Hannah and Martin
by Kate Fodor

Directed by Louis Contey+

Set Designer — Nick Mozak
Costume Designer — Hailey Rakowiecki~
Lighting Designer — Simean Carpenter
Original Music and Sound Design — Christopher Kriz~**
Props Designer — Jonathan Berg-Einhorn
Production Manager — Lucy Schuh
Executive Production Manager — Judy Anderson*+
Stage Manager — Denise Savas*
Publicity — David Rosenberg Public Relations

Producing Artistic Director — Sandy Shinner+
Managing Director — Doug McDade*+

2018–2019 Season Sponsors:
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With support from the James P. and Brenda S. Grusecki Family Foundation

* Member of Actors’ Equity Association, the Union of Professional Actors and Stage Managers
+ Shattered Globe Ensemble Member
~ Shattered Globe Artistic Associate
# Shattered Globe Theatre Protégé Program Alum
** Member, United Scenic Artists, Local USA 829

Hannah and Martin was premiered by TimeLine Theatre Company, Chicago, IL in 2003. Hannah and Martin originated and was developed in association with Epic Theatre Center which presented the New York City premiere on March 31, 2004.

Hannah and Martin is presented by special arrangement with Dramatists Play Service, Inc., New York
Connect with the artists and celebrate Shattered Globe’s 6th annual

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$125 per person

FRIDAY, MAY 17 AT 6:30 PM

RAVENSWOOD EVENT CENTER
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Questions?
Call 773-770-0333 or visit ShatteredGlobe.org
CAST

Hannah Arendt ................................................................. Christina Gorman+
Martin Heidegger ........................................................ Lawrence Grimm*
Baldur von Schirach ..................................................... Drew Schad+
Elfriede Heidegger ....................................................... Cortney McKenna+
Gunther Stern/Radio Announcer .................................. Steve Peebles+
Alice/Student .............................................................. Jazzma Pryor#
Karl Jaspers/Prosecutor ............................................... Doug McDade*+
Gertrud Jaspers/Judge .................................................... Daria Harper+

Understudies

Zachary Bloomfield, Tyler Brockington, Justin Tsatsa

SETTING

The action takes place in Germany from 1924 to 1946.

PRODUCTION TEAM

Business Manager .......................................................... Drew Schad+
Marketing Director ....................................................... Reba Cafarelli
Technical Director ......................................................... Brian Foster
Master Carpenter and Shop Foreman ............................ Manuel Ortiz
Assistant Director .......................................................... Brad Woodard+
Assistant Stage Manager ................................................ Ayanna Wimberly~
Master Electrician ......................................................... Joseph Clavell
Build and Light Crew .................................................... Andrew Hildner, Andy Kloubec, Ian O’Leary, Brett Sims
Scenic Charge .............................................................. Natalie Santoro
Graphic Designers ....................................................... Kelsey Colleen Melvin+, Sarah Jo White+
Brochure/Poster Photography ..................................... Nico Fernandez, A Little Photo Studio
Production Photographer ............................................... Michael Brosilow
Videography .............................................................. Starbelly Studios Photography

SPECIAL THANKS

Spertus Institute for Jewish Learning and Leadership, Remy Bumppo Theatre, Timeline Theatre, The Saints, Theater Wit, Mary Dietz, Thompson Street Opera Company, Ken Krimstein, The Theater School at DePaul University, Judy Anderson, and CenterStage Productions of Illinois.

Shattered Globe Theatre Company, a not-for-profit corporation, invites your involvement (financial or otherwise) in order to continue its pursuit of excellence in theater. All donations are tax deductible to the extent allowed by law.
ABOUT US

This season, Shattered Globe celebrates 28 years of building Ensemble. During that time, SGT has produced over 60 plays and has garnered an impressive 42 Joseph Jefferson Awards and 102 Jeff nominations. The Ensemble creates visceral theatrical experiences that challenge the perspective of audience and artist alike through passionate storytelling. SGT is inspired by the diversity of our city and is committed to making theater accessible to all audiences. Through initiatives such as our Protégé Program, we create a space which allows emerging artists to grow and share in the Ensemble experience.

SGT would like to express its sincere appreciation for the continued support of Dr. Len and Cheryl Cerullo, John Cerullo and Shawn Finnegan, Carol Cerullo Cauley, Cathy and Terry Carey, and Robert Weir, in loving memory of Katie Cerullo.


ABOUT THE PLAY

TIMELINE OF EVENTS

1923: Martin Heidegger is appointed Associate Professor of Philosophy at the University of Marburg. Although he publishes very little in the early 1920s, his mesmerizing podium presence creates for him a legendary reputation among young students of philosophy in Germany.

1924: Hannah Arendt begins to study theology at the University of Marburg where she meets Heidegger, whose lectures, which would form the basis of Being and Time (1927), were already inspiring allegiance to and interest in the emerging Existenzphilosophie. Her brief but passionate affair with Heidegger, a married man and father, begins in 1925. The affair takes place before Heidegger’s involvement in Nazism, but does not end when she moves to Heidelberg to continue her studies with Karl Jaspers. She later speaks on Heidegger’s behalf at his denazification hearings. Jaspers speaks against him at these same hearings, suggesting he would have a detrimental influence on German students because of his powerful teaching presence. Arendt cautiously resumes their friendship after the war despite—or even because of—the widespread contempt for Heidegger and his political sympathies.

1927: The publication of Heidegger’s masterpiece, Being and Time.

1929: Arendt marries Günther Stern, also a student of Heidegger’s at University of Marburg.

1929: Baldur von Schirach is put in charge of the National Socialist German Students League and two years later he is appointed Reich Youth Leader of the NSDAP, a post he held until 1940.
1933: Reichstag fire, an arson attack on the German parliament building in Berlin, takes place one month after Adolf Hitler is sworn in as Chancellor of Germany.

In the months after the appointment of Hitler as Chancellor of Germany in January 1933, German universities come under increasing pressure to support the “national revolution” and to eliminate Jewish scholars and the teaching of Jewish doctrines, such as the theory of relativity. In April 1933, Heidegger is elected rector of Freiburg by the university’s teaching staff. One month later he becomes a member of the Nazi Party. Until he resigns as rector in April 1934, he helps to institute Nazi educational and cultural programs at Freiburg and vigorously promotes the domestic and foreign policies of the Nazi regime. During the late 1920s, he had criticized the dissolute nature of the German university system, where specialization and the ideology of academic freedom precluded the attainment of a higher unity. In a letter of 1929, he bemoaned the progressive “Jewification” of the German spirit. In his inaugural address, “The Self-Assertion of the German University,” he calls for reorganizing the university along the lines of the Nazi leadership principle and celebrates the fact that university life would thereafter be merged with the state and the needs of the German Volk. During the first month of his rectorship, he sends a telegram to Hitler urging him to postpone an upcoming meeting of university rectors until Gleichschaltung—the Nazi euphemism for the elimination of political opponents—is completed. In the fall of 1933, Heidegger begins a speaking tour on behalf of Hitler’s national referendum to withdraw Germany from the League of Nations. He proclaims in one speech: “Let not doctrines and ideas be your guide. The Führer is Germany’s only reality and law.” Heidegger continues to support Hitler in the years after his rectorship, though with somewhat less enthusiasm than he had shown in 1933–34.

Arendt is working for the German Federation of Zionists, led by Kurt Blumenfeld, when the political police arrest her. She flees to Paris.

Baldur von Schirach organizes the gigantic youth march in Potsdam, in which wave upon wave of youngsters greet Hitler. Even before the Nazi seizure of power, von Schirach’s ceaseless propaganda, idealism, and organisational flair for mobilising youth succeed in winning over hundreds of thousands of young Germans to Hitler’s cause.

The Night of the Long Knives, a purge in Nazi Germany from June 30 to July 2, 1934, takes place. Adolf Hitler, urged on by Hermann Göring, carries out a series of political extrajudicial executions intended to consolidate his hold on power in Germany.

1938: Kristallnacht, also referred to as the Night of Broken Glass, is a pogrom against Jews throughout Nazi Germany, carried out by SA paramilitary forces and German civilians.

1939: September 1, Germany invades Poland, initiating World War II in Europe.

1944: June 6, D-day: British and US troops successfully land on the Normandy beaches of France opening a second front against the Germans.

1945: April 30, Hitler commits suicide. May 7, Germany surrenders to the western Allies. At the end of the war, a de-Nazification commission finds Heidegger guilty of having “consciously placed the great prestige of his scholarly reputation… in the service of the National Socialist Revolution,” and he is banned from further teaching. (The ban is later lifted in 1950.)

1945–46: The best-known of the Nuremberg trials, the Trial of Major War Criminals, is held from November 20, 1945, to October 1, 1946.
The deportation of 65,000 Jews from Vienna to Poland during his tenure as Governor was a major indictment against von Schirach at the Nuremberg trials. Baldur von Schirach was on record in a speech as saying that the removal of Jews to the East would contribute to European culture. The war crimes tribunal conceded that he did not originate the policy but had participated in the deportations from Vienna, though he knew that the best the Jews could hope for was a miserable existence in the ghettos in the East. During his trial, von Schirach recognized that he had indeed misled German youth and contributed to poisoning a whole generation. He stated: “I put my morals to the side when, out of misplaced faith in the Führer, I took part in this action. I did it. I cannot undo it.” He was found guilty of crimes against humanity and was sentenced and served 20 years as a prisoner in Spandau Prison, Berlin.

**About the Play Cont.**

### Who’s Who

**Christina Gorman** (Hannah Arendt) is an Ensemble member of Shattered Globe Theatre and is originally from the Hudson Valley region of upstate NY. Her SGT credits include: *Crime and Punishment, The Tall Girls, In the Heat of the Night, The Grown-Up, The Rose Tattoo, Our Country’s Good, Happy Now?, and Romeo and Juliet.* Other selected credits include: *3C (A Red Orchid Theatre), Men Should Weep (Jeff Citation – Best Play) and Stage Door (Griffin Theatre), and Cyrano (Boho Theatre).* She has also had the pleasure of working with such companies as: Steppenwolf Theatre Co., Stage Left Theatre, Buffalo Theatre Ensemble, and CityLit. Many thanks to Mahm and FB.

**Lawrence Grimm** (Martin Heidegger) is honored to be back with Shattered Globe where he appeared as President Abraham Lincoln in James Still’s *The Heavens Are Hung in Black.* As an ensemble member of A Red Orchid Theatre, his credits include *Small Mouth Sounds, 3C, Trevor (Jefferson Nomination), In a Garden, Pumpgirl, and Abigail’s Party* among many others. Other Chicago area credits: *King Charles III and The Tempest (Chicago Shakespeare Theatre), 2666 (Goodman Theatre), The Upstairs Concierge (Goodman – New Stages), My Name is Asher Lev (Timeline Theatre), In the Next Room or The Vibrator Play (Victory Gardens), Welcome Home, Jenny Sutter (Next Theatre), Orlando (Court Theatre), Two by Pinter (Piven Theater Workshop), The Glass Menagerie (Raven Theatre, Jefferson Award), The Brothers Karamazov and 1984 (Lookingglass), I Never Sang for My Father and Wolf Lullaby (Steppenwolf). Film: Captive State, Welcome to Me, Perfect Manhattan, Cicer in Winter. Television: The Red Line, Chicago P.D., Chicago Med, Late Night with Conan O’Brien.* Education: BA Kenyon College, M Ed DePaul University.

**Daria Harper** (Gertrud/Judge) is thrilled to be a new Shattered Globe Ensemble member and has most recently been seen in Shattered Globe’s production of *Crime and Punishment.* She also enjoyed working for SGT in the productions of *The Rose Tattoo, For Peter Pan on her 70th birthday, and Mill Fire.* Some of her other Chicago credits include: *The Golden Dragon (Sideshow Theatre), 33 Variations (Timeline Theatre), Spoon River Anthology (Provisions Theatre),
Devil in the Dirt and The Cripple of Inishmaan (Redtwist Theatre), The Last Cyclist (Genesis Theatre), Never a Bridesmaid (Polarity Theatre), Anna Christie (Rendition Theatre), Tartuffe (Boho Theatre), and Spectacle La Lunatique (Redmoon Theater). Daria has a BFA in Acting from Carnegie Mellon University and an MFA in Acting from the University of Virginia. Since 1982, she has worked as a certified teacher of the Alexander Technique and is currently the director of The ATTIC, an Alexander teacher certification program here in Chicago.

Doug McDade (Prosecutor/Jaspers) is a founding Ensemble member and managing director of Shattered Globe Theatre, where his credits include For Peter Pan on her 70th birthday, The Manchurian Candidate (Jeff Award), A View from the Bridge, and Warhawks & Lindberghs (Jeff Award nominations). He also shares several Jeff and After Dark Awards for Best Ensemble with SGT. Other productions include Stalag 17 (American Blues Theatre), Omnium Gatherum (Next Theatre), and A Steady Rain (Chicago Dramatists). He understudied Tracy Letts in Who’s Afraid of Virginia Woolf at Steppenwolf Theatre Company. He most recently appeared in the world premiere Blind Date at the Goodman Theatre. Film and television credits include The Merry Gentleman with Michael Keaton and Chicago Fire. Mr. McDade has directed stage and film productions, most recently the world premiere of Madelyn Sergel’s Taking Turns at Three Brothers Theatre. His film directorial work includes CUTEeGRL (2011 Illinois International Film Festival Best Short Film Thriller). He trained at the London Shakespeare Academy and the National Theatre of Great Britain with Sir Geoffrey Connors.

Cortney McKenna (Elfride) is thrilled to be working again with Shattered Globe, where she has been an Ensemble member since 2013. Her SGT credits include: The Realistic Joneses, Animals Out of Paper, and Happy Now?. Other Chicago credits include: Core of the Pudel (Trap Door), Love Song (Buffalo Theatre Ensemble), and The Diary of Anne Frank (Metropolis Performing Arts Center). Cortney can be seen in this year’s independent film Olympia. She received her MA in performance from East 15 Acting School in London and a BA in Theatre from Loyola University Chicago. Cortney is represented by Paonessa Talent Agency and is a proud member of SAG/AFTRA.

Steve Peebles (Gunther/ Radio Announcer) has been an SGT Ensemble member since 2011. He has performed in Five Mile Lake, In the Heat of the Night, Marvin’s Room, The Whaleship Essex, Our Country’s Good, Happy Now?, and Romeo and Juliet. Steve has been the Assistant Director for The Heavens Are Hung in Black, For Peter Pan on her 70th birthday, Animals Out of Paper, and The Rose Tattoo. In Chicago, he has performed with Chicago Shakespeare Theatre, First Folio Theatre, Theatre at the Center, BoHo Theatre, Provision Theatre, Prop Thtr, Light Opera Works, and Flanagan’s Wake. Regionally, he has also performed with Montana Shakespeare in the Parks and P45 Theatre, played Macbeth at The Shane Center (Livingston, MT), and is a two-time Moth StorySlam Champion. Steve is a proud graduate of North Central College.
**Who’s Who cont.**

**Jazzma Pryor** (Alice) is excited to be working with Shattered Globe again. Her SGT credits include *Crime and Punishment*. She is also an alumni of SGT’s Protégé Program (2016-17). Other Chicago credits include: *Minutes and Seconds* (Rhinofest at Prop Thtr), *From The Mississippi Delta* (Fleetwood-Jourdain Theatre), *Phillis: The American Revolutionary* (Redd Opera), *Insurrection: Holding History* (Stage Left Theatre), *Marisol* (Promethean Theatre), and *Prelude to a Kiss* (The Comrades). Ms. Pryor holds a BA in Production Studies in Performing Arts from Clemson University. You can catch Jazzma as Nina in *Sunset Baby* with Fleetwood-Jourdain Theatre this summer.

**Drew Schad** (Baldur von Schirach) is thrilled to be working with this talented artistic team at Shattered Globe, where he has been an Ensemble member since 2009. Drew has been a co-leader of SGT’s Protégé Program since 2016 and SGT’s Business Manager since 2018. He has performed in over 15 productions with SGT, most recently playing Raskolnikov in *Crime and Punishment*. Other SGT credits: *How to Use a Knife*, *Five Mile Lake*, *The Heavens Are Hung in Black*, *In the Heat of the Night*, *Marvin’s Room*, *The Rose Tattoo*, *The Whaleship Essex*, *Mill Fire*, *Our Country’s Good*, *Happy Now?*, *Her Naked Skin*, *Orpheus Descending*, *Romeo and Juliet*, *Buried Child*, and *The Little Foxes*. Other Chicago credits: *Born Yesterday* (Jeff Award–Best Production Midsize, Remy Bumppo) and *Six Degrees of Separation* (Eclipse). On-camera credits: *Chicago Med*, *Kitchen Hamlet*, *Highwater*, and *Gamer Chick*. Drew has studied at the National Theater Institute and holds a BA in Drama from Kenyon College, where he received the Paul Newman Trophy. Thanks and love to family, friends, and Sara for their support. For the Ensemble.

**Tyler Brockington** (u/s Alice) is excited to be working with Shattered Globe. As a former Protégé, she was last seen on the Shattered Globe stage in the 2017–2018 Protégé show, *This Was 1789 West Alfred Avenue*. Her other Chicago credits include: *Neverland* (Prop Theatre), *Upstream Swimming* (Rhinofest 2019), *The Roaring Ones* (Rhinofest 2019). Television credits include: Tami on *The Inspectors* (CBS). Brockington holds a BA in Acting from The College of Charleston.

**Justin Tsatsa** (u/s Baldur/Gunther/Radio Announcer) is thrilled to be working with Shattered Globe again after having participated in their 2017–2018 Protégé Program. Chicago credits include: Mitch in *A Streetcar Named Desire* (Oakton Performing Arts Center), Josh in *Falling* (Interrobang Theatre Project, Jeff Award–Actor in a Supporting Role), *The Dark at the Top of the Stairs* (Eclipse Theatre Company), and *Rhinoceros* (THEatre HEIST). Other regional credits include: *Metamorphoses* (Midas/Vertumnus), *’Tis Pity She’s a Whore* (Giovanni), and *A Few Good Men* (Corporal Dunn). An Idaho native, Justin moved to Chicago after receiving his BFA from the University of Utah. Thank you to my supportive offstage family: Mom, Pap, Bekah, and Nate.

**Kate Fodor** (Playwright) is a 2013 Guggenheim Fellow in playwriting. Her comedy *Rx* was produced Off-Broadway by Primary Stages and had its Los Angeles premiere in January 2014. Her plays have also been produced by Playwrights...
Horizons, Epic Theatre Ensemble, San Jose Repertory Theatre, London’s Courtyard Theatre, and Chicago’s TimeLine Theatre Company, among others. She has been a resident playwright at New Dramatists since 2008. Kate’s play Hannah and Martin received the Kennedy Center’s Roger L. Stevens Award, a Joseph Jefferson Citation, an After Dark Award, and a finalist position for the Susan Smith Blackburn Prize. 100 Saints You Should Know received the National Theatre Conference’s Stavis Award and was nominated for a GLAAD Media Award, as well as being named one of the 10 Best Plays of the year by Entertainment Weekly and Time Out New York. The plays are published by Dramatists Play Service and have been anthologized and excerpted in a number of volumes from Smith & Kraus. Kate’s work has been developed at Steppenwolf Theatre Company, Hartford Stage, and Centre Theater Group. She has been named one of “Eight to Watch” by The New York Times and has received commissions from Chautauqua Theater Company, Center Theater Group and The Playwrights’ Center, where she was the recipient of the 2011–2012 McKnight National Residency.

Louis Contey (Director) is an Ensemble member of Shattered Globe, where he has directed A View from the Bridge, The Manchurian Candidate, A Streetcar Named Desire, All My Sons, Who’s Afraid of Virginia Woolf?, Peter Pan, Les Liaisons Dangereuses, Warhawks and Lindberghs, Holy Ghosts, Judgment at Nuremberg, Requiem for a Heavyweight, The Whaleship Essex, In the Heat of the Night, The Tall Girls, The Heavens Are Hung in Black, and Crime and Punishment. He has directed over 80 plays, including: The Master & Margarita, Marriage Play, The Diviners, A Midsummer Night’s Dream, Macbeth, and Hamlet. He is an Associate Artist at TimeLine Theatre, where he directed Frost/Nixon, Awake and Sing!, The General from America, Lillian, Copenhagen, It’s All True, Pravda, Paradise Lost, A House with No Walls, The Apple Family Plays, and The Price. He has also worked at the Goodman Theatre, Steppenwolf Theatre, Strawdog Theatre, Theatre at the Center, Buffalo Theatre Ensemble, Provision Theatre, Eclipse Theatre, and American Theater Company. He is a twelve-time Jeff nominee and has received seven Jeff Citations, as well as an After Dark Award. He received his MFA in Directing from The Theatre School/DePaul University.

Judy Anderson (Executive Production Manager) has been an SGT Ensemble member since 1991 as its Resident Stage Manager. In 2009, she became the Resident Production Manager. Judy has worked on every SGT production in one aspect or another and loves working with her SGT family. Judy wishes to thank her family, friends, and fellow Globies for all their love and continued support over these many years. Peace.

Jonathan Berg-Einhorn (Properties Designer) is a Chicago based designer and artisan. Jonathan has worked previously with companies such as Goodman Theatre, Chicago Shakespeare Theatre, Paramount Theater, and Lookingglass Theatre. Scenic Design: Alice in Wonderland, The ARC Trials (Mudlark Theatre); Curious George: The Golden Meatball (Hope Summer Repertory Theater); Brooke Astor’s Last Affair (Chicago Musical Theatre Festival; CMTF award Best Set Design), The Seven Deadly Sins, Endgame (Boston University). Prop Design: Haymarket (Underscore Theatre); Scientific Method, I Wanna Fucking Tear You Apart (Rivendell Theatre Ensemble); HeLa, The Ridiculous Darkness (Sideshow Theatre); Johnny 10 Beers’ Daughter (Something Marvelous); Bomber’s Moon (William Street Rep); I Know My Own Heart (Pride Films and Plays). Jonathan holds a BFA in Scenic and Costume Design from Boston University. Jonathanbergeinhorn.com.
Simean “Sim” Carpenter (Lighting Designer) is a young African American designer originally from Baltimore, MD. He has been designing theater/stages since the age of 13. He is currently a freelance teaching artist, lighting, projection, and set designer in Chicago. As a designer and assistant designer, his credits include: The Ridiculous Darkness, In the Blood, HELA, A Soldier’s Play, Dutch Masters, THAT Night, Eclipsing Festival, 20,000 Leagues Under the Sea, Native Son, Cat In The Hat, Eurydice, CRAZY, Christina the Girl King, Legally Blonde, DePaul Dance Company, After Mrs. Julie, Man of La Mancha, Hookman, Pippin, and Ramayana. simcarpenter.com

Nick Mozak (Set Designer) Hannah and Martin is the third production Nick has designed at SGT, preceded by Crime and Punishment and Marvin’s Room. Other Chicago area credits include: Elmina’s Kitchen (Congo Square Theatre – Black Theatre Alliance Award for Best Set Design); A Body of Water (Redtwist Theatre); A Little Night Music, My Fair Lady, and Brigadoon (Light Opera Works). Regional Credits: One Man Two Guvnors (Phoenix Theatre); The Producers, Seven Brides for Seven Brothers, and The Sound of Music (Arizona Broadway Theatre); and Hot L Baltimore, Clybourne Park, The Diary of Anne Frank, Take Me Out, Dancing at Lughnasa, The Mousetrap, and The Glass Menagerie (Playhouse on the Square, Memphis, TN). Nick holds an MFA in Stage Design from Northwestern University.

Christopher Kriz (Original Music and Sound Design) is an award winning composer and sound designer based in Chicago, and is an Artistic Associate with Shattered Globe. Winner of four Joseph Jefferson Awards with a total of 18 nominations, Kriz’s recent SGT designs include: The Realistic Joneses, Crime and Punishment, How to Use A Knife, Five Mile Lake, and The Heavens Are Hung in Black (Jeff Nomination). Chicago: Goodman Theatre, Steppenwolf, Chicago Shakespeare, Chicago Symphony Orchestra, Remy Bumppo, Victory Gardens, Timeline, The Gift Theatre, American Blues, and many others. Regional: Seattle Repertory Theatre, Kansas City Repertory Theatre, and many summer seasons at Peninsula Players. Kriz is a proud member of United Scenic Artists 829. To hear more of his work, please visit christopherkriz.com

Brian Foster (Technical Director) is delighted to work with Shattered Globe and Manny Ortiz again. He previously served as the Technical Director for Shattered Globe’s Five Mile Lake. Brian has TD’d the Chicago Fringe Festival for the past four years, and frequently works as a carpenter/stagehand throughout Chicago and at The Paramount Theater in Aurora. He is also the playwright of Nautilina, produced by The Agency Theater Collective, and Metropolis Triptych.

Manuel Ortiz (Master Carpenter and Shop Foreman) (he/him/his) is a Chicago native actor, carpenter, designer, and photographer. He received his BFA in Acting at DePaul University. When he is not building and/or performing on stage, you can find him at home joyfully playing with all 15 of his animal friends (yes, he has pictures). As an artist, he has devoted himself to many artistic mediums such as puppeteering, makeup, lighting, and more. Working in such a prodigiously diverse community of captivating artists, Manny has grown and hopes to continue to collaborate and cultivate a community of inclusion and ardent passion for theater. He hopes to one day operate a theater and education training grounds/facilities for all ages.

Hailey Rakowiecki (Costume Designer) is a Chicago-based costume designer and technician, and a Shattered Globe Artistic Associate. Her SGT credits include The Realistic Joneses, Crime and Punishment,
How to Use a Knife, The Heavens Are Hung in Black, and Five Mile Lake. Recent Chicago design credits include: The Elaborate Entrance of Chad Deity and Sickle (Red Theater), How I Learned to Drive (Artistic Home), Hellcab (Agency Theatre), Macbeth (Oak Park Festival Theatre), and Merry Wives and Taming of the Shrew (The Arc Theatre). Hailey holds a BFA in Costume Design and Technology from The Theatre School at DePaul University and is also a trained wigmaker.

Denise Savas (Stage Manager) is an AEA Production Stage Manager (PSM) based out of Chicago, IL. She is ecstatic to join Shattered Globe once again as the PSM for Hannah and Martin. She has worked with Shattered Globe Theatre on the Chicago premier of Five Mile Lake (Jeff Recommended), and the Chicago premiere of The Tall Girls. Most recently she was the PSM for the world premiere of You Are My Sunshine at Alma Theater Company in San Francisco. She is a resident PSM at Provision Theater, where she has worked on Redeemed, Best of Enemies, Tuesdays with Morrie, The Best Christmas Pageant Ever, Anne of Green Gables, and Christmas on the Air. Denise also served as the PSM at Northbrook Theater for Fancy Nancy The Musical, Peter and the Wolf, Elephant and Piggie: We’re in a Play, and Stellaluna. She has worked with other companies around the country including For Youth Inquiry, Brain Surgeon Theatre, North Carolina Theatre for Young People, and Emerald City Theatre, where she is a Teaching Artist. Denise is a graduate of the BFA in Theatre Education program from the University of North Carolina at Greensboro and is a proud member of the Actors’ Equity Association. www.denisesavas.com

Lucy Schuh (Production Manager) Lucy Schuh is happy to work with Shattered Globe for the second time, having previously joined them on The Realistic Joneses with Theater Wit. Other production management credits include: The Antelope Party, Admissions (Theater Wit), and The Chicago Musical Theater Festival 2019. Lucy also freelances as a stage manager, most recently in NOLA for The Polar Express 2018. She has worked with many Chicago theaters including Silk Road Rising, Emerald City Theater, Timeline Theatre, and Court Theatre. Lucy has a B.A. in Theatre Studies from Northern Arizona University.

Ayanna Wimberly (Assistant Stage Manager) is an Artistic Associate with Shattered Globe. She previously worked on SGT productions How to Use a Knife by Will Snider, Five Mile Lake by Rachel Bonds, and the Chicago production of Sarah Ruhl’s For Peter Pan on her 70th birthday. Her other Chicago credits include production work on Zuzaj by Rohina Malik at Chicago Dramatists, and More Than Wanted at Victory Gardens Theater as playwright. Ms. Wimberly has a BFA in Dramatic Writing with a concentration in film and playwriting from New York University’s Tisch School of the Arts. One of these days she may finally finish her own full-length stage play.

Brad Woodard (Assistant Director) is a 20+ year veteran of the Chicago theater scene and has been an ensemble member at Shattered Globe Theatre since 2011. His SGT acting credits include How to Use a Knife, The Heavens Are Hung in Black, In the Heat of the Night, The Whaleship Essex, Burn This, Her Naked Skin, Educating Rita, and Romeo and Juliet. Other Chicago collaborations include Haymarket Eight (Steppenwolf Theatre Company), Lobby Hero (Goodman Theatre), As Bees in Honey Drown (Northlight Theatre), A Man for All Seasons (TimeLine Theatre), The Waiting Room (Stage Left Theatre), Stalag 17 (American Blues Theater), and Much Ado About Nothing (Griffin Theatre Company). In addition to the stage, Brad has also been seen in the award-winning short film “The Tin Whistle” and pitching various products.
on the small screen. Brad holds an MFA in Acting from the University of Illinois in Urbana-Champaign, where he graduated with honors.

Sandy Shinner (Producing Artistic Director) joined Shattered Globe Theatre in October 2013 as the theatre’s first Producing Artistic Director. Her SGT directing credits include Will Snider’s *How to Use a Knife*, Scott McPherson’s *Marvin’s Room*, and Sally Nemeth’s *Mill Fire*. The former Associate Artistic Director of Victory Gardens Theater, she created the nationally known IGNITION! Festival, served as co-director of the Access Project, and, with former Artistic Director Dennis Zacek and former Managing Director Marcelle McVay, accepted the 2001 Regional Theater Tony Award on behalf of Victory Gardens. Her other recent directing credits include: the world premiere of *Rasheeda Speaking* by Joel Drake Johnson (Rivendell Theater Ensemble) and *Creditors* by August Strindberg (Remy Bumppo Theater Company). She has directed over 80 plays at theaters including Victory Gardens, Remy Bumppo, American Blues, the University of Virginia, Actors Theater of Louisville’s Humana Festival, Steppenwolf’s First Look Repertory of New Work, New York’s 78th Street Theater Lab, and the Sacramento Theater Company, among others. Her production of *Trying* by Joanna McClelland Glass transferred to New York, and her direction was nominated for the Joe A. Callaway Award. Shinner received the 2013 Kathryn V. Lamkey Spirit Award from the Equal Employment Opportunity Committee of Actors’ Equity Association for her commitment to diversity and non-traditional casting. She has been recognized as one of “50 Top Players” by Newcity and a “Chicagoan of the Year” by the Chicago Tribune. She is an adjunct professor at DePaul’s Theatre School, an At Large Ambassador for the National New Play Network, and an Artistic Affiliate at American Blues Theater.

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John Harrell  Steve Peebles*  Brad Woodard
Leigh Horsley  Brian Pudil, Emeritus

* Denotes Member of Actors’ Equity Association

ARTISTIC ASSOCIATES

David Abramov  Christopher Kriz  Angie Shriner
Amy Chisholm  Cybele Moon  Abbey Smith
Daniela Colucci  Tina Muñoz Pandya  Jeffrey Clark Stokes*
Rebecca Cox  Tim Newell  Michael Trudeau
Gwynn Fulcher  Jane Nix  Devonte Washington
Darren Jones  Aila Peck  Ayanna Wimberly

SGT ENSEMBLE OFFSTAGE ROLES

Doug McDade........................................................................................................Casting Director
Steve Kleinedler ...................................................................................................Season Selection Chair
Kelsey Melvin, Sarah Jo White, Brad Woodard................................................Website and Marketing
Nick Davio, Angie Shriner, Sandy Shinner .........................................................Envision Team
Joseph Wiens, Rebecca Jordan............................................................................Thresholds Team
Steve Peebles, Doug McDade, Joseph Wiens ....................................................Global Games Team

SGT PROTEGE PROGRAM

The Shattered Globe Protégé Program, now entering its tenth year, offers training in Ensemble building, collaboratively-based theater, and devising techniques, as well as master classes with SGT Ensemble members. Protégés work alongside the SGT Ensemble throughout the year in all areas of production, easing their transition into Chicago’s professional theater community. The program is free to participants in order to provide equal access and opportunity to talented young artists. Currently, the leaders of the Protégé Program are SGT Ensemble members Nate Santana and Drew Schad, and SGT Artistic Associate Tina Muñoz Pandya. Please check the SGT website for information about next season’s program, which will be auditioning in the fall.
GLOBAL SUPPORTERS

“To keep a light burning we have to keep putting oil in it.” – Mother Teresa

Shattered Globe Theatre and its work would not be possible without the invaluable contributions from civic-minded foundations and individuals who believe in the necessity of supporting the arts. We extend a heartfelt thanks to everyone who has donated time and resources to Shattered Globe, thereby sustaining us for 28 seasons. We are proud to recognize the following individuals and funders whose contributions have continued to “keep the oil in the lamp.”

SOLARIUS
$25,000 AND ABOVE
Anonymous
Dr. Leonard and Cheryl Cerullo
Daniel and Claudia Cyganowski in memory of Carol Klimick Cyganowski, scholar and lover of theatre
Carol P. Eastin
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The Kovler Family Foundation
The Shubert Foundation
The Shulman-Rochambeau Charitable Foundation

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Mary G. Dietz and James Farr
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Dawn and John Palmer
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Susan Solomon

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$20,000–$24,999
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The MacArthur Fund for Arts and Culture at The Richard H. Driehaus Foundation
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The Gaylord and Dorothy Donnelley Foundation

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Ernesto Borges
Nancy Breseke
Rachel and Eric Butt
Joan and Mike Callahan
Nancy Carter

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Gloria Bond Clunie
in honor of Sandy Shinner
Shannon Cochran
Elinor and Conway Dahmer
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Cynthia Erler and Michael Melvin
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Kelli Walker
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Kent Williams
Michael Williams
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Janice Witzel
  in honor of Sandy Shinner
Rosemary and Steven Won

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  Vincent Gorman
Michael Forrest
Robert Frankel
  in memory of Tommy
  Frankel
Elizabeth Frey
Gwynn Fulcher
Helene Nelson Full
Mary Ferol DeFilippo
Jan Grayson
Julie Rand and
  Matt D. Greenburg
Roberta Heiman
James Heneghan
Lise Jacobson
  in honor of Priscilla May
Laura Jansen
Cheryl and Ed Jarot
  in honor of the new Mr. and
  Mrs. Doug McDade
Karen Kadlec
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John Kulczycki
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  Laura Tillotson
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Richard Thea
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Jill & Michael Williams
Katie Windisch

Congratulations to the 2018–19 SGT Proteges!
At Theater Wit

We are a theater company within a building, within a community, within a world.

As a production company, Theater Wit’s mission is to be the premier “smart art” theater in Chicago by producing humorous, challenging, and intelligent plays that speak with a contemporary theatrical voice.

As an institution, Theater Wit seeks to be the hub of the Chicago neighborhood theater scene. In our three spaces, we bring together Chicago’s best storefront theater companies. Here you will find a smorgasbord of excellent productions, see the work of a parade of talented artists, and mingle with audiences from all over Chicago.

In the Middle of a Community

Everyone here: folks in the audience... the person who handed you this program... somewhere on or off the stage there are actors... if you look up in the corner you might get a glimpse of the stage manager in the booth... We’re all in this room for the same reason: to be a part of this shared experience. No matter who they are or where they come from; no matter if they are complete strangers or familiar faces; no matter how different the age, the race, or the walk of life; after this performance, you will have something in common. So, strike up a conversation in the lobby, introduce yourself to someone new. Meet our staff, shake hands with an actor, get a drink from our bar. We’re all in this together.

Part of the Chicago Scene

Theater is part of the Chicago experience. Each year, over 200 theaters present thousands of shows to Chicago’s loyal and enthusiastic theater-going audience. Chicago’s theater community is recognized around the world for its talent, its innovation and its power to entertain and enlighten. If Tony awards were sports championships, our artists would beat out the combined efforts of Michael Jordan, Bobby Hull, Jim McMahon, Jermaine Dye, and the entire Chicago Cubs roster going back 100 years. This stage is a Chicago stage, contributing to the vibrant artistic life of our city and the economic development of our neighborhood. Very few cities on the planet offer the theatrical richness and diversity of Chicago. But you get to share in it. Because you are here.
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ANY SHOW
AS OFTEN AS YOU LIKE

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E-NEWS

Stay up to date on all the happenings at Theater Wit. Sign up for our e-newsletter. Get the latest info on show openings and schedules; eavesdrop on production gossip and artistic plans; see behind-the-scenes photos.

- Get a free piece of chocolate when you fill out a mailing list insert and give to any bartender, usher or house manager.
- Sign up online at theaterwit.org/join
- Mailings twice per month. We don’t deluge you with messages and we don’t sell your name to other lists.

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DONATE

Theater Wit is a 501(c)(3) organization. Your tax-deductible donation supports Theater Wit and supports this building in its role as an artistic home for Chicago’s best storefront theaters.

- Donate online at theaterwit.org/donate
- Make an instant donation at the box office, the bar, or with our house manager.
- Donate your time and talents! Theater Wit welcomes volunteers for office work, community outreach, building improvements and special events.
Cocktails at the Theater Wit Bar

Belmont Red Lime
Belvedere Citrus Vodka, Rose's Lime, Rose's Grenadine, Fresh Squeezed Lemon

The Surly Shirley
Belvedere Citrus Vodka, Rouge Cherry Liqueur, Rose's Lime Juice, Seltzer

Bibi, Vidi, Vici
Mezcales de Leyenda Guerrero, Blaum Bros Hellfyre, Koval Ginger, Fresh Lemon, Cinnamon

Lele Lemon
1921 Silver Tequila, Sparkling Limonata, Combier Triple Sec, Blaum Bros. Hellfyre

The Luse Cannon
Blaum Bros Hellfyre, Sparkling Pompelmo, Rose’s Lime, Vermut

Jeremy’s Last Word
North Shore #6 Gin, Chartreuse, Drambuie, Fresh Lime

Slings & Arrows
Koval Oat Whiskey, Koval Ginger, Sparkling Limonata, Fresh Squeezed Lemon

Eau de Clare
North Shore #6 Gin, Cava, Fresh Lime

Rebecca’s Florapolitan
Belvedere Citrus Vodka, Combier Triple Sec, Sparkling Aranciata Rossa

Heavy Sunshine
Amaro, Koval Ginger, Orange Juice, Orange Bitters

Wicked Jaiquiri
Shipwreck Spiced Rum, Combier Triple Sec, Fresh Lime, Pineapple Juice

Citrus Sunrise
1921 Silver Tequila, Rouge Cherry Liqueur, Sparkling Clementine, Rose’s Lime

Libations or concessions purchased at the bar are always allowed in the theater.