

FRANKENSTEIN

By Manual Cinema

Adapted from the novel by Mary Shelley

Concept by Drew Dir

Devised by Drew Dir, Sarah
Fornace, and Julia Miller

Original music by Kyle Vegter
and Ben Kauffman



court THEATRE



Dear Court Theatre Family,

Welcome to Manual Cinema's *Frankenstein*, the second play of our ambitious 2018/19 season, and also of my inaugural year as Executive Director of Court Theatre. What a beautiful beginning! First, Ron OJ Parson dazzled us with *Radio Golf*, discovering greater heights of humanity and humor in August Wilson's final work than I have ever seen in performance. Now, Manual Cinema brings an astonishingly new perspective to Mary Shelley's *Frankenstein*, interpreting her story through their unique and innovative form of "live cinema."

The qualities reflected in this work are what drew me to Court and the University of Chicago. Working with the talented and passionate theatre artists, staff, university faculty, and administrators is an incredible treat. Just as wonderful has been getting to know all of you. I have met people who have been attending Court for over four decades. Getting to share our work with the South Side of Chicago is an additional treat; the impressive history of creativity coming from the South Side leaves me humbled and in awe.

Three of Manual Cinema's co-artistic directors—Drew Dir, Sarah Fornace, and Ben Kauffman—are alumni and exhibit the curiosity, innovation, and discipline that is emblematic of the University and the theatre. Their approach to adapting Shelley's work is thus as thrilling a piece of theatre as it is a testament to the broader work of the University.

Frankenstein is a classic text which we've had centuries to examine. Like every classic, it is first a great story. Many consider it the first work of science fiction. It also tells a compelling tale about a creature who, for reasons beyond its own making, must live outside of society. The ideas it explores—the development of consciousness, the acquisition of language, the nature of prejudice—continue to contribute to our understanding of ourselves in the world. Manual Cinema explores these themes, and their ramifications, with vision and artistry.

Thanks to all of you for making this possible. I hope you enjoy *Frankenstein*.

Sincerely,

Angel Ysaguirre, *Executive Director*



CHARLES NEWELL
Marilyn F. Vitale Artistic Director

ANGEL YSAGUIRRE
Executive Director

presents

FRANKENSTEIN

November 1 - December 2, 2018

By Manual Cinema

Adapted from the novel by Mary Shelley

Concept by Drew Dir

Devised by Drew Dir, Sarah Fornace, and Julia VanArsdale Miller

Original music by Kyle Vegter and Ben Kauffman

Puppet Design by Lizi Breit and Drew Dir

Lizi Breit, Associate Art Director/

Projections and Scenic Design by Rasean Davonte Johnson

3D Puppet Designer

Costume Design by Mieka van der Ploeg U.S.A.

Erin Albrecht, Production Stage Manager*

Lighting Design by Claire Chrzan

Shelby Glasgow, Assistant Stage Manager

Sound Design/Original Music by Kyle Vegter and Ben Kauffman

There will be a 15-minute intermission.

WARNING: Production contains the use of water-based haze and strobe lights.

Sponsored by  Grant Thornton

Developed, in part, with assistance from the Orchard Project, Ari Edelson, Artistic Director.

Originally developed with The Public Theater's Devised Theater Initiative in a research residency partnership with the University of Colorado, Colorado Springs.

Recipient of the 2018 Jim Henson Workshop Grant.

Additional commissioning support provided by the University of California, Berkeley.

Special thanks to Michael Christiano, Kara Davidson, Eighth Blackbird, John Preus, and Lindsey Noel Whiting.

Cover photo of Julia VanArsdale Miller by Joe Mazza.

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

Puppeteers:

Sarah Fornace.....*Victor Frankenstein, Mary Shelley*
Julia VanArsdale Miller.....*The Creature, Elizabeth Frankenstein, Fanny Imlay*
Leah Casey.....*Caroline Frankenstein, Percy Shelley, Vocals*
Sara Sawicki.....*Alphonse Frankenstein, William Godwin*
Myra Su.....*Ensemble*

Musicians:

Zachary Good.....*clarinets, aux percussion*
Deidre Huckabay.....*flutes, aux percussion, piano*
Lia Kohl.....*cello, aux percussion, vocals*
Peter Ferry.....*percussion*

Understudies: Nora Barton (cello, aux percussion, piano), Jeff Kimmel (clarinets and aux percussion)

PRODUCTION STAFF

Additional Puppet Design.....Emma Fisher, Myra Su, Kay Yasugi
Scenic Artists.....Scott Gerwitz U.S.A., Julie Ruscitti U.S.A.
Associate Scenic Designer.....Alyssa Mohn
Scenery Construction.....Means of Production
Carpenters.....Tony Cooper, Joseph Staffa
Additional Carpentry.....John Musial
Crankie Design.....Kumiko Murakami
Draper.....Beth Uber
Assistant Costume Designer.....Maddy Low
Assistant Lighting Designer.....Shelbi Arndt
Assistant Master Electrician.....Raphael Grimes
Electricians.....Alex Hammond, Kenny Cole, Alexis Birts, Caitlin Cavannaugh
Nils Fritjofson, Brian Elston, Jonah White, Megan Turnquist, Victoria Fox
Percussion Design.....Peter Ferry, Ben Kauffman, Kyle Vegter
Percussion Design Consultant.....Matthew Duvall
Technical Director/Sound Engineer.....Mike Ursey
Assistant Projection Design.....Nok Kanchanabanka
Floor Manager.....Gabby Welsh
Manual Cinema Interns.....Jeff Katz, Sky Murie

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.

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. This program is partially supported by a grant from the Illinois Arts Council 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.





Live Cinema

To learn more about Manual Cinema's unique approach to creating theatre, we interviewed Sarah Fornace, Co-Artistic Director of the performance collective and performer in Frankenstein. She shares her thoughts on theatrical adaptation, the legacy of Mary Shelley's work, and Manual Cinema's "live cinema" aesthetic.

Manual Cinema brings together a diverse variety of artists and disciplines. How did the company take shape and evolve?

Manual Cinema is a collaboration between sound designers and composers Ben Kauffman and Kyle Vegter, and visual theatre and puppetry artists Julia Miller, Drew Dir, and Sarah Fornace. We first came together to make a short show with only one projector called "The Ballad of Lula del Ray."

The idea behind Manual Cinema is that we use the language of cinema to tell theatrical stories onstage. We often make shows without words, and we use sweeping musical scores, immersive sound design, and handmade adaptations of film techniques to convey character and plot. When we first started out, we performed the puppetry behind the screen. However, we eventually figured out that an important part of the show is watching it get created, piece by piece.

At a Manual Cinema show, we want to juxtapose the cleanness of the film screen and filmic image with the humanity and mess and athleticism of a small group of performers creating each image in real time, by hand. In today's world, we are all surrounded by screens large and small. We want to take the ubiquitous experience of watching a story onscreen and make it strange and human and wondrous.

Manual Cinema's work is highly theatrical, and yet it's very different than most plays you'll see around Chicago. How would you describe this piece to someone who's never experienced one of your shows before?

I would describe it as a piece of live cinema. There is a live band creating the soundtrack in real time onstage. Hundreds of sound cues create movie theatre-style, immersive sound design that envelopes the audience in the sonic world of the show. They will see puppeteers play dozens of characters and manipulate over 500 paper puppets to create what looks like a silent animated film in real time right in front of their eyes.

Photo: Julia VanArsdale Miller (Joe Mazza).

CONTINUED ON P 6

Shadow puppetry, live actors, live musicians—*Frankenstein* is definitely multidisciplinary in its storytelling. How would you encourage audiences to engage with these various elements?

It is important to us that the audience has agency in experiencing the show. The audience has the choice to just watch the large screen above like a movie. Or they can watch the four musicians as they move around the space playing a variety of instruments and found objects. Or they could watch the puppeteers manipulating the Creature puppet and the camera. Or they can look over and see the actors play Mary Shelley and Fanny Imlay in shadow and then quick change into Victor Frankenstein and the Creature in front of the camera. There is no wrong way to watch the show, and each person constructs their own unique experience by choosing what to watch at any moment. We want to make space for the audience to put together (dare we say “frankenstein?”) their own live cinematic experience during this show.

Manual Cinema is dramatizing more than just the Monster’s creation in your adaptation; you’re also staging parts of Mary Shelley’s life. What are you hoping to accomplish in juxtaposing these stories?

We were fascinated by the story of Mary Shelley, an extraordinary woman who invented a literary genre (science fiction!) in a time of huge societal change. But we became equally fascinated by the lesser known story of her half-sister Fanny Imlay, who was the other daughter of the famous radical author/philosopher Mary Wollstonecraft. Fanny stayed home taking care of William Godwin when Mary left home with Percy Shelley. Fanny eventually committed suicide and was buried in an anonymous grave when Mary was halfway through writing the novel. Our production explores abandonment and obsession and technical sweetness—the allure of creating the thing or solving the puzzle that can at times obscure the ethical issues and broader implications of one’s work. In Mary and Fanny’s stories, we see reflections of Victor and The Creature. The book is Mary’s “hideous progeny,” and she experiences great loss in its wake. We also explore the role that motherhood plays in the story. Wollstonecraft died due to complications with Mary’s childbirth. Mary herself lost two children while writing the novel. *Frankenstein* is a novel that is told in a series of frames. Mary and Fanny’s story is the outer frame of our show, but it also intersects and parallels *Frankenstein* as if the storylines are each the subconscious of each other.



Manual Cinema’s Sarah Fornace and Julia VanArsdale Miller (Joe Mazza).

2018 is the 200th anniversary of Shelley’s work. Why do you think this story still resonates with audiences today?

Mary Shelley wrote this novel at a time when the industrial revolution was changing society and advancements in biology and chemistry were reshaping the way that people thought about the world around them. We are also in a time of rapid technical advances and societal change. Mary Shelley raises the same questions that we need to ask today about who is creating our technologies and what effects that has on their creation. If much of our new technologies are being invented and programmed by a narrow slice of the population (specifically white men), what kinds of biases and stereotypes are embedded in the devices and algorithms that we perceive as “neutral?” Shelley’s novel also asks about our responsibility not only for but also to what we create. This applies to technical inventions, but also the relationships and families that we create. ■

The Music of *Frankenstein*

We spoke with two of Manual Cinema's Co-Artistic Directors, Ben Kauffman and Kyle Vegter, about the role of music in Frankenstein. Both Kauffman and Vegter bring considerable experience in the worlds of composition and sound design to their work with Manual Cinema, helping to immerse audiences in their storytelling with live instrumentation. Read on to learn about their approach to creating the auditory world of Frankenstein.

Manual Cinema's work is sometimes compared to silent film, a medium which heavily relied on music to complement the visuals on screen. How does music help tell the story of *Frankenstein*?

The music of *Frankenstein* supports the storytelling in a number of ways, but, maybe most importantly, the music supports the nesting-doll structure at the heart of our production (and Mary Shelley's novel). Each story or storyteller the audience encounters during the show has its own sound universe and its own musical vocabulary. We hope this feels a little like different "narrative voices" that set apart the various stories being told. At the same time, all of the central themes and questions in the show echo and reverberate from one story to another, as if each is a dream of the others. Musically, we hope you can hear those echoes.

How do you approach composing original music for each Manual Cinema performance?

The approach is different for each project! For some productions, it's "visuals first," which means that the visual team creates storyboards and a rough video demo of the show, which we then score, as you would a film. Other projects are "music first," where we write original music as the foundational element, and the visual team will create and stage the imagery in response. For *Frankenstein*, the novel and storyboards were the jumping-off point, so we had something text-based *and* visual to respond to. But some of the music was written without specific scenes in mind, more just channeling a feeling or a mood we wanted to explore.



Manual Cinema's Co-Artistic Directors (clockwise from top left): Kyle Vegter, Drew Dir, Sarah Fornace, Ben Kauffman, and Julia VanArsdale Miller (Maren Celest).

When do you begin incorporating music into the rehearsal process? How does the score evolve as the play continues to develop?

For a new show that we're putting up, the music team and the visual team will typically rehearse separately for a number of weeks, followed by a few weeks of full-company rehearsal. The full-company rehearsals are when we begin stitching together the visual and sonic elements of the show, and, frankly, when we first see what the show actually is. So, those full-company rehearsals are a very clarifying process. During that time, we look at the pacing of music together with visuals; we may tweak when a piece of music begins or ends, and we may even throw out music that's not working and write something new. For *Frankenstein* especially, we had this question of how the staging of the musicians might create another layer of drama and storytelling for the show, and that's the type of question that gets answered in rehearsal.



Ben Kauffman



Kyle Vegter

When does the creative team look to music to solve parts of the storytelling puzzle?

I feel like in our work the visual storytelling and the music/sound design work hand-in-hand pretty much non-stop. One couldn't really function to its fullest potential without the other. Music in particular often stands in for dialogue in our work, so we might write music that expresses a character's point of view, or illuminates the nature of a relationship that's playing out on screen. More broadly, music and sound design really clue you in to the pacing and density of the storytelling, so it can help the creative team make decisions akin to "editing" in film parlance.

What sources of musical inspiration are you drawing from in *Frankenstein*?

We're both musical omnivores and gather inspiration from a ton of different places. When we're starting a piece we usually create a playlist of influences so that we can get on the same page before we start writing. Our *Frankenstein* playlist had some recent Jonny Greenwood film scores (*Phantom Thread*, *The Master*), Johan Johansson's score for *Arrival*, yMusic's new record they made with The Staves, John Adams' *The Dharma at Big Sur*, Nico Muhly orchestral works, David Lang choral works, some Jenny Hval, Björk, Sufjan, Death Grips, and Flying Lotus. Harry Partch and his self-invented percussion instruments were a huge influence, especially on our use of glass instruments and the little robot arms. ■



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Up Next: *Sneak Peek* **PHOTOGRAPH 51**

Beginning January 17, 2019 at Court Theatre, *Photograph 51* tells the story of British chemist Rosalind Franklin, who provided the key to the double helix DNA discovery. Playwright Anna Ziegler shares the complex story of an ambitious female scientist in a world of men, Franklin's pursuit for the secret of life, and her forgotten accomplishments.

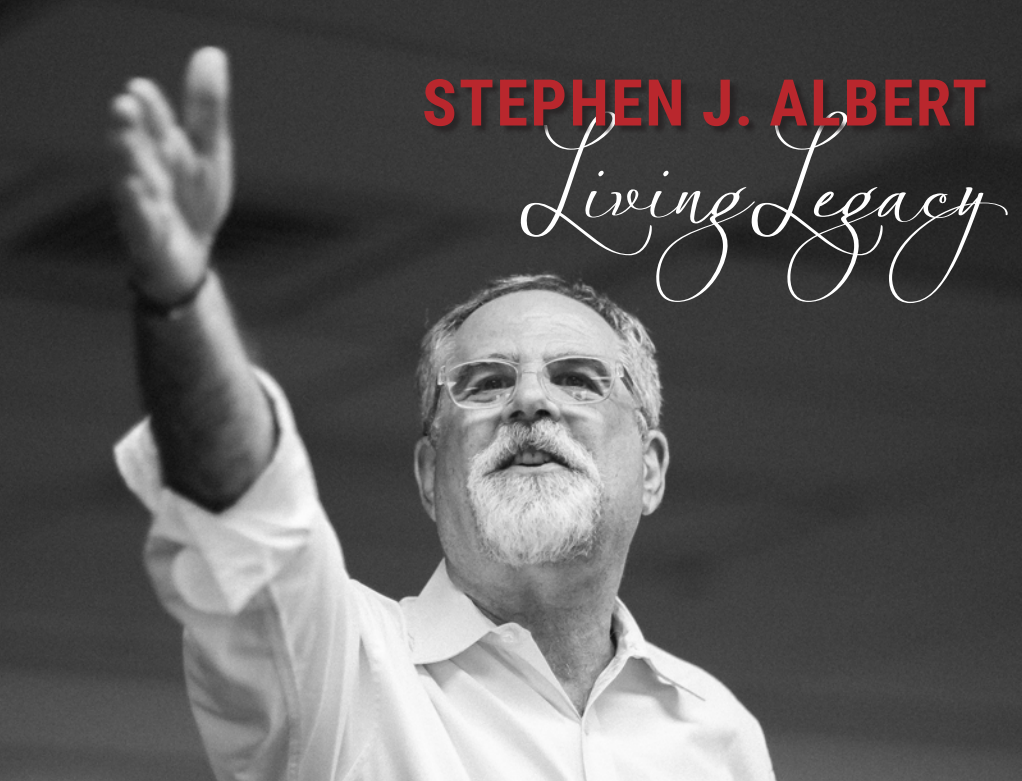
Director Vanessa Stalling, hot off her critically-acclaimed productions of *The Wolves* for Goodman Theatre and *United Flight 232* for The House Theatre of Chicago, had this to say about upcoming rehearsals:

"I can't wait to begin rehearsing Anna Ziegler's beautiful play, *Photograph 51*, and to celebrate the fantastic work of Rosalind Franklin. In the play, we learn about her unrecognized brilliance and contributions to our world, while also seeing the isolating circumstances in which she had to do her work. If our world can overlook such a gifted person what else might we be missing? What other talented individuals are being overlooked or unseen because of prejudice, sexism, competition, and fear? It's a shame that at times we rob ourselves of great gifts simply because our blinders don't allow us to see the beauty sitting right in front of us."

Photograph 51 also takes advantage of the unique intellectual resources available to Court Theatre. As the Center for Classic Theatre of the University of Chicago, we are inviting collaborations with faculty to strengthen the production. These partnerships have already had their benefits; the x-ray precession camera used in promotional photos for *Photograph 51* was loaned to us by Keith Moffat, Louis Block Professor of Biochemistry and Molecular Biology, Institute for Biophysical Dynamics, and Center for Advanced Radiation Sources at Argonne National Laboratory.

Make sure to catch the play that *Backstage* says "glows with intelligence and humanity"—tickets and subscriptions including this production can be purchased at www.CourtTheatre.org or by calling (773) 753-4472. ■

Photo: Chaon Cross as Rosalind Franklin (Joe Mazza).



STEPHEN J. ALBERT

Living Legacy

"What is a legacy? It's planting seeds in a garden you never get to see." What does your garden look like, Dad? Your legacy is daunting. It is truly that of giants. I promise I will tell your story for the rest of my days. I promise to do my best to carry your legacy onward. To be a force. To love hard. To prioritize family and relationships over all. And to have so much fun living this life I am given.

—Jessica Albert, Daughter, Stephen J. Albert

If you've ever been to a performance at Court (and even if this is your very first time in Court's auditorium), you've experienced the legacy of Stephen J. Albert.

As Court's Executive Director from 2010 until 2017, Steve presided over a robust period of growth, establishing the Center for Classic Theatre, strengthening Court's ties to the community, and cultivating a much closer alliance with the University of Chicago. His influence and leadership ushered in new initiatives, world premiere productions, and increased programming to engage Court's audiences and neighbors.

Beyond his remarkable influence as Executive Director, Steve was also a friend and a mentor. His phone calls and frequent check-ins "just because" were genuine, and beloved by many. He was known for conducting pop quizzes on music lyrics, and for competing with an absolutely merciless glee during each year's annual March Madness college basketball bracket competition. Steve inspired trust and devotion from his friends and colleagues, and earned his reputation as an honest, fair, and caring friend and leader.

As Steve guided Court Theatre on a path to achieve its fullest potential, there were four areas he most passionately supported:

- **Commissioning new work** to present on Court's stage;
- **Supporting theatre diversity:** onstage, in programming, behind-the-scenes, and among patrons;
- Ensuring that youth have the opportunity to experience theatre, whether in the classroom or on Court's stage, through **Education Initiatives**; and
- **Career development** by guiding the next generation of arts leaders.

Now you can honor Steve's legacy of determination, compassion, humor, and an unending love of theatre by making a donation to the Stephen J. Albert Living Legacy at Court Theatre.

Your gift supports Steve's four pillars of passion and enriches Court's dedication to innovation, inquiry, intellectual engagement, and community service for this season and the seasons to come.

Steve, thank you for keeping us on track, loving us unconditionally, and being such a tremendous gift to so many. You are and will always be loved and missed.

Sincere thanks to the generous donors who have already given to the Stephen J. Albert Living Legacy. ■

To make a gift to the Legacy, please contact Lauren Sheely, Development Assistant, at (773) 834-3563 or lsheely@uchicago.edu.



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LEAH CASEY (*Caroline Frankenstein, Percy Shelley, Vocals*) is thrilled to be performing with Manual Cinema. Previous credits include *Romeo and Juliet* with Teatro Vista and *STORM* with Walkabout/Moonfool. In her downtime, she enjoys working with the cast of *Project STELLAR*, a science fiction podcast.



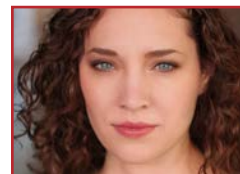
SARAH FORNACE (*Victor Frankenstein, Mary Shelley/Co-Deviser*) is a Co-Artistic Director of Manual Cinema. She has worked as a director, performer, choreographer, narrative designer, and story artist on theatre, immersive theatre, and video. Outside of Manual Cinema, Sarah has worked with The Neo-Futurists, Redmoon Theatre, Lookingglass Theatre

Company, Court Theatre, and Blair Thomas and Co. Most recently, Sarah wrote the story mode and character backstories for the video game *Rivals of Aether*. In 2017, she directed and edited the first episode of the web series *The Doula is IN*. In 2016, she directed and devised an “animation” (live motion capture) production of Shakespeare’s *Hamlet* with Rokoko Studios for Hamletscenen at Kronborg Castle in Elsinore, Denmark.



JULIA VANARSDALE MILLER (*The Creature, Elizabeth Frankenstein, Fanny Imlay/Co-Deviser*) is a director, puppeteer, and puppet designer. With Manual Cinema, she has directed *Mementos Mori* and *The End of TV* as well as created original roles in *Ada/Ava* (Ada), *Lula del Ray* (Lula’s Mother), *The Magic City* (Helen), and *Hansel und Gretel* (Hansel). In

Chicago, she has worked as a performer and puppeteer with Redmoon Theatre and Blair Thomas and Co. She spent several years training in devised theatre, clown, and mask with Double Edge Theatre, Carlos García Estevez, and at the Academia dell’Arte in Arezzo, Italy. She is a co-producer and director of several episodes of the new web series *The Doula is IN*. You can find her video and design work at www.thejuliamiller.com.



SARA SAWICKI (*Alphonse Frankenstein, William Godwin*) is amped to be a part of this project. To her great fortune, she has toured internationally with Manual Cinema in *Lula del Ray* (Lula’s Mother); *Mementos Mori* (Lady); and *Ada/Ava* (Puppeteer). She works nationally with the Center for Performance & Civic Practice as Partnerships &

Communications Manager. She is an Artistic Associate with Sojourn Theatre, most recently appearing as a performer/facilitator in the Midwest premiere of *How to End Poverty* at Cleveland Public Theatre presented in partnership with United Way of Greater Cleveland. Other recent projects include work with NetherRealm Studios (cinematic performance capture); Actors Gymnasium (Youth Circus co-director and writer); one step at a time like this. in collaboration with Chicago Shakespeare Theatre (performer); and For Youth Inquiry (performer, teaching artist).

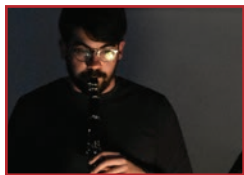
PROFILES



MYRA SU (*Ensemble*) is a narrative artist specializing in storytelling through puppetry. Her primary medium is shadow puppetry, but her work also includes experimentations with crankies, paper craft, bunraku, video, animation, and taxidermy. Most recently, she was a featured artist at the 2018 National Puppet Slam in Atlanta, GA. Upcoming projects include a collaboration with renowned musician/filmmaker Tatsu Aoki (with assistance from the NPN/VAN Creation & Development Fund), and a new piece for the 2019 Baltimore Crankie Festival. She has worked with Manual Cinema since 2013 as a performer and puppet maker. She is ever grateful to be part of such beautiful and ambitious work—work that inspired her to pursue puppetry in the first place. For her portfolio, visit myrasu.com.



PETER FERRY (*percussion*), called “the ingenious percussionist Peter Ferry” (*Chicago Sun-Times*) and “an artist of vision” (*Democrat and Chronicle*), is a young American percussion soloist and artistic collaborator. Following his concerto debut at age 18, Ferry has championed the works of living composers, including Michael Daugherty, who has praised Ferry as “one of the most promising and committed soloists of his generation.” A TEDx speaker, Ferry has collaborated with choreographer Nick Pupillo at Chicago’s Harris Theater and abroad at the European Museum of Modern Glass where he was nominated for the Coburg Prize. An alumnus of the Eastman School of Music, Ferry graduated with the first ever John Beck Percussion Scholarship, an Arts Leadership Program certificate, and the prestigious Performer’s Certificate recognizing outstanding performing ability.



ZACHARY GOOD (*clarinets, aux percussion*) is an instrumentalist (clarinets and recorders) and performer from Pittsburgh. Based in Chicago, he is a freelancing musician, educator, and founding member of the performance group Mocreps. He has enjoyed performing with the International Contemporary Ensemble, Eighth Blackbird, Third Coast Percussion, Ensemble Dal Niente, Lyric Opera Unlimited, Manual Cinema, the Civic Orchestra of Chicago, and the improv trio ZRL. He is a band director at the Chicago Waldorf School. Zachary is a graduate of Oberlin and DePaul.



DEIDRE HUCKABAY (*flutes, aux percussion, piano*) is a Chicago-based performer, writer, photographer, and event producer, and a flutist for Manual Cinema since 2014. She is co-owner of the experimental cassette tape label Parlour Tapes+ and an Artistic Director of the Chicago-based performance collective Mocreps. She is co-curator of the WE Series at Elastic Arts and a founder of Spiderf*rt Press. Deidre is a 2017 3Arts Make a Wave Grantee and a High Concept Labs Sponsored Artist. In 2017, she received a full year studio and rehearsal residency from the Eighth Blackbird Chicago Artists Workshop. As a flutist, Deidre has extensively toured the U.S., Europe, and Latin

PROFILES

America, and has recorded for Urtext and Bridge Records. She studied at the Eastman School of Music and Duquesne University.



LIA KOHL (*cello, aux percussion, vocals*) is a cellist and multidisciplinary artist based in Chicago. She creates and performs embodied music and multimedia performance that incorporates sound, video, movement, theatre, and sculptural objects. She is a curator and ensemble member with the acclaimed performance ensemble Mocreps, with whom she has toured nationally and internationally. She has presented work and performed at the Art Institute of Chicago, the Museum of Contemporary Art Chicago, and held residencies at Mana Contemporary Chicago, High Concept, dfb18r Performance Art Gallery, and Stanford University. As an improviser, she performs regularly around Chicago and with her clarinet/percussion/cello trio, ZRL. She plays with Chicago bands Whitney, OHMME, and Circuit des Yeux. She tours regularly with Manual Cinema.



DREW DIR (*Co-Deviser, Art Director*) is a Co-Artistic Director of Manual Cinema, a puppet designer, and a director of theater and video. Most recently, he directed and designed Manual Cinema’s *The Magic City*, *Hansel und Gretel*, and *Ada/Ava*. Prior to Manual Cinema, Drew was the Resident Dramaturg of Court Theatre and a lecturer in Theater and Performance Studies at the University of Chicago.



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BEN KAUFFMAN (*Sound Design, Original Music*) is a Chicago-based composer, director, interactive media artist, and Co-Artistic Director of Manual Cinema. His film and interactive work has been shown at the Jay Pritzker Pavilion (Chicago), the Peggy Notebaert Nature Museum (Chicago), the University of Wisconsin, and CUNY's Baruch College (NYC). He has lectured at the Metropolitan Museum of Art's MediaLab, New York University, and Parsons the New School of Design. His past composer credits with Manual Cinema include *Ada/Ava*, *The End of TV*, and *The New York Times* documentary *The Forger*. He holds a Master's degree from New York University's Interactive Telecommunications Program (ITP).

KYLE VEGTER (*Sound Design, Original Music*) is a composer, producer, sound designer, and Managing Artistic Director of Manual Cinema. As a composer of concert music, he's been commissioned by such groups as the Chicago Symphony Orchestra's MusicNOW series, Pacific Northwest Ballet, and TIGUE. His music and sound design for theatre and film has been performed worldwide and commissioned by the *New York Times*, NPR's *Invisibilia*, Topic (First Look Media), the Museum of Contemporary Art Chicago, StoryCorps, the Art Institute of Chicago, the Poetry Foundation, Hubbard Street Dance, the O, Miami Poetry Festival, and others. His past Composer/Sound Designer credits with Manual Cinema include *Lula del Ray*, *Ada/Ava*, *FJORDS*, *Mementos Mori*, *The End of TV*, and various other performance and video projects. He has been an artist in residence at High Concept Laboratories and co-founded Chicago's only contemporary classical music cassette label Parlour Tapes+.

RASEAN DAVONTE JOHNSON (*Scenic and Projections Designer*) is delighted to be working with Manual Cinema and Court Theatre again, having previously worked on *Lula del Ray* and *FJORDS* (Manual Cinema) and *Angels in America: Parts One and Two* (Court Theatre). A Chicago-based video artist and theatrical designer, he has had the opportunity to work locally with institutions such as Steppenwolf, Drury Lane, Timeline, Teatro Vista, Writers Theatre, and The Hypocrites. Other credits include projects with The Sheen Center, Yale Repertory Theatre, Long Wharf Theatre, McCarter Theatre Center, Olney Theatre Center, Geva Theatre, Berkshire Theatre Group, Alliance Theatre, and internationally with the Ningbo Song and Dance Company. He received an MFA from Yale School of Drama. For more information, visit raseandavontejohnson.com.

MIEKA VAN DER PLOEG (*Costume Designer*) is a costume designer based in Chicago. Credits include designs with Lyric Opera Unlimited, Paramount Theatre, Marriott Theatre, Lookingglass Theatre, Chicago Shakespeare, Remy Bumpo, Second City, Redmoon, The Hypocrites, Chicago Children's Theatre, About Face Theatre, Steep Theatre, The House Theatre, Theater Wit, Next Theatre, The Building Stage, Albany Park Theater Project, Dog and Pony Theatre, and Manual Cinema. She is an Artistic Associate at About Face Theatre and a member of USA829.

CLAIRE CHRZAN (*Lighting Designer*) is happily returning to Court Theatre after designing *Radio Golf* earlier this season. This is her fourth production with Manual



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Grant Thornton understands that success is built on more than just talent; it takes passion and perseverance to achieve your vision for a better future. On behalf of the professionals that live and work here in the **Greater Chicago area**, we are proud to sponsor the **Court Theatre**.



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AT THE FOREFRONT,

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Kristen welcomed baby Freddie into the world on December 19, 2017.

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Cinema after lighting *The Magic City* (co-production with Chicago Children's Theatre), *The End of TV*, and *No Blue Memories*. Other credits include productions with A Red Orchid Theatre, The Gift, Sideshow Theatre, About Face, Chicago Children's Theatre, Raven, Jackalope, Strawdog, Haven, The New Colony, First Floor Theater, The Joffrey Ballet's Joffrey Academy, Eisenhower Dance, Matter Dance Company, and more. Upcoming productions include *The Revolutionists* (Strawdog); *Dada Woof Papa Hot* (About Face); *Yen* (Raven Theatre); *Bloomsday* (Remy Bumpo); and *The Recommendation* (Windy City Playhouse). Find more at clairechrzandesigns.com.

LIZI BREIT (*Associate Art Director / 3D Puppet Designer*) is an illustrator, animator, puppeteer, and pamphleteer based in Chicago. She is a member of Manual Cinema and an artistic associate of the Neo-Futurists. See more of her work at www.lizibreit.com.

MIKE USREY (*Sound Engineer*) has mixed in around a hundred venues worldwide, ranging from large outdoor festivals to theaters and clubs. He toured internationally for three years with the band Dark Dark Dark (Minneapolis, MN) as Front of House Engineer. He has also toured with Pillars and Tongues (Chicago), A Hawk and a Hacksaw (Albuquerque), Royal Canoe (Winnipeg, MB Canada), and Pattern is Movement (Philadelphia). He has been the Front of House Sound Engineer for Manual Cinema since 2014.

ALYSSA MOHN (*Scenic Associate*) is finishing her BFA in Scenic Design at The Theatre School at DePaul University. This summer, Alyssa was a faculty associate for the NHSI Theatre Arts (Cherubs) Program. DePaul design credits include *Augusta and Noble* at the Merle Reskin Theatre and *Falling and Honey Girls* (upcoming) in the Healy Theatre. She has assisted on productions at Steep Theatre, Redtwist Theatre, Paramount Theatre, Raven Theatre, and the Children's Theatre of Charlotte. Alyssa also works on House Staff at the Blue Man Group.

ERIN ALBRECHT (*Production Stage Manager*) Previously at Court: *The Originalist*; *All My Sons*; *The Belle of Amherst*; *Five Guys Named Moe*; *Harvey*; *Blues for an Alabama Sky*; *Man in the Ring*; *One Man, Two Guvnors*; *Long Day's Journey Into Night*; *Agamemnon*; *The Good Book*; and *Iphigenia in Aulis*. Off-Broadway: The Pearl Theatre, New York Classical Theatre, Friendly Fire, and West Side Theatre. Regional Theatre: American Players Theatre, Arena Stage, Arkansas Repertory Theatre, Blue Man Group, Utah Shakespeare Festival, and others. Erin holds a Bachelor of Music from The Catholic University of America and an MFA in Stage Management from Virginia Tech. Erin is an adjunct faculty member at The Theatre School at DePaul University.

SHELBY GLASGOW (*Assistant Stage Manager*) joined Manual Cinema in September 2016 as their Touring Stage Manager and Company Manager. She has since toured within the United States and internationally with *Ada/Ava*, *Lula del Ray*, *Mementos Mori*, and *The End of TV*. Before joining Manual Cinema, Shelby graduated from the University of Central Florida with a BFA in Stage Management and stage managed regionally all over the country.

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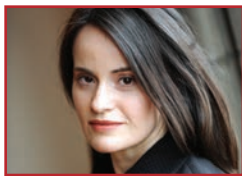


CHARLES NEWELL (*Marilyn F. Vitale Artistic Director, Court Theatre*) has been Artistic Director of Court Theatre since 1994, where he has directed over 50 productions. Recent Court highlights include *All My Sons*; *The Hard Problem*; *Man in the Ring*; and *Satchmo at the Waldorf*. Charlie has also directed at Goodman, Guthrie Theater, Arena Stage, John Houseman's The Acting Company, Lyric Opera, Chicago Opera Theatre, Glimmerglass, and Opera Theatre of St. Louis. Awards received include the SDCF Zelda Fichandler Award, the TCG Alan Schneider Award, and the League of Chicago Theatres' Artistic Achievement Award. Charlie has been nominated for 16 Jeff Awards, winning four times.



ANGEL YSAGUIRRE (*Executive Director, Court Theatre*) 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, Court Theatre*) 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, Court Theatre*) is a Chicago theatre fanatic. Casting credits include American Blues, Asolo Rep, Florida Studio, Infusion, Indiana Festival, Indiana Rep, Lyric Opera, Madison Rep, Milwaukee Rep, New Theatre, Paramount, Provision, Silk Road Rising, Syracuse Stage, Writers, *Spamilton*, *Million Dollar Quartet*, *Old Jews*

Telling Jokes, *Evil Dead: The Musical*, *Working*, *Dee Snyder's Rock & Roll Christmas*, and *Mozart the Rock Opera*. National Tours: *How To Train Your Dragon*, *Peter Pan*, and *Sister Act*. She is an Artios Award winner for her casting of the Lyric Opera of Chicago's *Carousel*. Her casting career also spans into television, film, and commercial. ■



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Court Theatre is the professional theatre of the University of Chicago, dedicated to innovation, inquiry, intellectual engagement, and community service. As the University's Center for Classic Theatre, Court and its artists mount theatrical productions and audience enrichment programs in collaboration with faculty. These collaborations enable a re-examination of classic texts that pose the enduring and provocative questions that define the human experience. Court Theatre endeavors to make a lasting contribution to classic American theatre by expanding the canon of translations, adaptations, and classic texts. Court 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.

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Nicholas Rudall Endowed Fund

The Nicholas Rudall Endowed Fund was established to honor the contributions of Court Theatre's late Founding Artistic Director, Nicholas Rudall. As a professor, actor, director, translator, and leader, Nick was the catalyst for the creation of Court Theatre at the University of Chicago. The Fund supports the production of classical theatre and ensures that Nick's legacy will continue as a permanent part of Court's future. Thanks to these generous individuals, the Nicholas Rudall Endowed Fund has been established.

Anonymous (3)

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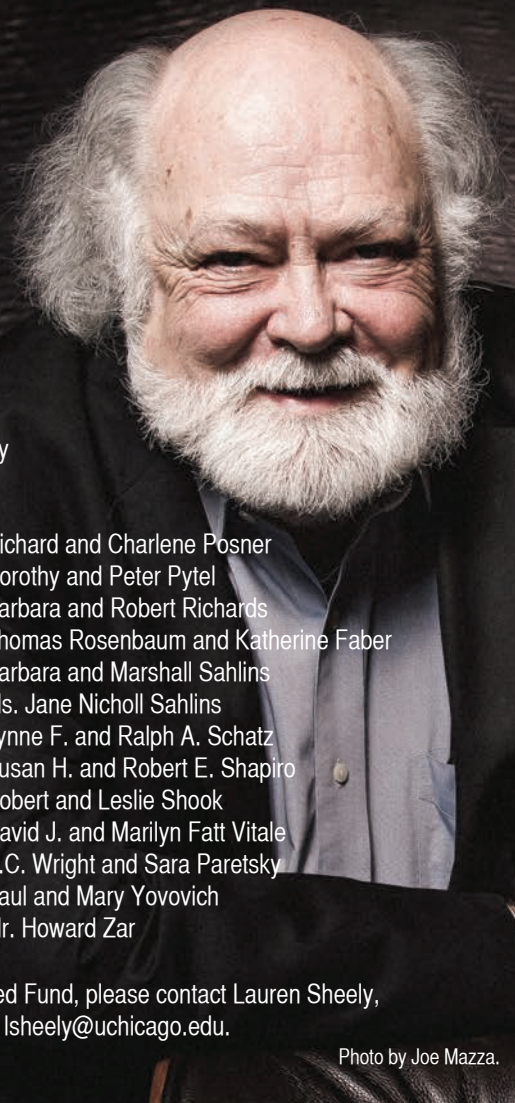


Photo by Joe Mazza.

To make a gift to the Nicholas Rudall Endowed Fund, please contact Lauren Sheely, Development Assistant, at (773) 834-3563 or lsheely@uchicago.edu.

STAFF

Marilyn F. Vitale Artistic Director
Executive Director
Charles Newell
Angel Ysaguirre
Resident Artist
Ron OJ Parson
Resident Dramaturg
Nora Titone
Casting Director
Becca McCracken, C.S.A.
Dramaturgy Interns
Emily Lovett, Olivia Reeves, Lily Min Ren

Managing Director
Heidi Thompson Saunders
General Manager
Zachary Davis
Executive Assistant
Lauren Kincaid-Filbey
Community Programs Manager
Aaron Mays

Director of Education
Patrese D. McClain
Education Associates/Teaching Artists
Adia Alli, Kona Burks, Jennifer Glasse,
Michael Aaron Pogue

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

Director of Production
Jennifer Gadda
Associate Production Mgr/Company Mgr
Joshua Kaiser
Assistant Technical Director
Christopher Walls
Properties Manager
Lara Musard
Costume Shop Manager
Erica Friesen
Wardrobe Supervisor
Jody Schmidt
Master Electrician
Emily Brown
Sound and Video Supervisor
Sarah Ramos

Director of Development
Susan M. Zellner
Special Events Manager
Qiana Moore-Nightengale
Institutional Relations Manager
Rod Gingrich
Development Assistant
Lauren Sheely
Foundation and Corporate Fundraising Intern
Lorenz Menendez
Fundraising Events Intern
Isabel Angolini

Director of Marketing
Traci Brant
Associate Director of Marketing
Brent Ervin-Eickhoff
Public Relations
Cathy Taylor Public Relations, Inc.
Director of Audience Services
Matthew P. Sitz
Box Office and Ticketing Software Manager
Heather Dumdei
Assistant Box Office Managers
Brian Nelson, Gwendolyn Wiegold
Box Office Assistant
Claudia Chirio, Liva Pierce, Cameron Robertson
House Manager
Nick E. Johnson
Bartender
Tom Story
Audience Services Intern
Emma Shapiro
Marketing and Communications Intern
Abigail Henkin
Volunteer Ushers
Courtesy of The Saints
Volunteer Coordinator
Judd Rinsema

HOSPITALITY PARTNERS

Dining Partners: Court patrons receive 10% off at Chant, The Nile, Piccolo Mondo, and Seven Ten, and 12% off at Nella with ticket stub on the night of the show.

One discount per ticket. Not valid with other offers.



chantchicago.com



nellachicago.com



piccolomondo.us



nilerestaurantofhydepark.com



seventenchicago.com

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



lapetitefolie.com

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



promontorychicago.com

Grab & Go Partners



dollopcoffee.com

Patrons receive 10% off day of show.



jimmyjohns.com

Beverage Partners

57th Street Wines

57th & Blackstone

wines57.com



Chicagoland
Refreshments, Inc.

chicagolandrefreshments.com

Premier Chocolatier



www.noirdebene.com

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georgejewell.com