them to share the space with other movement groups, so long as there is a Dissenter member there to monitor the space and help the group. We hope that, with more mutual support methods like this, we can keep sharing the load, and focus on keeping the platforms healthy and available.

What are the best ways for people to support the Public Media Institute and all its tributaries?

Nick Wylie: We have zero major donors. If you know anyone in the position to be a sustaining major gift supporter, you will have done something no one in 35 years has been able to do. Or you can become a member at any level and join the hundreds of people who make this thing work without any gigantic individual donors.

Or you can come to our (all free) events and buy a beer, and talk to an artist, or spread the word about Lumpen Radio (ideally to someone whose local business would like to underwrite). Or you can pitch an exhibition, or a radio show, or submit your book, or record, or poster, or hat, or lamp that you made to show and sell at the Buddy Store.

Or you can just say nice things about us!

Learn more about the *Berlin* public programs and PMI's involvement at our [website](#). Reservations are available now, and can be made [online](#) or by calling the Box Office at (773) 753-4472.

ED MARSZEWSKI is the Founding Director of Public Media Institute, the nonprofit corporation that programs the Co-Prosperity Sphere, produces the annual Version Festival, and publishes *Lumpen Magazine*, *Proximity Magazine*, *Mash Tun Journal*, and other titles. He is the President of Marz Community Brewing Co. He also makes artwork from time to time, focusing on housing rights issues and gentrification.

NICK WYLIE is an artist, organizer, and educator based in Chicago. Wylie was Founding Artistic Director at Mana Contemporary Chicago, a large art center in Pilsen from 2012–2015, and from 2015–2018, he served as Associate Director of Southern Exposure, a 45-year-old artist-run nonprofit in San Francisco. He has taught armaking and arts administration courses at the School of the Art Institute of Chicago, University of Illinois at Chicago, and University of St. Francis. Wylie's art practice, which incorporates video technology, performance, drawing, and queer futurity, has haunted galleries in Chicago and beyond for the past fifteen years. He received his BFA from Carnegie Mellon University, did post-baccalaureate work in Art History at Northwestern University, and went to University of Illinois at Chicago for his MFA.

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UP NEXT: *AN ILIAD*

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Photograph of Timothy Edward Kane (Michael Brosilow).

Join us for a special presentation of *An Iliad*. *Berlin* Director Charles Newell returns to Court's stage to present one of the most celebrated productions in our history.

“This text is perhaps one of the clearest examples of classics’ modern relevance, and it has been an artistic touchstone of mine for many years,” Newell shares. “I know our audience feels the same; we have received countless calls, emails, and questions asking when we will be staging *An Iliad* again, and it brings me great joy to say: the wait is over.”

A timely and gripping retelling of Homer's epic poem, *An Iliad* illuminates the human cost of conflict with breathtaking urgency. Timothy Edward Kane reprises his role as The Poet—the sole character in this one-person saga—who recounts a tale of war, hubris, and destruction that spirals across millennia and crashes into our present day. Experience the raw power of Kane's performance in Court Theatre's intimate Abelson Auditorium, and confront the necessity of the classics head-on.

An Iliad returns to Court's stage June 11 – 29, 2025. Get tickets and learn more [here](#), or call the Box Office at (773) 753-4472.

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Beignet Done That!

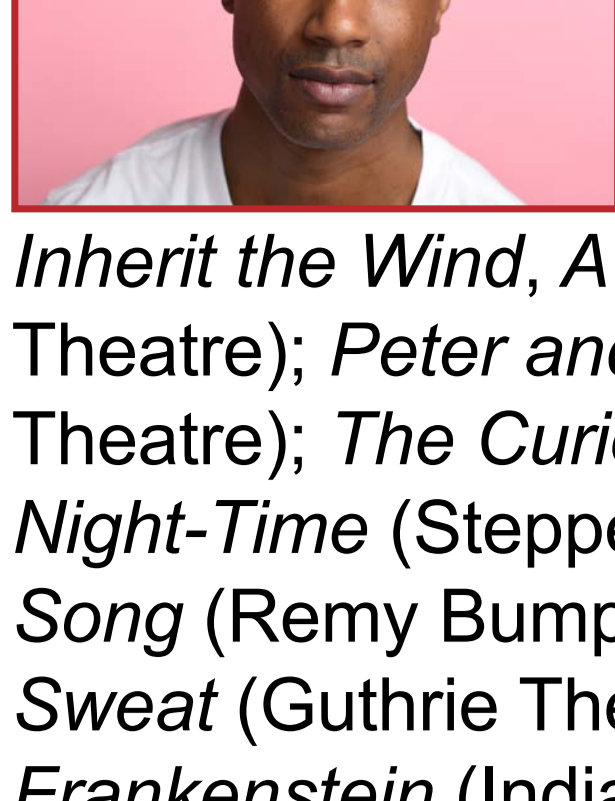
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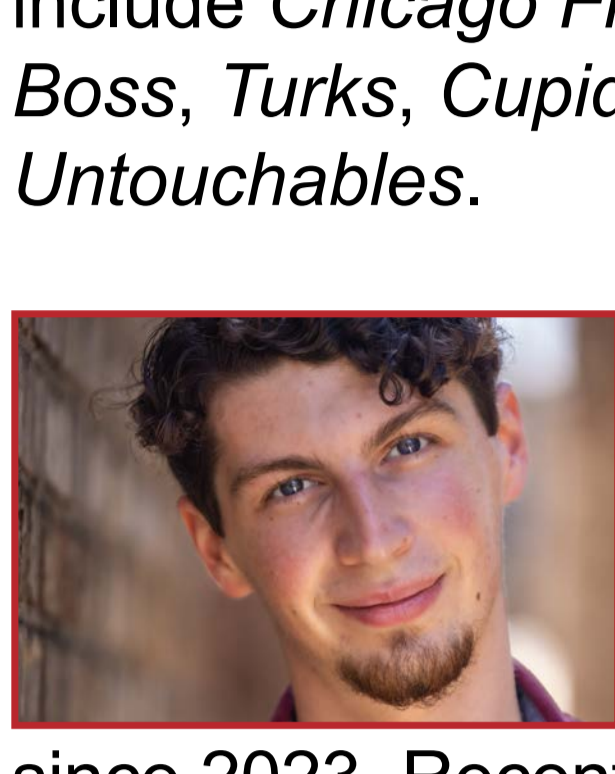
CAST PROFILES



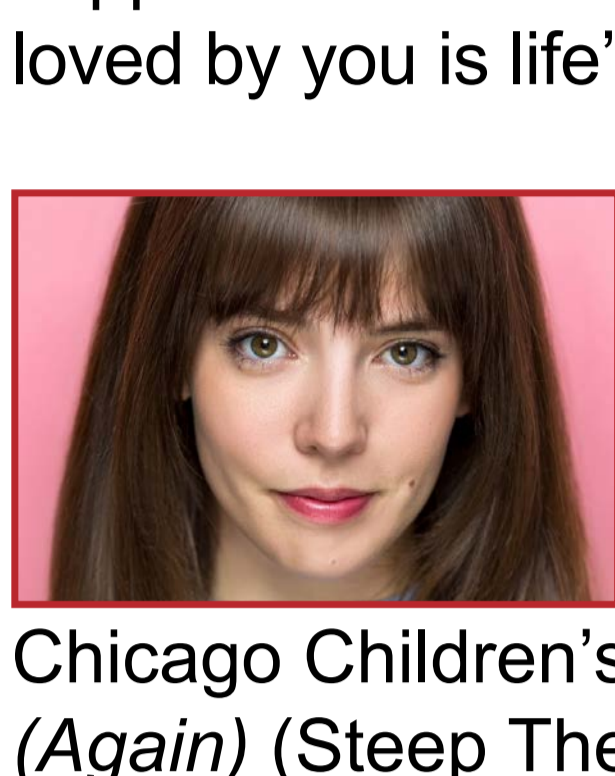
TERRY BELL (*Kid Hogan, Ensemble*) is making his Court debut. Broadway: *The Skin of Our Teeth* (Lincoln Center Theater). Chicago credits include: *Inherit the Wind*, *A Christmas Carol* (Goodman Theatre); *Peter and the Starcatcher* (Paramount Theatre); *The Curious Incident of the Dog in the Night-Time* (Steppenwolf Theatre); *Routes, Love Song* (Remy Bumppo Theatre Company). Regional: *Sweat* (Guthrie Theater), *Mary Shelley's Frankenstein* (Indiana Repertory Theatre). Terry can be seen on TV shows such as *Elementary*, *The Chi*, and *Emperor of Ocean Park*. IG: [Commen_Terry](#).



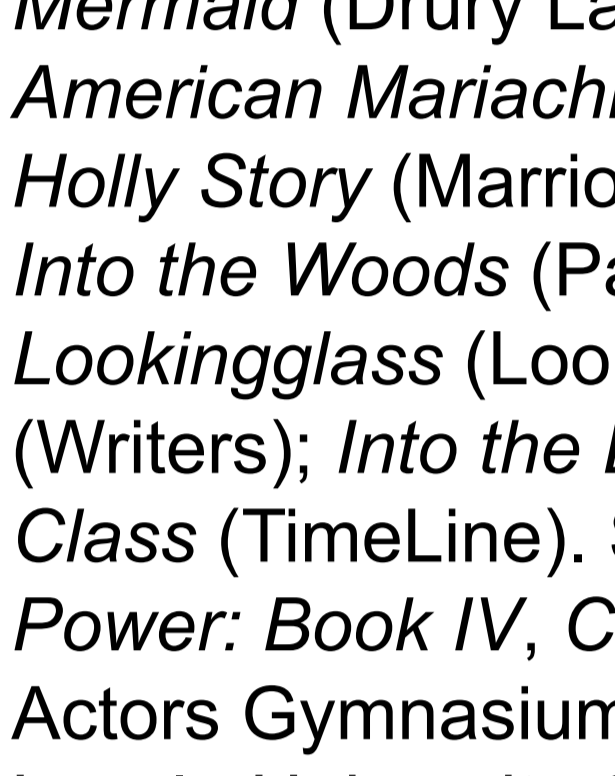
KATE COLLINS (*Margarethe von Falkensee, Ensemble*) is excited to return to Court Theatre, where her credits include *Oedipus Rex*, *All My Sons*, *The Real Thing*, *Nora*, *Miss Julie*, *Cloud 9*, and *The Triumph of Love*. Other credits include *Arcadia* (Goodman Theatre), *Doubles* (Broadway), and the television series *All My Children*.



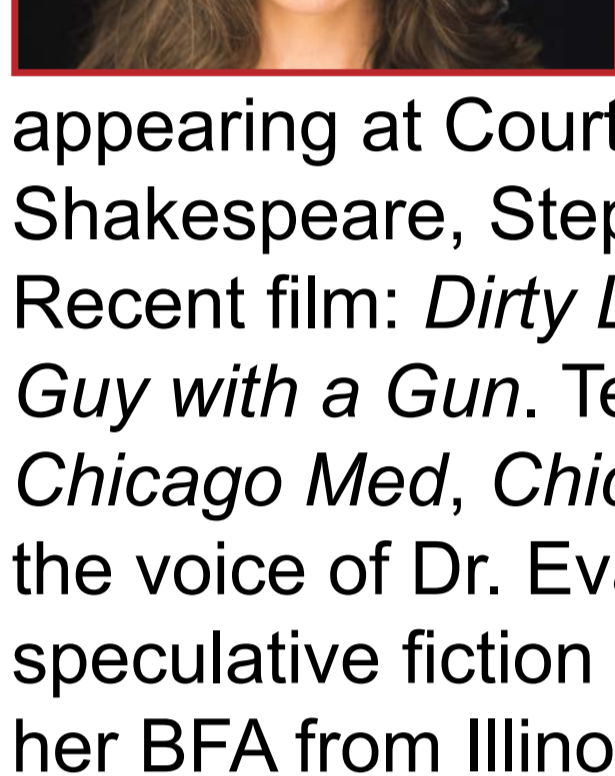
TIM DECKER (*Kurt Severing*) is delighted to be making his first appearance at Court in *Berlin*. Notable Chicago credits include *Trouble in Mind* (TimeLine), *Mary Stuart* (Chicago Shakespeare), *stop.reset* (Goodman), *Million Dollar Quartet* (Apollo Theater), *The People's Temple* (American Theater Company), *Toys in the Attic* (Jeff Award – Performer in Principal Role, American Blues Theater). Regional credits include *Fever Dreams* (Contemporary American Play Festival), *Fahrenheit 451* (Indiana Repertory Theatre), *All My Sons* (Milwaukee Rep). Film work includes *Slice*, *Thrill Ride*, *Dirty Work*, *Uncle John*, *Joshua*, and *Charming Billy*. Television credits include *Chicago Fire*, *Empire*, *Chicago Justice*, *Boss*, *Turks*, *Cupid*, *Detroit 187*, and *The Untouchables*.



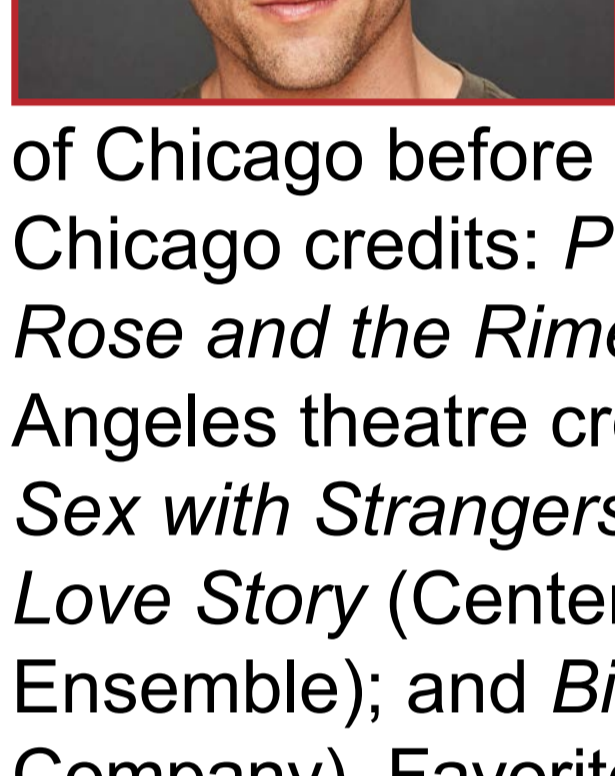
JACK DOHERTY (*David Schwartz, Ensemble*) is honored to be making his Court Theatre debut in *Berlin*. He is a Chicago native and has been based here since 2023. Recent Chicago credits include *Richard III* (Chicago Shakespeare Theater), *A Christmas Carol* (Metropolis Performing Arts Centre). Regional credits include *Coriolanus*, *Timon of Athens* (Utah Shakespeare Festival); *The Mousetrap* (The Round Barn Theatre). Jack is proud to be represented by Talent X Alexander. He is blessed by the love and support of his friends and family. Margaux, being loved by you is life's greatest privilege. IG: [jack_doh_](#).



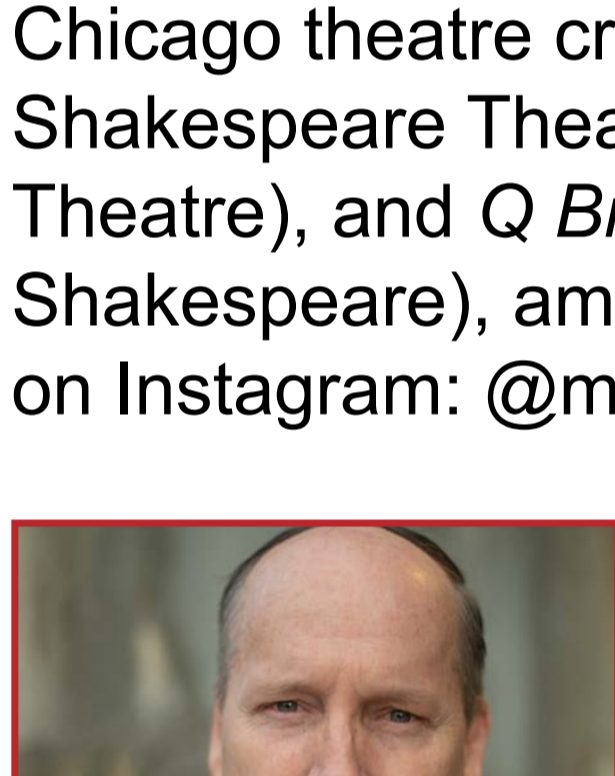
ELLIE DUFFEY (*Silvia Braun, Ensemble*) is excited to be making her Court Theatre debut. Chicago credits include *The Magic City* (Manual Cinema at Chicago Children's Theatre); *Happy Days Are Here (Again)* (Steep Theatre); *Three Sisters*, *The Crucible* (Invictus Theatre). Represented by Gray Talent Group. Graduating CCPA BFA Acting class of 2025. Love to Mom, Dad, and my sister, Clair. IG: [@ellie_duffey_](#).



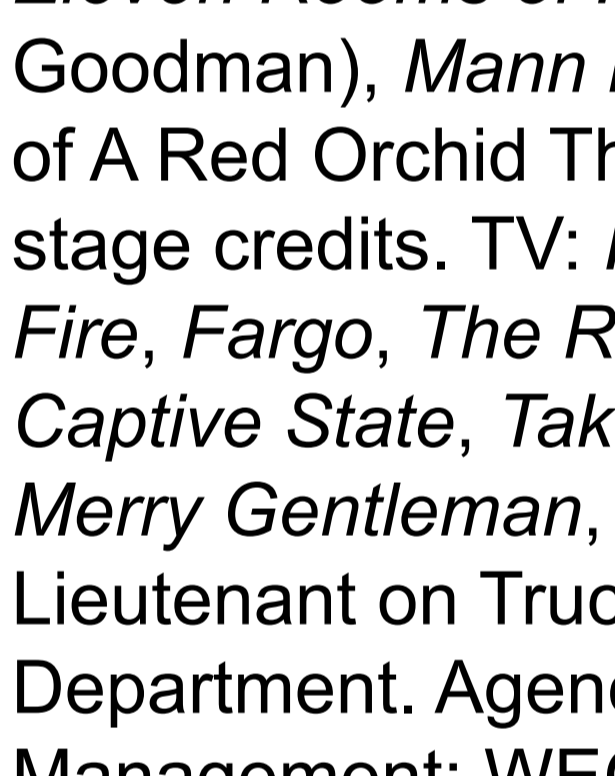
MOLLY HERNÁNDEZ (*Pola Mosse, Ensemble*) returns to Court after 15 years, having last been seen in *Wait Until Dark*. Other credits include *The Little Mermaid* (Drury Lane); *Revolution(s)*, *Lucha Teotl*, *American Mariachi* (Goodman); *Buddy – The Buddy Holly Story* (Marriott); *The Scorpions' Sting* (Lyric); *Into the Woods* (Paramount); *Alice Through the Lookingglass* (Lookingglass, PBS); *Into the Woods* (Writers); *Into the Breeches* (Northlight); *Master Class* (TimeLine). Select television credits include *Power: Book IV*, *Chicago Med*, *Chicago P.D.*, *APB*. Actors Gymnasium Circus Conservatory 2019, BA Loyola University Chicago 2018. Proud member of AEA and SAG/AFTRA. For Jess and Simran. [@mollyhernandez](#).



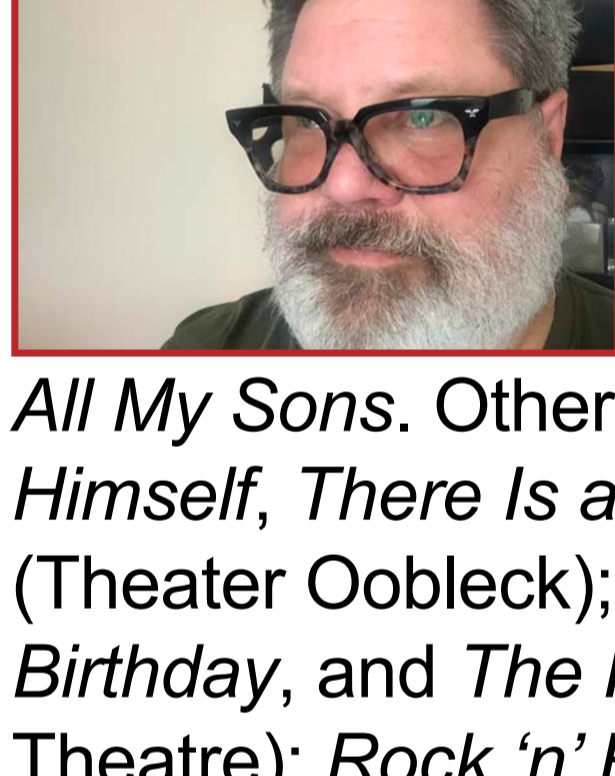
ELIZABETH LAIDLAW (*Gudrun Braun, Adolf Hitler, Ensemble*) has worked as an actor, producer, and director in Chicago and regionally since 1993, appearing at Court, Goodman Theatre, Chicago Shakespeare, Steppenwolf, Writers, and others. Recent film: *Dirty Little Secrets*, *The Sin Eater*, *Good Guy with a Gun*. Television: *The Red Line*, *NCIS*, *Chicago Med*, *Chicago P.D.*, *Crisis*. She is currently the voice of Dr. Eva Graff in, and a producer of, the speculative fiction podcast, *Derelict*. She received her BFA from Illinois Wesleyan University and studied Shakespeare at the Royal Academy of Dramatic Art, London, UK. She is a proud union member of SAG-AFTRA and Actor's Equity.



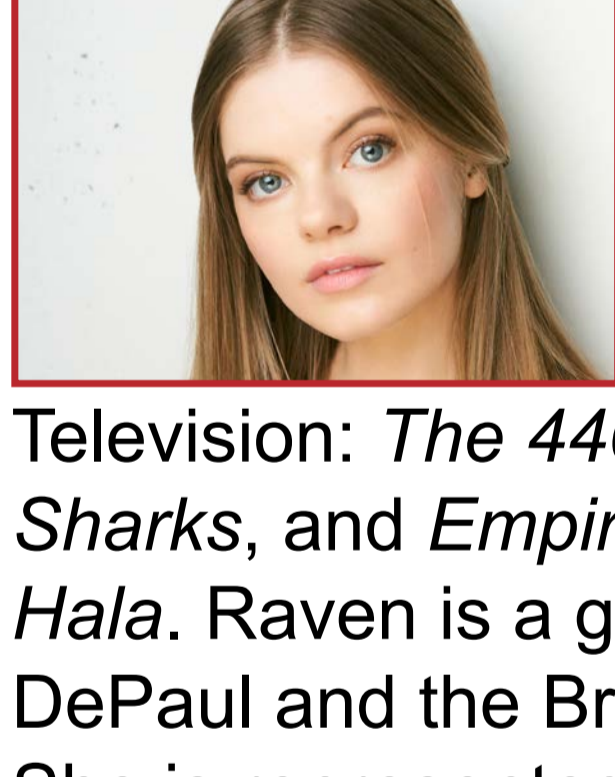
BRANDON RÜTER (*Theo Müller, Ensemble*) began his professional career in Chicago, where he was a company member with the House Theatre of Chicago before moving to Los Angeles. Favorite Chicago credits: *Punk Rock* (Griffin Theatre) and *Rose and the Rime* (House Theatre). Favorite Los Angeles theatre credits: *Lights Out: Nat "King" Cole*, *Sex with Strangers* (Geffen Playhouse); *Failure: A Love Story* (Center Theatre Group/Coeurage Ensemble); and *Big River* (Rubicon Theatre Company). Favorite film/television credits: *Gilmore Girls: A Year in the Life*, *Into the Storm*, and *The Goldbergs*. Brandon is also an illustrator and character designer for animation. [BrandonRüter.com](#). Instagram: [@brandonruiter](#).



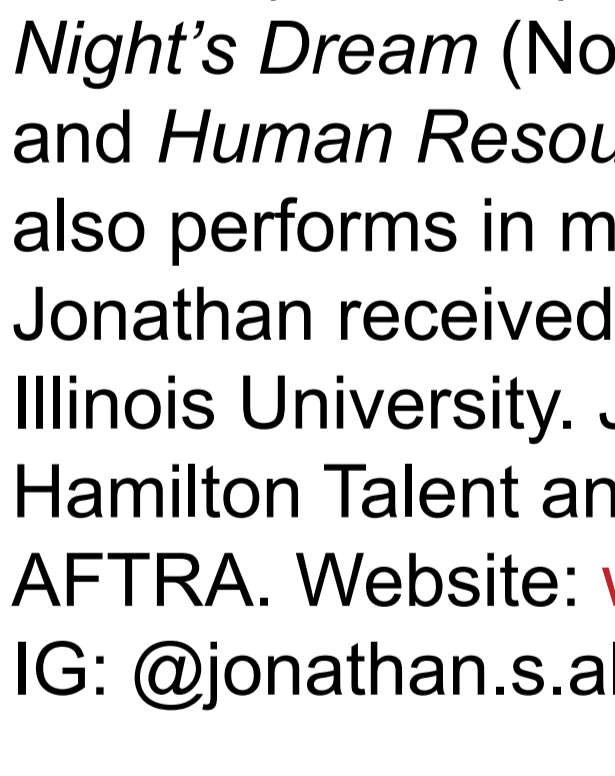
MO SHIPLEY (*Anna Lenke, Ensemble*) is a multi-hyphenate performer from Chattanooga, TN, and they are delighted to make their Court Theatre debut. Chicago theatre credits include: *Richard III* (Chicago Shakespeare Theater), *Villette* (Lookingglass Theatre), and *Q Brothers Christmas Carol* (St. Louis Shakespeare), among others. See what Mo is up to on Instagram: [@moshipley](#).



GUY VAN SWEARINGEN (*Otto Schmidt, Ensemble*) returns to Court Theatre after appearing in *Arsenic and Old Lace*. Off-Broadway: *The Opponent* (59E59). Select Regional: *Sweat* (Huntington), *The Sign in Sidney Brustein's Window* (Goodman), *Simpatico* (McCarter Theatre), *The Time of Your Life* (Steppenwolf/Seattle Repertory Theatre/A.C.T.), *Taking Care* (Steppenwolf), *Cleansed* (Defiant), *Eleven Rooms of Proust* (Lookingglass/About Face/Goodman), *Mann ist Mann* (Famous Door). Founder of A Red Orchid Theatre with over 15 performance stage credits. TV: *Power Book IV: Force*, *Chicago Fire*, *Fargo*, *The Red Line*, *Boss*, *The Beast*. Film: *Captive State*, *Take Shelter*, *The Dilemma*, *The Merry Gentleman*, *The Weatherman*, *Ali*. Former Lieutenant on Truck 36 of the Chicago Fire Department. Agency: Paonessa Talent, Chicago. Management: WEG Talent, NYC.



HB WARD (*Otto Braun, Ensemble*) returns to Court Theatre, having most recently understudied *The Tragedy of Othello, the Moor of Venice* and *All My Sons*. Other credits include *Song About Himself*, *There Is a Happiness That Morning Is* (Theater Oobleck); *Flood*, *For Peter Pan on her 70th Birthday*, and *The Realistic Joneses* (Shattered Globe Theatre); *Rock 'n' Roll* (Jeff Nomination – Performer in a Supporting Role, The Artistic Home); *Chimerica* (TimeLine); *Hank Williams: Lost Highway* (American Blues Theater); and *The Electric Baby* (Rivendell Theatre). He has also acted in films, including *Ghostlight*, and on television, including *Chicago Fire*. He is represented by Paonessa Talent Agency.



RAVEN WHITLEY (*Marthe Müller*) makes her Court debut! Chicago theatre credits include *The Cherry Orchard* and *A View from the Bridge* (Goodman). Television: *The 4400*, *The Red Line*, *Swimming with Sharks*, and *Empire*. Film: *Knives and Skin* and *Hala*. Raven is a graduate of The Theatre School at DePaul and the British American Drama Academy. She is represented by Stewart Talent Chicago and AKA Talent in Los Angeles. Appalachian Strong, WNC forever. IG: [@raven.pearl](#).

JONATHAN ALLSOP (u/s *Kid Hogan*) is excited to make his Court Theatre debut. Some of his theatre credits include *Into the Woods*, *American Psycho* (Kokandy Productions); *The Hot Wing King* (Writers Theatre); *Is God Is* (A Red Orchid Theatre); *one in two* (PrideArts Theatre); *Cabaret* (Parallel 45 Theatre); *White* (Definition Theatre); *A Midsummer Night's Dream* (Notre Dame Shakespeare Festival); and *Human Resource(s)* (Theatre EVOLVE). He also performs in multiple musical improv groups. Jonathan received his MFA in Acting from Northern Illinois University. Jonathan is represented by Shirley Hamilton Talent and is a proud member of SAG-AFTRA. Website: [www.jonathanallsop.com](#). IG: [@jonathan.s.allsop](#).

HANNAH EFSITS (u/s *Marthe Müller, Anna Lenke*) is making her Court Theatre debut. Chicago credits include *Jersey Boys* (Mercury); *Women of Soul* (Mercury, Black Ensemble); *SINISTER!* (Chicago Shakespeare); *Godspell* (Theo Ubique); *The House Without a Christmas Tree* (Griffin). Other credits include *The Last Five Years*, *Ordinary Days*, *35MM* (Art4), as well as work with The Beautiful City Project, Beverly Arts Center, and Conundrum Theatre Company. Hannah has released original music under the name 'Hannah Robin.' Represented by Gray Talent Group. Hannah would like to thank Jess for taking over the bulk of the wedding planning for this run.

RACHEL GAUNCE (u/s *Pola Mosse, Silvia Braun, Ensemble*) is excited to make her Court Theatre debut. She recently directed *Matisse* in the Patchwork Play Festival (Eclectic Full Contact Theatre) and assistant directed *Legato Limbo Loud or GoFastWait* (Dodge Box Theatre). Other acting credits include *Far Away From Home* (Cincinnati Fringe Festival), *Next to Normal* (Tantrum Theater), and *Hamlet* (Actors' Theatre of Columbus). She received her BFA from Ohio University and MA in Community Planning from the University of Cincinnati. She is represented by Grossman & Jack Talent. Love to her parents, brother, and Luke for their endless support.

SELENA LOPEZ (u/s *Margarethe von Falkensee, Gudrun Braun, Adolf Hitler, Ensemble*) is a Chicago-based actor and theatremaker. She spent the summer of 2024 at American Players in Spring Green, WI. Chicago credits include *The Drowning Girls* and *The Danish Play* (Three Crows); *Summer and Smoke* (Violet Sky). As a voice actor, Selena has worked on over 1,000 projects including campaigns for Nike, Toyota, and Colgate. She holds a BA in theatre from UW-Whitewater and an MFA in acting from The New School in NYC. [selenalopez.com](#).

CHRISTOPHER MEISTER (u/s *Otto Braun, Otto Schmidt*) is making his Court Theatre debut. Chicago: *RACECAR RACECAR RACECAR* (Bramble); *Primary Trust* (u/s), *stop.reset* (u/s), *Mother Road* (Goodman); *The Normal Heart* (Redtwist); *Night Watch* (Raven); *Botticelli in the Fire* (First Floor); *Brief Study of an Endless Thing* (Gift); *Trust* (Lookingglass); *Yellow Face* (Silk Road Rising); *Under Construction* (Jackalope). Regional: *Stop Kiss* (Nebraska Rep); *The Hollow* (Acadia Rep); and others. TV: *Shining Girls*, *Chicago Fire/P.D./Med*, *The Big Leap*, *Empire*, *The Chi*. Film: *The Dilemma*, *The Life of David Gale*, *Alex/October*. Repped by Grossman & Jack Talent. IG: [@meisteralready](#).

ELIJAH NEWMAN (u/s *David Schwartz, Theo Müller*) is ecstatic to join Court Theatre for the first time. Chicago theatre credits: *Seagull* (Steppenwolf Theatre), *Romeo and Juliet* (Oak Park Festival Theatre), *Titus Andronicus* (Redtwist Theatre), and *As You Like It* (Forest Park Theatre). Touring theatre credits: *The Three Musketeers* and *Measure for Measure* (Montana Shakespeare in the Parks). TV/film credits: *Chicago Med*, *Debaters*. Education: BFA (University of Illinois at Chicago). Elijah would like to thank this terrific Court team, his family, and his fiancé Madelyn. [@elijah.newman](#).

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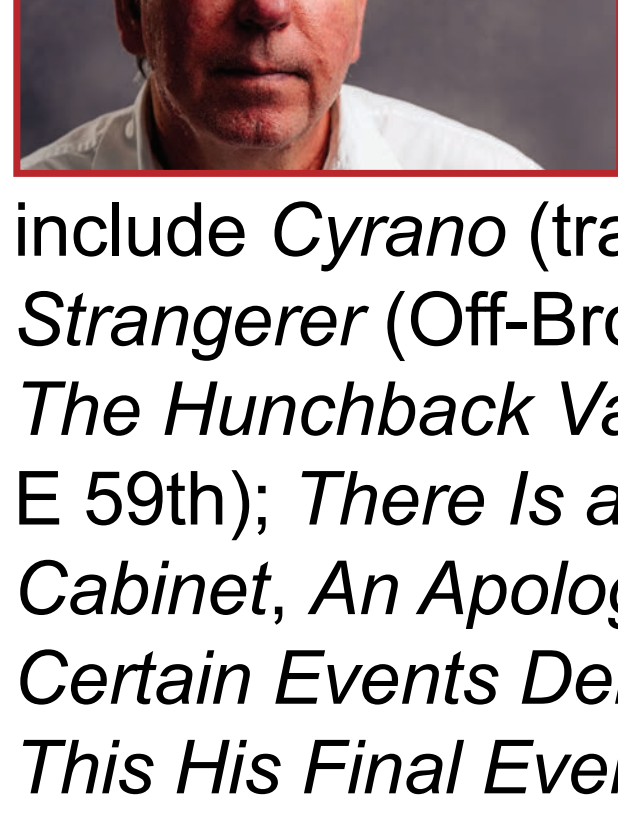
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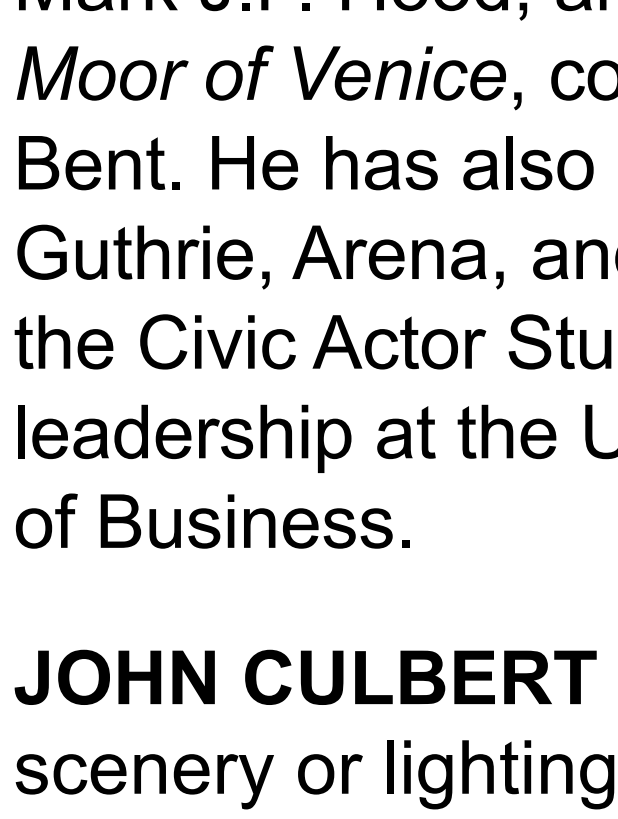
ARTIST PROFILES



MICKLE MAHER (*Playwright*) is a cofounder of Chicago's Theater Oobleck, and teaches playwriting and related subjects at the University of Chicago. Plays include *Cyrano* (translator, Court/Redmoon); *The Strangerer* (Off-Broadway, Barrow Street Theatre); *The Hunchback Variations Opera* (Off-Broadway, 59 E 59th); *There Is a Happiness That Morning Is*, *The Cabinet*, *An Apology for the Course and Outcome of Certain Events Delivered by Doctor John Faustus on This His Final Evening*, *Song About Himself*, *Small Ball* (book and lyrics), and *It Is Magic*.



JASON LUTES (*Author*) graduated from the Rhode Island School of Design with a BFA in Illustration in 1991. He wrote and drew the graphic novel *Berlin* over the course of 22 years. Lutes currently lives in Vermont, where he teaches at the Center for Cartoon Studies and designs role-playing games while working on his next graphic novel.



CHARLES NEWELL (*Director*) was the Marilyn F. Vitale Artistic Director of Court Theatre for 30 years and is currently Court's Senior Artistic Consultant. In 2024, Charlie received the Joseph Jefferson Special Award, honoring his enduring impact on Chicago theatre. In 2022, he and Executive Director Angel Ysaguirre accepted the Regional Theatre Tony Award on behalf of Court Theatre. Additional credits include the Zelda Fichandler Award, Alan Schneider Award, multiple Jeff Awards, plus 18 nominations. Having directed 60+ productions at Court, recent productions include *Rosencrantz and Guildenstern Are Dead*; *The Gospel at Colonus*, co-directed with Mark J.P. Hood; and *The Tragedy of Othello, the Moor of Venice*, co-directed with Gabrielle Randle-Bent. He has also directed at Goodman, Lyric Opera, Guthrie, Arena, and more. Charlie is a co-founder of the Civic Actor Studio and regularly teaches leadership at the University of Chicago Booth School of Business.

JOHN CULBERT (*Scenic Designer*) has designed scenery or lighting for many Court productions, including *Rosencrantz and Guildenstern Are Dead*; *Antigone*; *The Gospel at Colonus*; *Arsenic and Old Lace*; *The Tragedy of Othello, the Moor of Venice*; *Oedipus Rex*; *The Adventures of Augie March*; *All My Sons*; and *Iphigenia in Aulis*; Goodman's *Having Our Say*; Lookingglass's *Villette*; and TimeLine's *The Lehman Trilogy*. He has also designed for Northlight, Writers, Glimmerglass Opera, Singapore Repertory, Opera National du Rhin, Berkeley Rep, McCarter Theatre, and Shakespeare Theatre Company. He served as the dean of The Theatre School at DePaul University for over 20 years.

JACQUELINE FIRKINS (*Costume Designer*) is thrilled to return to Court for her 14th season. Design work includes Chicago Shakespeare Theater, TimeLine, House Theatre of Chicago, Marin Theatre Company, Hartford Stage, Dallas Theater Center, Portland Center Stage, Goodman Theatre, Shakespeare Festival of St. Louis, Idaho Shakespeare Festival, Virginia Stage Company, Westport Playhouse, Shakespeare & Company, Shakespeare Festival of Tulane, Ensemble Studio Theatre, Yale Repertory Theatre, Shakespeare Theatre of New Jersey, and Northlight Theatre. Jacqueline is also a published novelist and teaches design at the University of British Columbia. More info on her work at jacquelinefirkins.com.

KEITH PARHAM (*Lighting Designer*) returns to Court, having previously worked on *Rosencrantz and Guildenstern Are Dead*; *Antigone*; *The Gospel at Colonus*; *Fen*; *The Tragedy of Othello, the Moor of Venice*; *Oedipus Rex*; *Photograph 51*; *All My Sons*; *The Hard Problem*; *An Iliad*; *Angels in America*; *Proof*, and many others. Broadway: *Thérèse Raquin* (Roundabout); *Between Riverside and Crazy* (2nd Stage Theater, Atlantic Theater). Off-Broadway: *Wild Goose Dreams* (The Public); *Man from Nebraska* (2nd Stage Theater); *The Purple Lights of Joppa Illinois* (Atlantic Theater), among others. Awards: Obie, Lortel. Visit keithparhamlighting.com, tutatheatre.org.

MARK MESSING (*Sound Designer and Composer*) is making his Court Theatre debut. Chicago credits include *Little Amal* (Chicago International Puppet Theater Festival), *The Cabinet Radio Play* (Cabinet of Curiosity), *A Persephone Pageant* (Walkabout Theater Company), *The Hunchback Variations Opera* (Theater Oobleck), *The Houdini Box* (Chicago Children's Theatre), and *Galway's Shadow* (Redmoon Theater). Touring shows include *The Thief Of Bagdad* (Ljubljana Puppet Theatre), *Buried Alive With Edgar Allan Poe* (Figur Teatret/Blair Thomas Theater), and *Mother Courage* (Collectif Masque/Bricklayers).

JULIA RHOADS (*Movement Director*) is the Artistic Director of Lucky Plush Productions, a MacArthur Award-winning dance-theater company that has toured to 80+ venues worldwide. Additional choreography credits include Hubbard Street Dance Chicago, Steppenwolf Theatre, Milwaukee Repertory Theater, South Coast Rep, Lookingglass Theatre, and Art on the Mart, the world's largest digital installation. She is the recipient of an Alpert Award in Dance, and awards from National Dance Project and National Theater Project, among others. She is Director of Dance and Senior Instructional Professor in Theater and Performance Studies at the University of Chicago. Visit www.luckyplush.com.

DAVID J. LEVIN (*Production Dramaturg and Development*) is the Alice H. and Stanley G. Harris Distinguished Service Professor of Germanic Studies, Cinema and Media Studies, and Theater and Performance Studies at the University of Chicago. In addition to his scholarship and teaching, David has worked extensively as a dramaturg and collaborator for opera, theatre, and dance productions in Germany and the United States, working with—among others—Robert Altman, Ruth Berghaus, and William Forsythe. He is currently collaborating on two productions at Court Theatre, and, with Yuval Sharon, on a new production of Wagner's *Ring* cycle for the Metropolitan Opera in New York.

KORY DANIELSON (*Music Consultant*) is a Jeff Award-winning music director in the Chicago area. He is thrilled to be making his Court debut with *Berlin*. Kory works extensively with Paramount Theatre, where some of his favorite credits include *The 25th Annual Putnam County Spelling Bee*, *Frozen*, *Next to Normal*, *Fun Home*, *The Sound of Music*, and *Into the Woods*. Other Chicago credits include *The Notebook*, *Emma*, *The Wizard of Oz*, *Peter Pan* (Chicago Shakespeare); *The Thanksgiving Play* (Steppenwolf); *Assassins*, *The Full Monty*, *Loving Repeating*, *Heathers* (Kokandy); *Passion*, *Smokey Joe's Cafe* (Theo Ubique); *How To Succeed In Business Without Really Trying* (Porchlight); *Hedwig and the Angry Inch* (Haven).

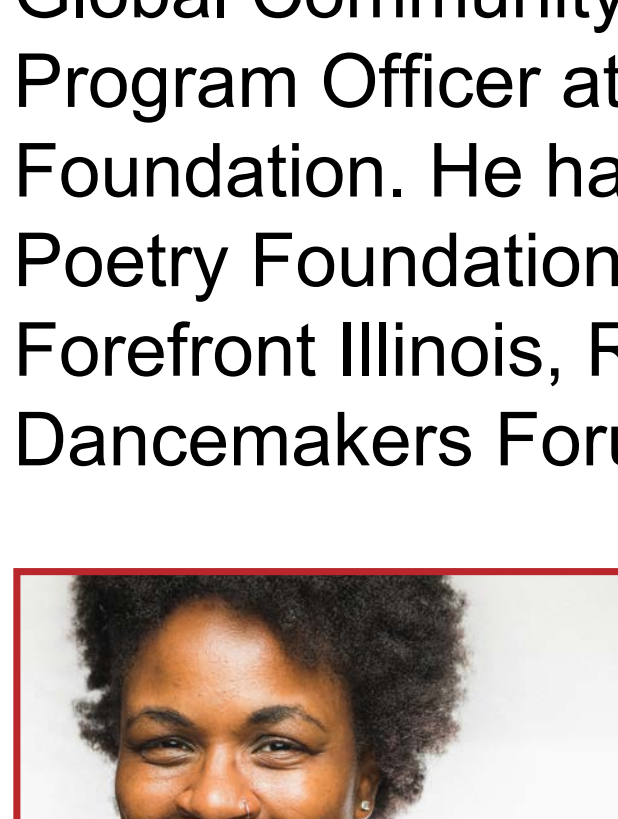
SHERYL WILLIAMS (*Culture and Consent Consultant*) moved to Chicago from Phoenix, Arizona in 2016. She has been supporting schools and theaters across the city with intimacy and fight designs since 2017. An affiliate with Theatrical Intimacy Education, her Court credits include *A Raisin in the Sun*, *Falsettos*, *East Texas Hot Links*, *Fen*, *Antigone*, *Rosencrantz and Guildenstern Are Dead*, and *Stokely: The Unfinished Revolution*. Chicagoland credits include *Obliteration* (The Gift); *Native Son* (Lifeline); *The Brightest Thing in the World* (About Face); *Silent Sky* (Citadel); and more. Visit iamsherylwilliams.com for more info.

SAMMI GRANT (*Vocal and Dialect Consultant*) is thrilled to return to Court after working on *A Raisin in the Sun*, *Falsettos*, and *Stokely: The Unfinished Revolution*. Other credits include: *Black Sunday* (TimeLine); *A Christmas Carol* (Goodman); *West Side Story* (Lyric); *The Band's Visit*, *Once* (Writers); *Galileo's Daughter* (Remy Bumppo); and more. Film/TV coaching credits include: *Rescued by Ruby*, *Patriot*, and others. Sammi is an Instructor and Co-Head of Voice and Speech at The Theatre School at DePaul University. She holds an MFA with Distinction in Voice Studies from The Royal Central School of Speech and Drama.

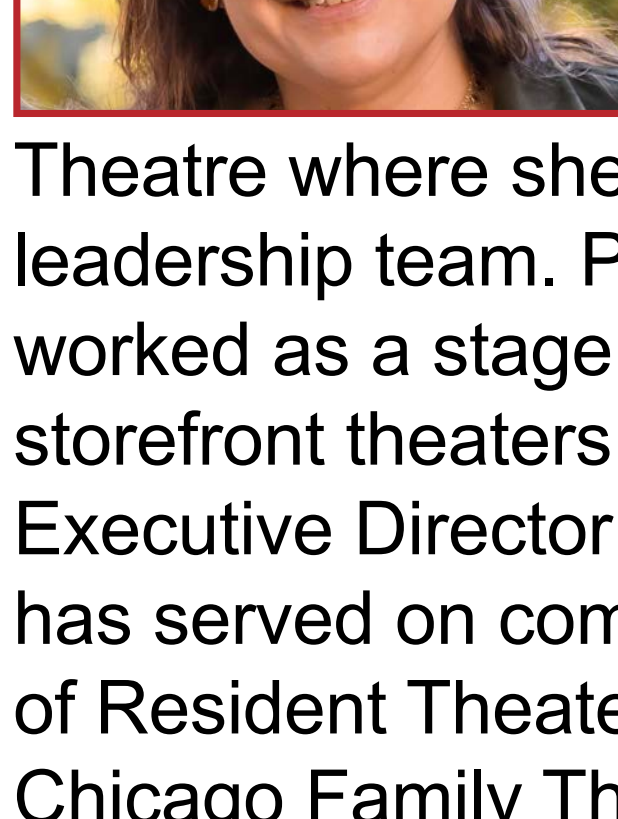
KATE OCKER (*Production Stage Manager*) is thrilled to be back at Court Theatre. Regional credits include *A Raisin in the Sun*, *Falsettos*, *East Texas Hot Links*, *Stokely: The Unfinished Revolution*, *Rosencrantz and Guildenstern Are Dead*, *Antigone*, *The Gospel at Colonus*, *Fen*, *The Island*, *An Iliad*, *The Adventures of Augie March*, and *Iphigenia in Aulis* (Court Theatre); *It Came From Outer Space*, *All's Well That Ends Well*, *As You Like It* (Chicago Shakespeare); *Six Corners*, *Buddy – The Buddy Holly Story*, *The Spitfire Grill* (American Blues); *Noises Off* (Asolo Rep); *A Christmas Carol*, *The Odd Couple*, *An Inspector Calls* (Lyric Theatre of Oklahoma); *Red* (Resident Ensemble Players).

KATIE MOSHIER (*Stage Manager*) returns to Court Theatre after working on *Antigone*. Other Chicago area credits include: *White Christmas* (Marriott); *Sense and Sensibility* (Illinois Shakespeare Festival); *Across the Sand* (Northbrook); *A Midsummer Night's Dream*, *Seagulls* (Oak Park Festival Theatre). DC area credits include: *Soft Power*, *Pacific Overtures*, *She Loves Me*, *A Chorus Line*, *Grand Hotel*, *John*, *Mrs. Miller Does Her Thing*, *Titanic* (Signature Theatre); as well as work at the Kennedy Center, Theater J, Studio Theatre, Imagination Stage, and others. Regional: Theater At Monmouth (Maine), Phoenix Theatre Company (Arizona), Dorset Theatre Festival (Vermont). Education: University of Illinois at Urbana-Champaign BFA - Stage Management. @katiemoshier.

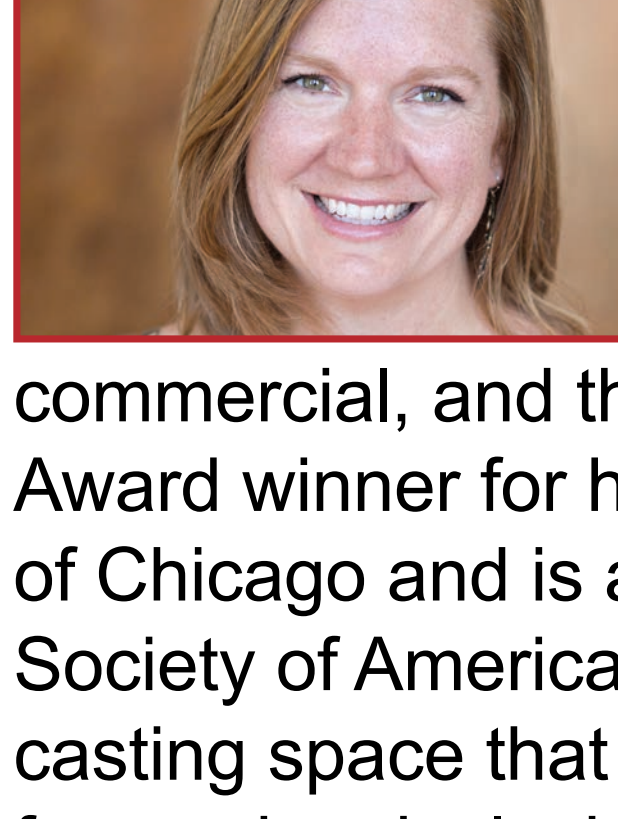
OLIVIA LESLIE (*Assistant Stage Manager*) makes her Court debut with *Berlin*. Chicago: *Fun Home* (Porchlight Music Theatre); *The Importance of Being Earnest* (Strawdog Theatre Company); *Richard III*, *Beauty and the Beast* (Chicago Shakespeare Theater); *A Play About David Mamet Writing a Play About Harvey Weinstein* (Refracted Theatre Company). Regional: *Henry V*, *The Comedy of Errors*, *The Winter's Tale*, *Henry IV* (Riverside Theatre). Immersive: Three seasons with The Polar Express Train Ride (Rail Events Productions).



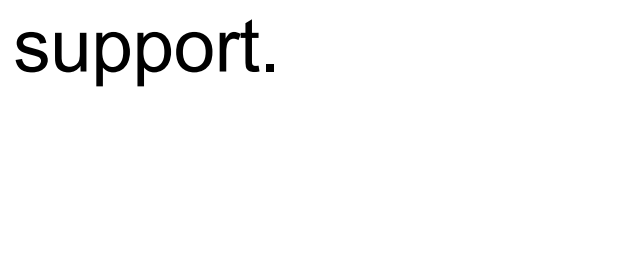
ANGEL YSAGUIRRE (*Executive Director*) has been Court's Executive Director since 2018. Prior to this role, he served as Executive Director of Illinois Humanities. During his tenure there, the organization established a number of new programs demonstrating the contribution that the humanities can make in addressing today's most pressing challenges. Previously, he was the Director of Global Community Investing at Boeing and a Program Officer at the McCormick Tribune Foundation. He has served on the boards of the Poetry Foundation, Theatre Communications Group, Forefront Illinois, Restore Justice, and Chicago Dancemakers Forum.



GABRIELLE RANDLE-BENT (*Senior Artistic Producer*) is a mother, director, dramaturg, and scholar. Her directorial highlights include *A Raisin in the Sun*; *Antigone*; *The Tragedy of Othello, the Moor of Venice* (co-directed with Charles Newell); and *The Island* at Court Theatre; *1919* (Steppenwolf Theatre); and *The Year of Magical Thinking* (Remy Bumppo Theatre). She is a co-founder of the Civic Actor Studio, a leadership program of the University of Chicago's Office of Civic Engagement. She has a BA in Drama from Stanford University, an MA in Performance as Public Practice from the University of Texas at Austin, and is a PhD candidate at Northwestern University.



HEIDI THOMPSON SAUNDERS (*Senior Managing Producer*) has dedicated her entire professional career to Chicago theatre, including 15 years at Court Theatre where she is proud to be part of the leadership team. Prior to coming to Court, Heidi worked as a stage manager and technician for many storefront theaters and spent four years as the Executive Director of PlayMakers Laboratory. Heidi has served on committees or boards for the League of Resident Theaters, Cabrini Green Legal Aid, the Chicago Family Theater Association, the Chicago Comedy Association, the Illinois Theatre Association, and is currently the Chair of the Board of the League of Chicago Theatres. Heidi has an AB and MBA from the University of Chicago, and lives in Hyde Park with her family.



BECCA MCCRACKEN (*Director of Casting and Artist Cultivation*) has spent 19 years casting in Chicago, covering the Midwest market working on TV/film, commercial, and theatre projects. Becca is an Artios Award winner for her casting work at the Lyric Opera of Chicago and is a proud member of the Casting Society of America. She is committed to creating a casting space that empowers the artist and is focused on inclusivity and humanity. Thank you to Michael, James, Hayes, and Luna for their love and support.

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Winner of the 2022 Regional Theatre Tony Award, Court Theatre reimagines classic theatre to illuminate our current times. In residence at the University of Chicago and on Chicago's historic South Side, we engage our audiences with intimate and provocative experiences that inspire deeper exploration of the enduring questions that confront humanity and connect us as people.

Court Theatre defines classic theatre as texts from any culture, tradition, or era that resonate throughout time and speak to our present moment.

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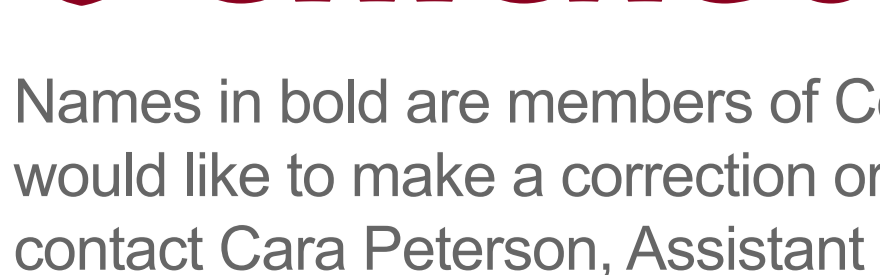
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