

Elizabeth Lovelady

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Elizabeth Lovelady

Directing Portfolio



Photo by Ingrid Bonne

Biography

Elizabeth Lovelady received her Bachelor's degree of Fine Arts in playwriting and directing at Southern Methodist University, where she was awarded the Garland Wright Directing Award and the Rosenfield Playwriting Award. Most recently, she received her MFA in Stage Directing from The Lir Academy at Trinity College, Dublin.

She wrote and directed *D.O.A.* for Strawdog Theatre, for which she received the 2016 Non-Equity Jeff Award for Best Adaptation. She is a Company Member with Red Theater Chicago, where she directed the world premieres of *Sickle* by Abbey Fenbert and *Prince Max's Trewly Awful Trip to the Desolat Interior* by Ellen Struve.

Other favorite directing credits include: *Constellations* as her MFA thesis, *Photograph 51* and *Fanny's First Play* (20% Theatre Company); *Crimes of the Heart* and *The Dining Room* (Oil Lamp Theater); *Off the Spectrum*, a devised piece created as part of Red Tape Theatre's Fresh Eyes Project. She also wrote and performed the one woman show *A Simple Lesson in Baking with Marie Antoinette*.

As an arts administrator, Elizabeth has worked with The House Theatre of Chicago as Development Manager, and Theater Wit as Development Coordinator. She's held a great many internships in Chicago over the years, including: Stage Left (Directing), Collaboration (Assistant to the Artistic Director), American Theatre Company (Festival Producer), About Face (Strategic Planning), Next Theatre (Casting).



Photos by Keith Dixon

Constellations

By Nick Payne
Sept 30 - Oct 4, 2020
MFA Thesis - The Lir Academy, Trinity College

Synopsis

A beekeeper and cosmologist meet at a barbecue. Their story then plays out through an endless multitude of possibilities. Pushed and pulled along by the competing forces of destiny and chance, Marianne and Roland navigate through some of life's most mundane and significant experiences. Their relationship progresses, or it doesn't. Love prevails, or it doesn't. Life goes on, or it doesn't. Time dances on as the two orbit in and out of one another's universes, making impressions that will last a lifetime.

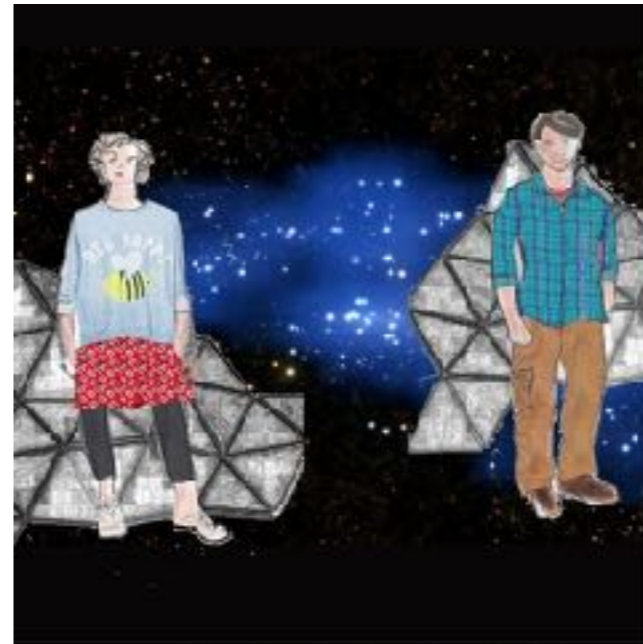
Production Team

Director: Elizabeth Lovelady
Costume Design: Caroline O'Connor
Set Design: LaurA Fajardo
Light Design: Blue Hanley
Sound Design: Michael Stapleton
Stage Manager: Borg Dora Benediksdóttir

Cast

Roland: Rowan Finken
Marianne: Emma Rose Creaner

Select Design Images



Constellations was directed in line with restrictions brought about by the COVID-19 pandemic, including masked rehearsals and the requirement that actors remain 2 meters distance from one another throughout the blocking.

What at first seemed to be an impossible set of circumstances to overcome ended up resulting in an exceptional team bonding experience, and an inventive and highly theatrical production. Learn more about the challenges and rewards through my video diary at <https://bit.ly/TheLirConstellations>.

Except from Professorial Feedback

I'm writing to offer congratulations on your absorbing production of Nick Payne's *Constellations*. It is a play that I admire, as you might have guessed, but the production gave me to understand a great deal more about it and prompts me to admire it all the more. You sustained a level of concentration on it that was especially impressive as it meant the tension did not let up for a second, and you found a beautiful balance between striking out each new tone and giving a sense of continuity. Those performances were beautifully judged and extraordinarily detailed and it could never be known if they gave consistent or wholly divergent characterisations, which is exactly the kind of ambiguity on which the play thrives. I loved the work with Blue on the lights, each tonal change was exact and well keyed to the scene. The set also allowed the levels of the mundane and the abstruse to play off each other wonderfully. Neither the love story nor the discussions of quantum theory dominated. The actors' thoughts were always apparent and the repetitions became important in some mysterious sense. Of course, it is a tribute to the interplay of form and content that Payne has enabled, but you entered into his proposition with agility and deep intellectual sympathy and it was lovely to see all you achieved with it.

- Thomas Conway, Tutor - Contemporary Theatre Practices



View a scene from the production by visiting <https://bit.ly/ConstellationsScene>





D.O.A.

*Adapted by Elizabeth Lovelady
 March 5 - April 5, 2016
 Producer: Strawdog Theatre Company
 Venue: Strawdog's Hugen Hall
 *World Premiere**

Synopsis

Frank Bigelow walks into a police station to report a murder: his own. He has been poisoned, and he only has hours left to live. Will he unravel the mystery before his time runs out? Will the killer be brought to justice?

An adaptation of the 1950s classic noir film, D.O.A. is a swiftly moving thriller that will keep audiences on the edge of their seats. With cigar-smoking detectives and gun-toting femme fatales, D.O.A. includes all the noir tropes plus updates to the story that will appeal to modern audiences.

Winner of the 2016 Non-Equity Jeff Award for Best Adaptation
 Published in 2017 by Dramatic Publishing

Production Team

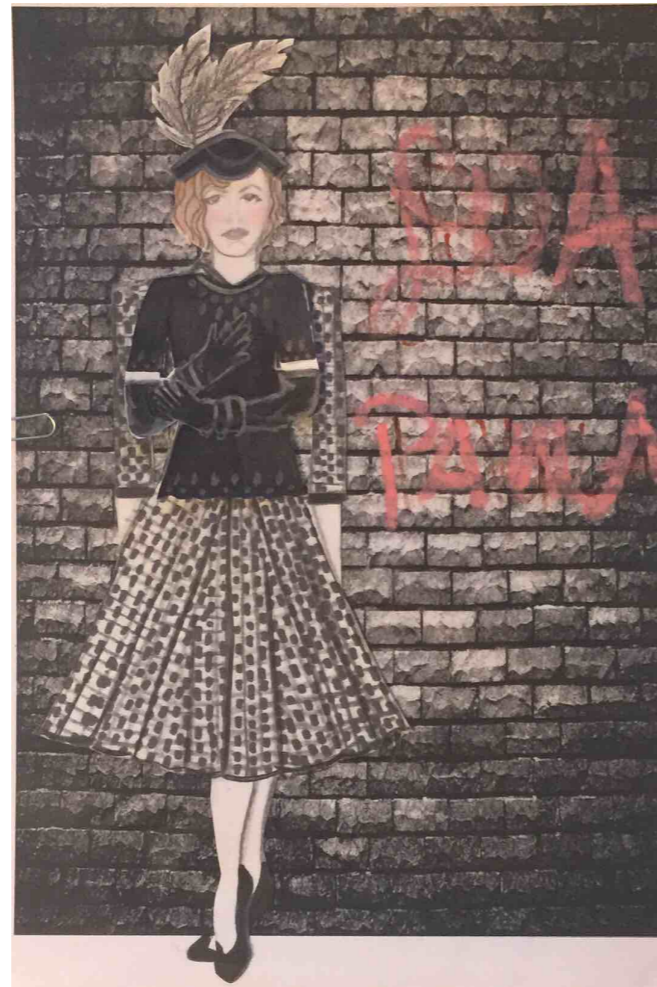
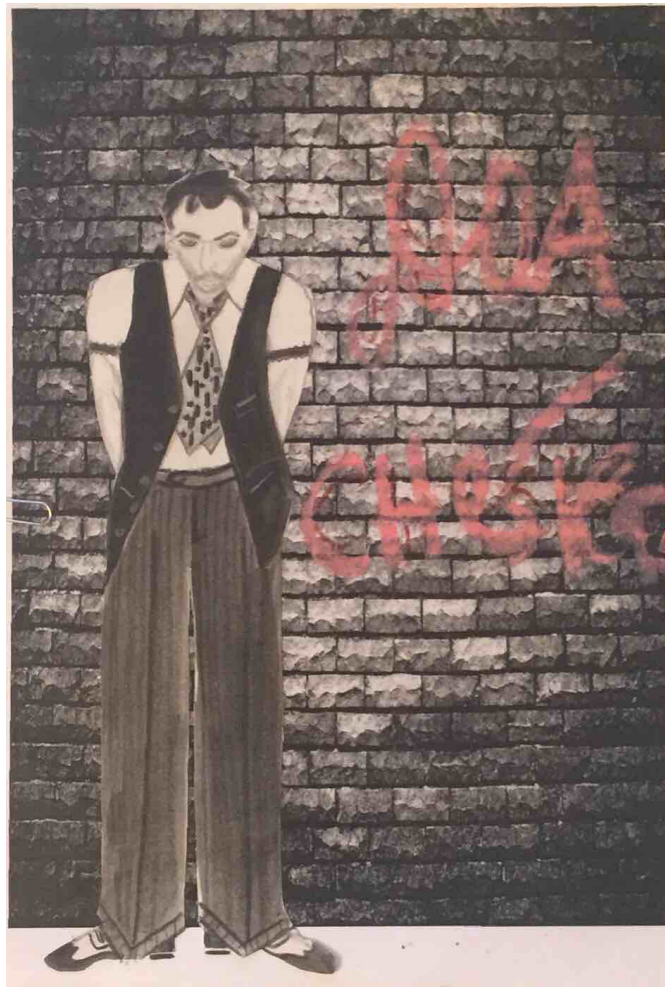
Director: Elizabeth Lovelady
 Violence Design: R&D Choreography
 Set Design: Mike Mroch
 Light Design: John Kelly
 Costume Design: Raquel Adorno
 Props Design: Jamie Karas
 Sound Design: Heath Hays
 Stage Manager: Becca Levy
 Production Manager: Liam Fitzgerald

Cast

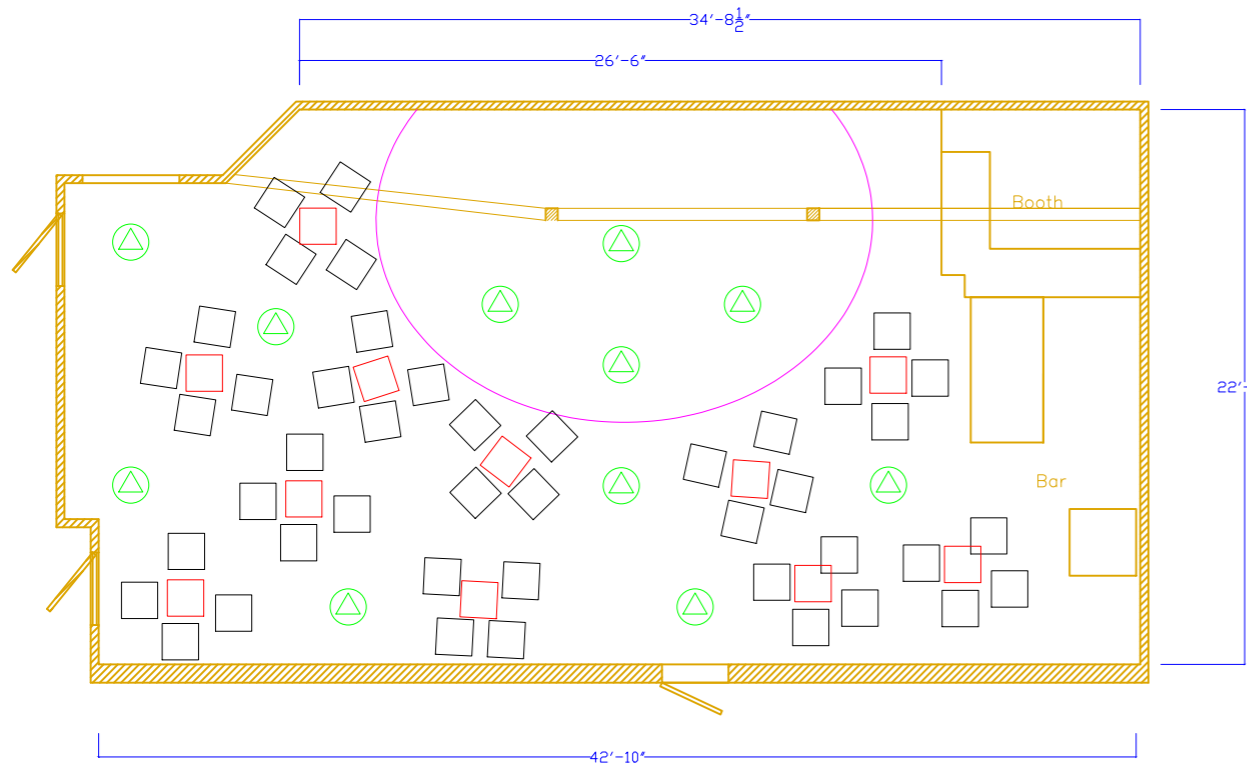
Frank Bigelow: Mickey O'Sullivan
 Cop/Haskell/Dr. Schaefer: Wm. Bullion
 Cadwell/Lewis/Halliday: Scott Cupper
 Sue/Mrs. Philips: Carol Ludwick
 Captain/Welch/Majak: Joe Mack
 Harry/Bartender/Chester: Sean McGill
 Kitty/Jane/Ms. Rakubian: Mallory Nees
 Elaine/Ms. Foster: Kelsey Rhiann Shipley
 Paula/Jeanie: Megan Skord



Photos by Tom McGrath



Costumes by Raquel Adorno



Set by Mike Mroch



Lights by John Kelly

Select Design Images



Kelsey Shipley as Ms. Foster, Mickey O'Sullivan as Bigelow

"Adapted and directed with style, wit and punch drunk authenticity by Elizabeth Lovelady, [her] direction is confident, broad-handed and brisk. She quickly moves the story along, just fast enough to keep the audience on the edge of their seats."

- Chicago Theatre Review

"The dialogue clips with film noir abruptness... scene transitions are seamless...Lovelady paces it edgy, smart and tight. [She] knows how to get away with murder in this room."

- The Fourth Walsh

"Lovelady nails the essential tropes—the acerbic wit, smoky atmosphere, bebop background, rugged dialects, misogyny masquerading as chivalry...Smart, slick, swift and sexy, *D.O.A.* captures what *Strawdog* does so well in *Hugen Hall*."

- New City Stage

"This speaks to the tight direction of Elizabeth Lovelady...[She] keeps things active throughout, giving the audience no time to be bored or restless."

- Chicago Theatre Beat

"Ingenious in its dramatization...*D.O.A.* is the hit of their season...Well dressed and well played, *D.O.A.* proves itself alive and kicking."

- Times Square Chronicle

"Director Elizabeth Lovelady has done a fantastic job of adapting the original screenplay of Rudolf Mate's 1950 film noir classic *D.O.A.*... [the] staging is crisp and inventive."

- Buzz On Stage



Scott Cupper as Halliday, Mickey O'Sullivan as Bigelow



Kelsey Shipley, Wm. Bullion, Mickey O'Sullivan



Mickey O'Sullivan, Sean McGill

Sickle

By Abbey Fenbert
July 1- July 29, 2018
Producer: Red Theater
Venue: Strawdog on Bernice Ave
World Premiere

Synopsis

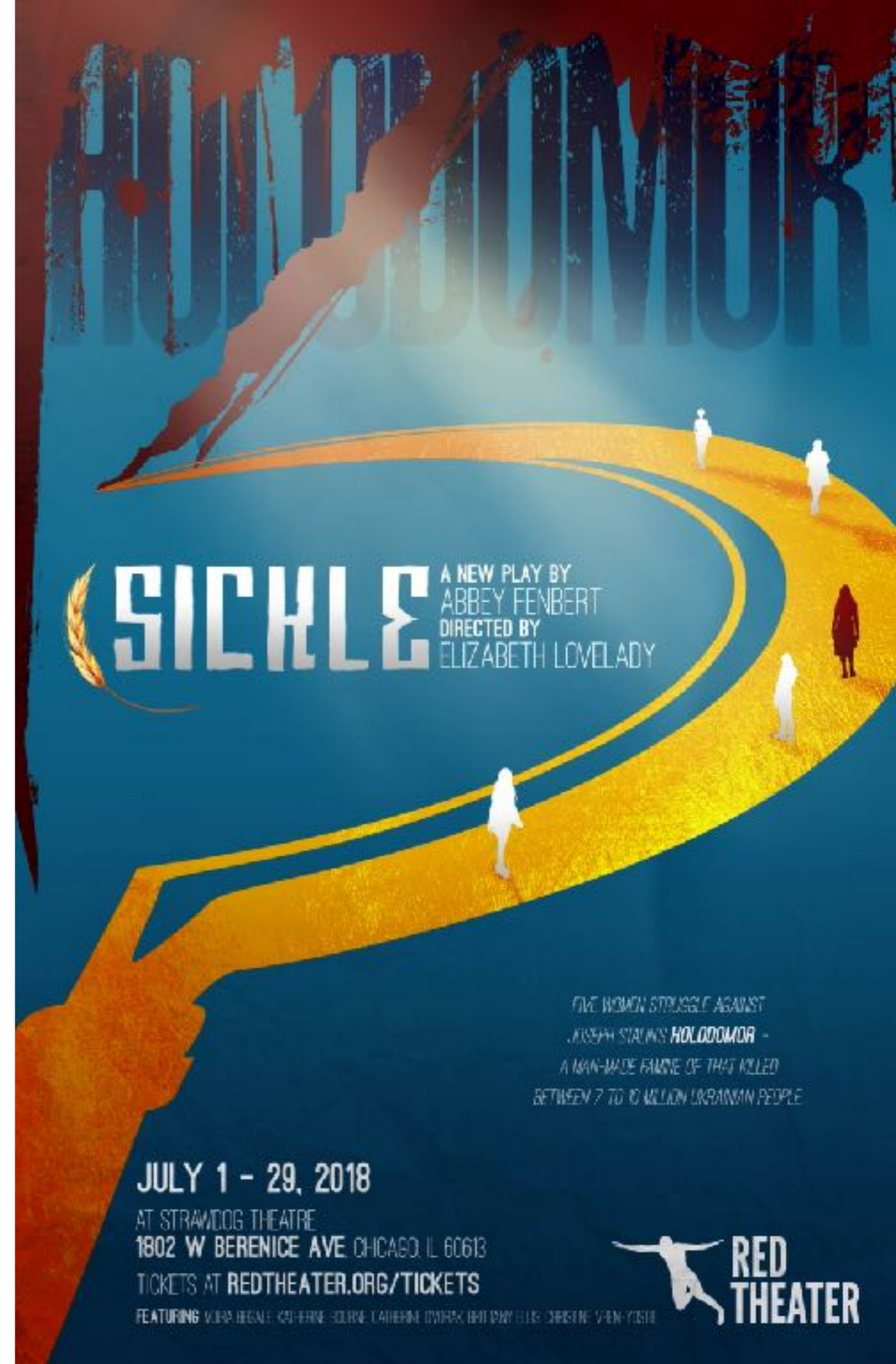
Stalin's man-made famine rages against the Ukrainian peasantry. Nadya, an idealistic young communist, is assigned to helm a small village's collective farm. When she walks into a pastoral apocalypse, she must question everything she believes about the world.

Production Team

Director: Elizabeth Lovelady
Assistant Director: Taylor Pasche
Technical Director: Becca Venable
Stage Manager: Becky Warner
Production Manager: Jamie Crothers
Ukrainian Language and History Consultant: Ali Kinsella
Violence/Intimacy Designer: Rachel Flesher
Assistant Violence/Intimacy Designer: Veronica Oczowinski
Assistant Violence/Intimacy Designer: Tristan Hall
Set/Props Designer: Jessie Howe
Lighting Designer: Jason Lynch
Sound Designer: Sarah D. Espinoza
Costume Designer: Hailey Rakowiecki

Cast

ANNA: Moira Begale
IRYNA: Christine Vrem-Ydstie
HALKA: Catherine Dvorak
NADYA: Katherine Bourne
YASIA: Brittany Ellis
HALKA/YASIA/ANNA U/S: Cristiana Park Barbatelli
IRYNA/NADYA U/S: Maddie Todd



Director's Note

I hate to admit that I'd never heard of the Holodomor before I read Abbey Fenbert's play. My initial reaction after reading it was, "Seriously? This happened? How did I not know about this?"

Millions of people died, and I didn't have the foggiest idea. I was shocked, and kind of ashamed. As I began talking about the play with friends and potential collaborators, I realized I wasn't alone. In all of those early conversations, maybe three out of 100 people had ever heard of this genocide perpetrated against the people of Ukraine. Perhaps it's no surprise, as news of the famine was actively denied and suppressed until the fall of the Soviet Union in 1991.

So what do you do with a story that has, by and large, gone untold? You tell it.

In writing this play, Abbey has taken a story which primarily exists as lists of horrific facts and given it life. While imagined, these characters' inherent nuance, contradictions, and unpredictability give us a dynamic perspective on history.

This is not a play about women who are dying.

This is a play about women who are living, against all odds.



Moira Begale as Anna, Katherine Bourne as Nadya



Brittany Ellis as Yasia; All photos by Matthew Freer

Select Design Images



Costumes by Hailey Rakowiecki

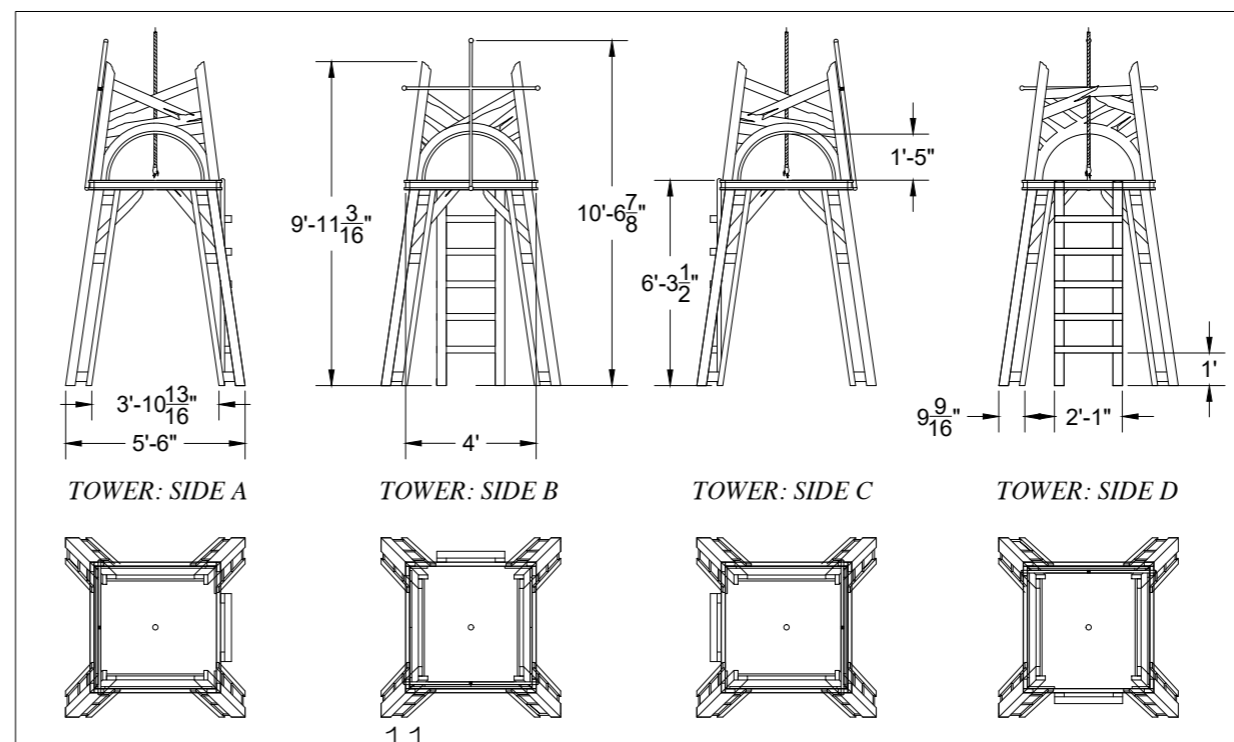


SICKLE
VISUAL
RESPONSES/RESEARCH
LD: JASON LYNCH

Lights by Jason Lynch



Sets and Props by Jessie Howe



BELL TOWER UNIT

LAST REVISED: Sun., 6/17/2018 <small>The ideas presented in this drawing represent design intent and concept only. The designer is responsible for visual aspects of the production only. The designer will make any necessary modifications to comply with safety requirements and fire codes.</small>	
Sickle RED THEATRE COMPANY STRAWDOG BERENICE SPACE DIR: LIZZIE LOVELADY DES: JESSIE HOWE	SCALE 3/8" = 1'-0" PLATE 4 OF



Christine Vrem-Ydstie as Iryna

"Wonderful acting, most notably by Christine Vrem-Ydstie who plays General Iryna, and Katherine Bourne Taylor who plays Nadya, and witty dialogue make the play very enjoyable, despite its grim subject matter. The tiny space that is Strawdog theater seems like the perfect venue, giving the story the layer of intimacy for all five [well developed] characters to relate to each other."

- Buzz News

"...Anna, played with steely determination and compassion by Moira Begale...Christine Vrem-Ydstie captures both the ferocity and the vulnerability of her character in equally frightening measure...Dvorak lends a clear-eyed hardness to Halka...Katherine Bourne captures the idealism of her character when she enters—one genuinely believes she believes she is there to help...the story [Fenbert] tells is powerful and important, and its impact is well-realized under Elizabeth Lovelady's unsparing direction.

- Chicago Stage Standard

"In depicting four starving but strong-willed female villagers and the young Russian commissar ostensibly sent to aid them, director Elizabeth Lovelady and her talented cast succeed beautifully at evoking mood and atmosphere."

- New City Stage



Catherine Dvorak as Halka; Brittany Ellis as Yasia



Moira Begale as Anna

Rehearsal photos



The Good Fight

By Anne Bertram

Producer: Babes with Blades

January 6 - Feb 17, 2018

Venue: City Lit

Chicago Premiere

Synopsis

In 1913, women's suffrage activists in England are being arrested and tortured. Their leader, Emmeline Pankhurst, is wanted by the police. Determined to shield her, some of her followers make a surprising choice: they learn jujitsu.

Production Team

Director: Elizabeth Lovelady
Assistant Director: Julia Skeggs
Technical Director: Becca Venable
Stage Manager: Rose Hamill
Production Manager: Samantha Barr
Violence Designer: Gaby Lobatka
Set Designer: Rachel Rauscher
Lighting Designer: Becca Venable
Sound Designer: Patrick O'Brien
Costume Designer: Kimberly Morris

Cast

GERTRUDE HARDING: Scottie Caldwell
MARY: Elisabeth Del Toro
CHRISTABEL PAKHURST: Alison Dornheggen
HARRIET KERR: Delia Ford
EMMELINE PANKHURST: Jean Marie Koon
EMILY WILDING DAVISON: Taylor Raye
CICELY: Jillian Leff
GRACE ROE: Arielle Leverett
HILDA: C. Jaye Miller

ENSEMBLE

David Kaplinsky, Joseff Stevenson, Richard Traub

UNDERSTUDIES

Tina Arfae and Catherine Dvorak

BABES WITH BLADES THEATRE COMPANY PRESENTS

THE GOOD FIGHT

BY ANNE BERTRAM

DIRECTED BY: ELIZABETH LOVELADY

VIOLENCE DESIGN BY: GABY LABOTKA



JANUARY 6 - FEBRUARY 17, 2018 THUR / FRI / SAT at 8:00pm SUN at 3:00pm

For Tickets call 773-904-0391 or visit BabesWithBlades.org

CITY LIT THEATRE 1020 W Bryn Mawr Ave. Chicago, IL 60660

FEATURING: TINA ARFAE, SCOTTIE CALDWELL, ELIZABETH DEL TORO, ALISON DORNHEGGEN,
CATHERINE DVORAK, DELIA FORD, DAVID KAPLINSKY, JEAN MARIE KOON, JILLIAN LEFF,
ARIELLE LEVERETT, C. JAYE MILLER, TAYLOR RAYE, JOSEFF STEVENSON, RICHARD TRAUB

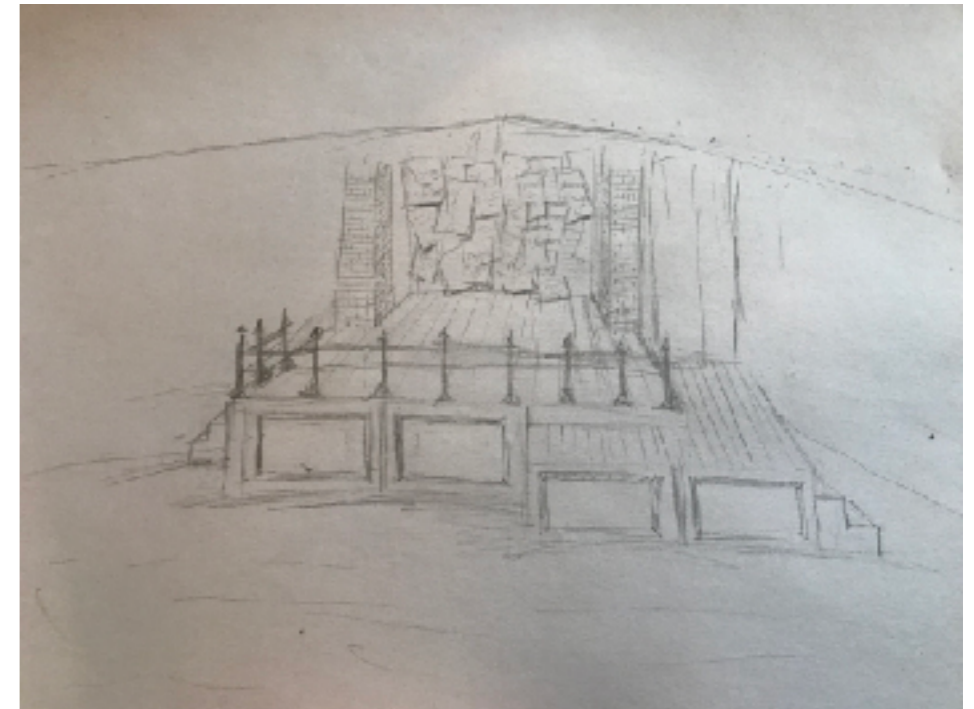
STAFF: SAMANTHA BARR, LAUREN BRADY, KENYA HALL, ROSE HAMILL,
KIMBERLY G. MORRIS, ALMANA NANULA, PATRICK O'BRIEN,
RACHEL RAUSCHER, ARIELLE VALENE, BECCA VENABLE

BWBTC's 2017-2018 programming is partially supported by grants from The Gaylord & Dorothy Donnelley Foundation, The Paul M. Angell Family Foundation, The Illinois Arts Council Agency, and a CityArts Grant from the City of Chicago Department of Cultural Affairs & Special Events.

Select Design Images



Props by Arielle Valene



The Good Fight
Arielle L
Grace Roe



Day wear



Chorus Girl Disguise

Day Wear without coat

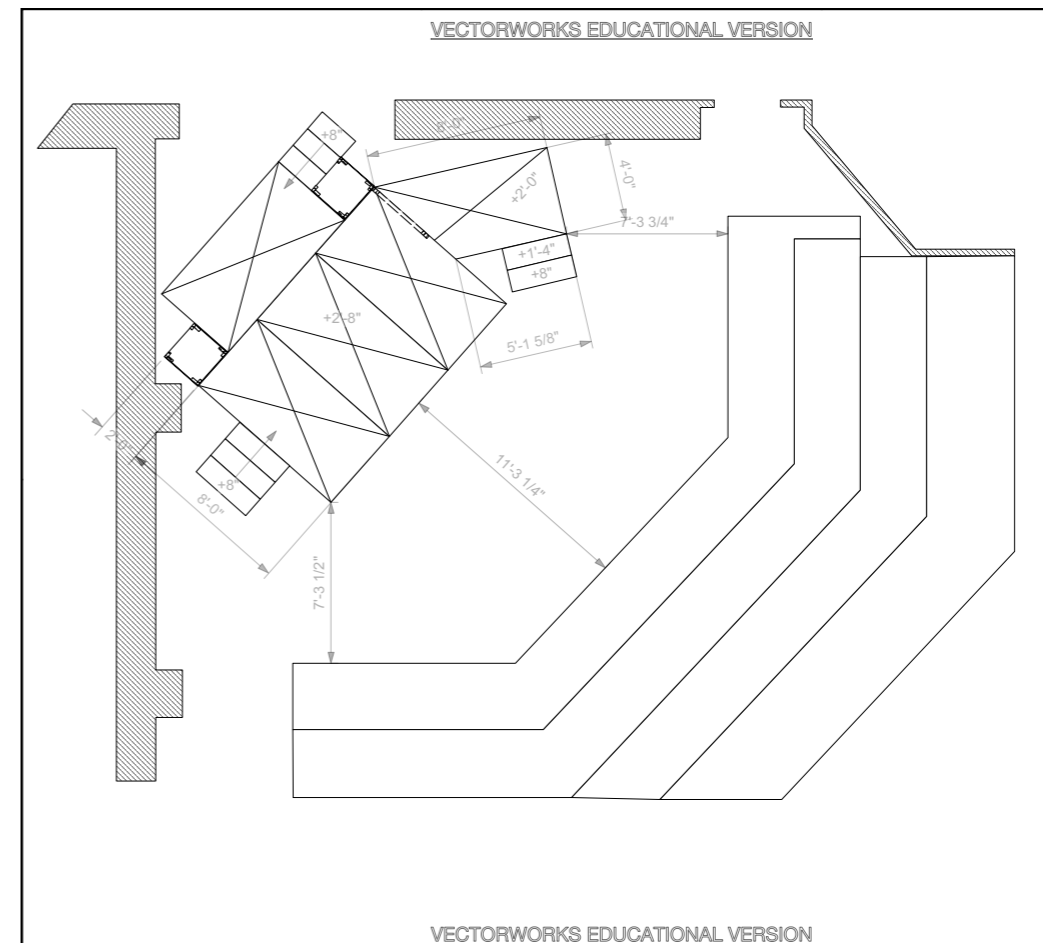


Widow Disguise



Parade Look

Costumes by Kimberly Morris 15



		Groundplan	11/15/2017
		3/16" = 1'	11/15/2017
<i>The Good Fight</i>	Babes with Blades	Designed by: Rachel Rauscher	11/15/2017
	Directed by: Elizabeth Lovelady		
Plate #	1	Of 1	

Set by Rachel Rauscher



C Jaye Miller as Hilda, Scottie Caldwell as Gertrude

“Lovelady’s casting shines a light on this theme, highlighting issues we face now. Leverett and Raye are strong anchors for a cast full of vibrant, talented women; they are also women of color.”

- Theatre by the Numbers



Scottie Caldwell as Gertrude, Jean Marie Koon as Mrs. Pakhurst, David Kaplinsky as the Inspector, Arielle Leverett as Grace Roe

“Elizabeth Lovelady's direction and Gaby Labotka's fight design for the agile actors (including three males playing assorted buffoons and beanbags) of the Babes With Blades Theatre Company gives action-adventure aficionados plenty to cheer.”

- Windy City Times

“Under Fight Choreographer Gaby Labotka’s orchestration, the bodyguards run diversions and fight back. The aggressive skirmishes, a Babes’ hallmark, are energetic, kick ass scenes. The maneuvering is particularly impressive done in the vintage gowns by Costume Designer Kimberly G. Morris.”

- Fourth Walsh



Jean Marie Koon as Mrs. Pakhurst; Photos by Joe Mazza

Prince Max's Trewly Awful Trip to the Desolat Interior

By Ellen Struve, April 22- May 20, 2017
Venue: The Den, Producer: Red Theater
World Premiere

Synopsis

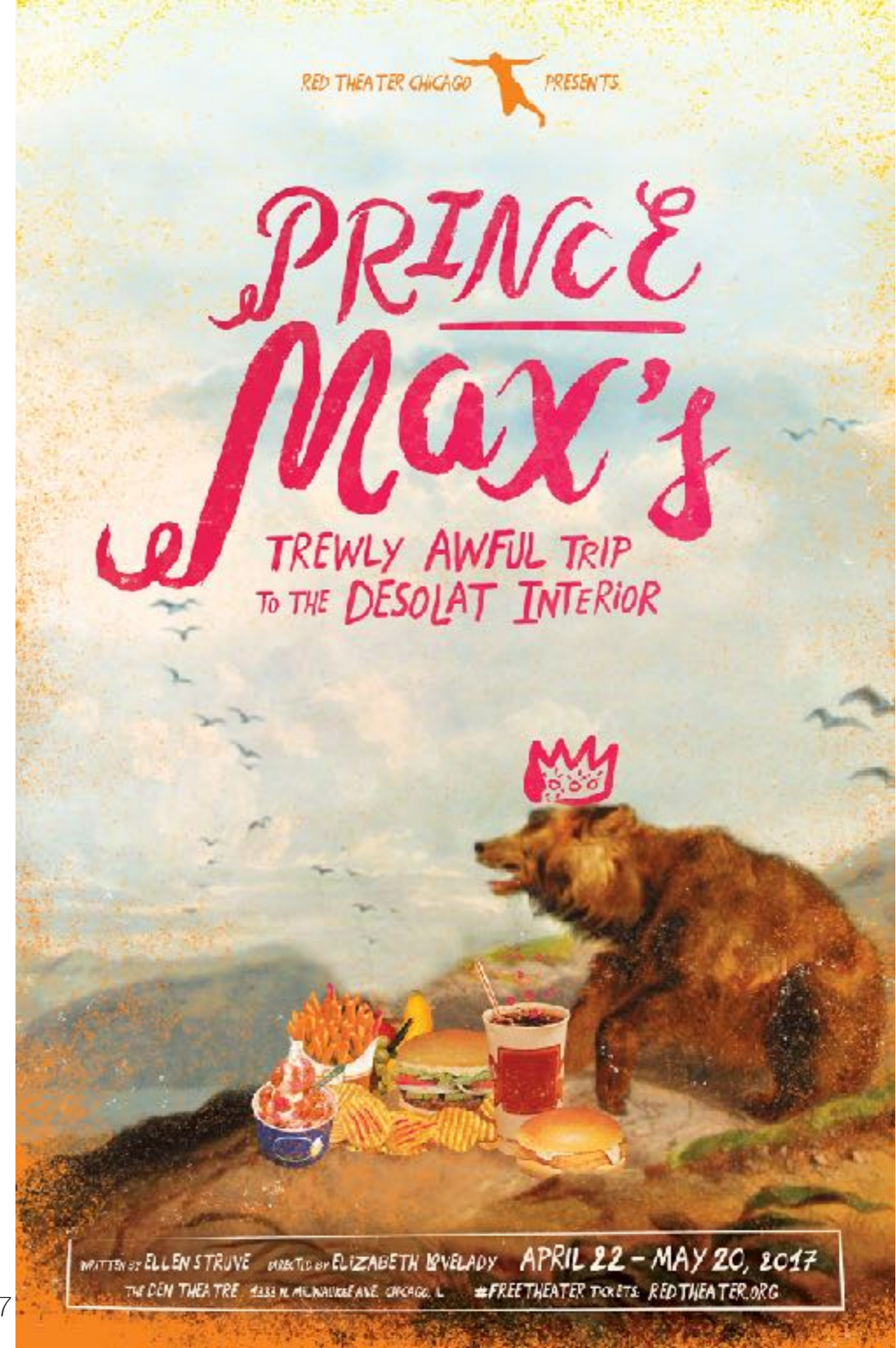
This was an actual trip. From 1832-1834 Prince Maximilian du Wied traveled up the Missouri River to observe the increasingly imperiled tribes, bringing with him the young Swiss artist Karl Bodmer. The play follows their wild, anachronistic cross-gender cast journey to the American interior, where they themselves became imperiled several times on a trip that included the following: people(s), language, guns, art, nature, whiskey, astronomy, coffee and... bears. It wasn't easy.

Production Team

Director: Elizabeth Lovelady
Assistant Director: Marisa Lerman
Production Manager: Becky Warner
Dramaturge: Claire Alston
Technical Director: Liam Fitzgerald
Scenic and Props Designer: Janette Bauer
Stage Manager: Becca Levy
Costume Designer: Emily Swanson
Lighting Designer: Meghan Erxleben
Sound Designer: Benjamin Zeman
Projections Designer: Rasean Davonte Johnson

Cast

Prince Max: Heather Riordan
Carl Bodmer: Charlee Cotton
Male actor: Scot West



Director's Note

"The quest for Self through a search for the Other depends on and reveals an image of the Self, an image of the Other, and, most important, a passage between them -- the "wanting to know," which constitutes travel and finally becomes the narrative."

-Susan L. Blake

"Pablo Picasso was once asked in a train compartment by a fellow passenger why he did not paint people the way they really are. Picasso asked the man what he meant by the expression. The man pulled out a snap shot and said "that's my wife." Picasso replied "Isn't she rather small and flat?" "

-Leonard Shlain



Paintings by Johann Carl Bodmer

Dramaturgical Note

Born in Switzerland in 1809, Johann Carl (Karl) Bodmer was a largely self-taught watercolorist and draftsman. In 1832, Prince Alexander Philipp Maximilian (1782-1867) invited Bodmer on what would become a five-thousand mile journey up the Missouri River. As the younger son of the house of Weid-Neuwied, Prince Max had little chance of ruling the province and instead made a career as an explorer and naturalist. Influenced by enlightenment scientists, Prince Max first led a pioneering expedition deep into Brazil seventeen years prior

After the Missouri, Bodmer's deluxe illustrated edition of Prince Max's writings took a decade to complete—and was ultimately a commercial flop. Bodmer settled in France, part of the Barbizon school of painting, and died in 1893.

Together, Bodmer's portraits and Prince Max's ethnographies created vivid, detailed pictures of the Plains peoples they met on their travels, capturing a European understanding of an American way of life that was soon to be lost to nationalistic expansion and disease.

- Claire Alston, Dramaturge

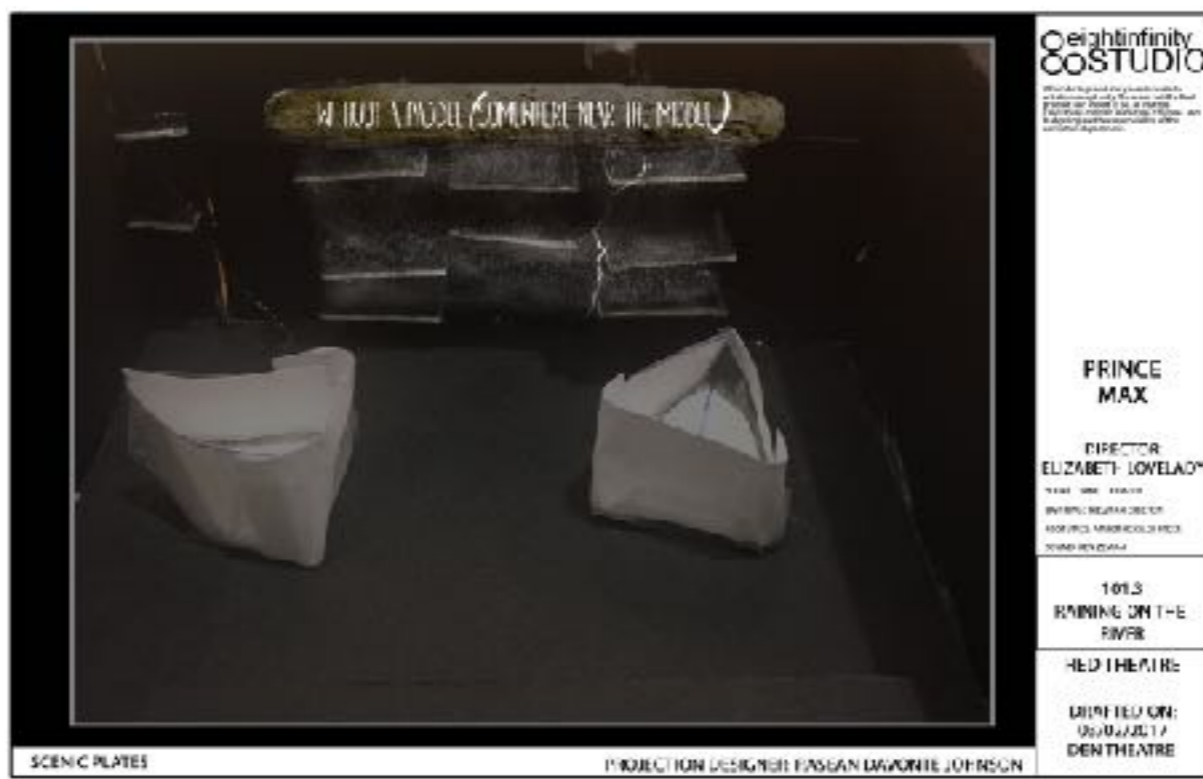


Costumes by Emily Swanson



Set and Props by Janette Bauer
Photos by Matthew Freer

Select Design Images



SCENIC PLATES

PROJECTIONS DESIGNED BY RASEAN DAVONTE JOHNSON



Charlee Cotton as Carl Bodmer, Heather Riordan as Prince Max, Scot West as the Male Actor

“It is to the credit of the actors and the design team that this little black box so convincingly transforms before our eyes from a bridge on the Continent to an American metropolis to the wilderness of the country to the abodes of the indigenous people....With a boat that unfolds to be any sort of setting you could want, some nifty projections in the background, and a cast who fluidly inhabit one location after another, Prince Max deftly takes us along for the ride.”

- Picture this Post



Charlee Cotton as Carl Bodmer

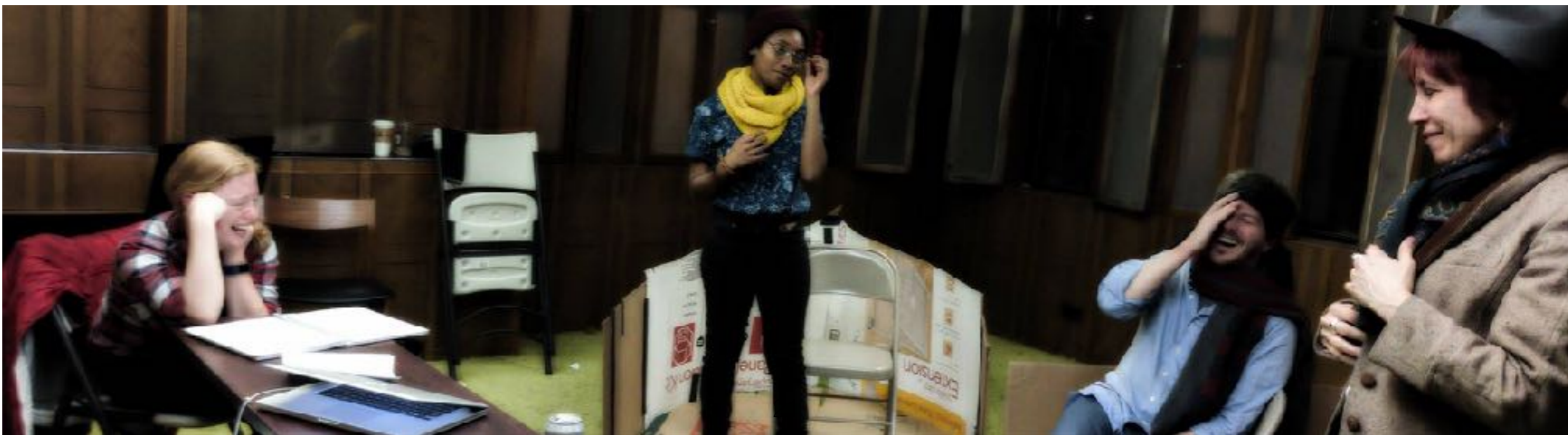
“Struve invents a Prince Max who’s a tourist, a dandy and a true believer in scientific progress— but also a precursor to the bad of days of head-measuring anthropology.

- Chicago Reader



Heather Riordan as Prince Max, Charlee Cotton as Carl Bodmer

Rehearsal photos



DYING CITY

by Christopher Shinn
directed by Elizabeth Lovelady

October 7-30
Heartland Studio Theatre



Dying City

By Christopher Shinn

October 7-30, 2017

Producer: The Comrades

Venue: Heartland Studio

Synopsis

A year after her husband's death in Iraq, Kelly, a young therapist, confronts his identical twin brother, who shows up at her apartment unannounced.

Production Team

Director: Elizabeth Lovelady

Assistant Director: Kate Leslie

Stage Manager: Nate Dion

Set Designer: Elyse Balogh

Costume Designer: Asha McAllister

Lighting Designer: Emma Deane

Sound Designer: Patrick John O'Brien

Technical Director: Becca Venable

Cast

KELLY: Laura Matthews

PETER/CRAIG: Mickey O'Sullivan

Director's Note

Generally, I have a very hard time keeping my mouth shut about whatever surprises are in store for the people who come to see the plays I work on. "It's not what happens, it's how it happens," I justify to myself as I blab about all of the important plot points. After all, most plays do not deal in a currency of suspense.

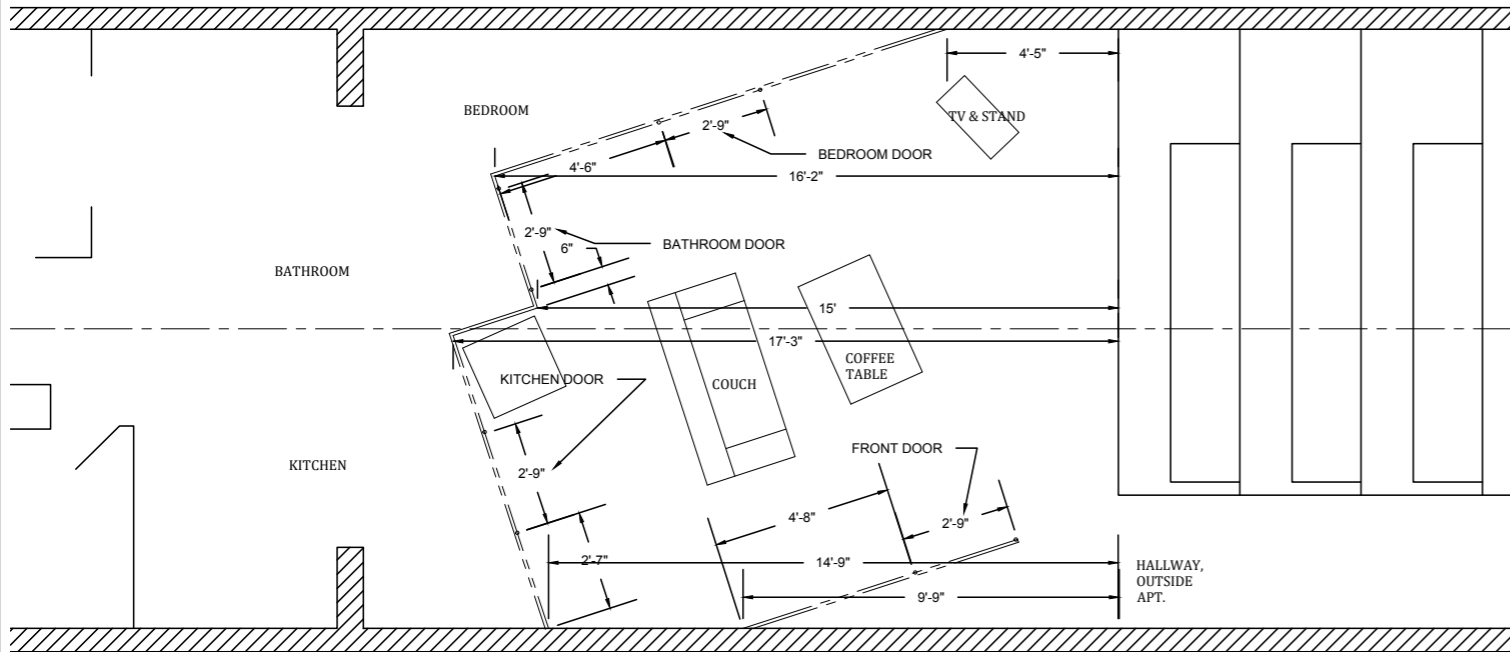
[This is me keeping my mouth shut about the play you're about to see.]

I'll give you some hints: no walls will crash in, no helicopters will land on the stage, and at the very end we won't discover that everything we just saw was actually someone's dream. And if suspense is what an audience feels when they inch toward the edge of their seat, eagerly anticipating the delivery of a surprise they suspect is coming, then the next 90 minutes you'll spend in this theater will be suspense-free.

One sunny afternoon many years ago, I stood outside of Austin Middle School talking to a friend. Out of nowhere and with no warning, a football slammed into the side of my head, knocking me to the ground. Of course, that ball didn't come from nowhere, and if my attention had been in the right place I could have traced its arc as it came hurtling toward me. This play is like that. And that's all I'm going to say.

NOTES:

- PHANTOM LINES (LONG-SHORT-SHORT-LONG) INDICATE AREAS OF APARTMENT NOT PHYSICAL REPRESENTED WITHIN THE SCENERY. THESE ARE BOUNDARIES KNOWN BY THE CHARACTERS, THAT NEED TO BE OBSERVED BY THE AUDIENCE
- "DOOR" IS LANGUAGE ONLY - IT REFERS TO THE SPACE WHICH WOULD HOUSE A DOOR, BUT THERE WILL BE NONE IN THE SET. ALL DOORWAYS ARE OPEN AREAS CREATED WITH STRUNG YARN
- MAY BE VELOUR PANELS TO CREATE BACKSTAGE AREA, WHICH WOULD CUT OFF THE 'BATHROOM' AND 'KITCHEN' AREAS OFF STAGE - NEED TO SEE WHAT IT IS IN THE SPACE



KELLY 2004



Set by Elyse Balogh

Select Design Images

"Anybody who appreciates technical refinement onstage will want to catch this production... Mickey O'Sullivan has powerful gifts as an actor, and they're on display here... Kelly, brilliantly portrayed by Laura Matthews... confuses Peter with her icy imperviousness in the face of conflict... When anger comes rippling out of her at the end, it's a chilling as it is cathartic."

- Chicago Reader



"Within an impressive yet static set design (by Elyse Balogh) of a New York City apartment, O'Sullivan does a fine job in making Peter and Craig feel distinct, abetted by some nice nuances by Matthews in helping to clearly denote the separate time frames and relationships."

- Seth Saint

"Under the crisp direction of Elizabeth Lovelady, The Comrades execute well on every front: From Elyse Balogh's smart, simple set to Patrick O'Brien's jangly harp interludes to Emma Deane's low-key lighting."

- Windy City Times

Rehearsal photos



Photograph 51

By Anna Ziegler, April 7, 2016 - May 7, 2016, Producer: 20% Theatre Company
Chicago Premiere

Synopsis

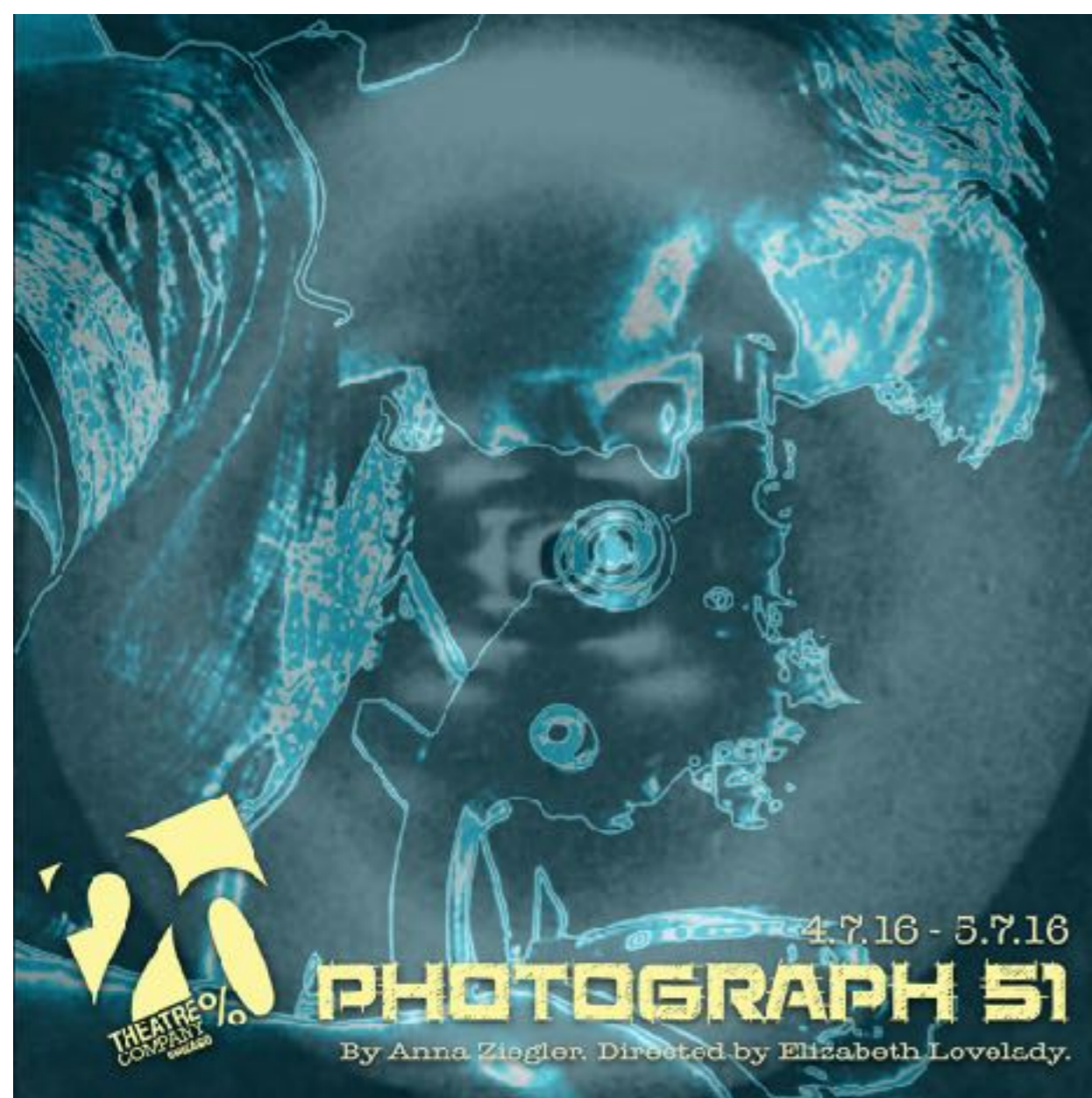
An intriguing portrait of British scientist Rosalind Franklin and her—often overlooked—role in the discovery of DNA's double helix structure. This complex tale explores how Franklin, a smart, stubborn, and courageous woman, operated in a field dominated by men. A balance of the historical, romantic, and scientific, Photograph 51 is a touching human play of ideas.

Production Team

Director: Elizabeth Lovelady
Stage Manager: Roxie Kooi
Dramaturge: Jessica Swim
Scenic Designer: Elyse Balogh
Costume Designer: Asha McAllister
Lighting Designer: Rebecca Bartle
Sound Designer: Kallie Rolison
Props Designer: Holly McCauley

Cast

Rosalind Franklin: Lindsey Dorcus
Raymond Gosling: Don Baiocchi
Donald Caspar: Freddie Beckley
Francis Crick: Conor Burke
Maurice Wilkins: Robert Kaercher
James Watson: Andrew Lund



Director's Notes

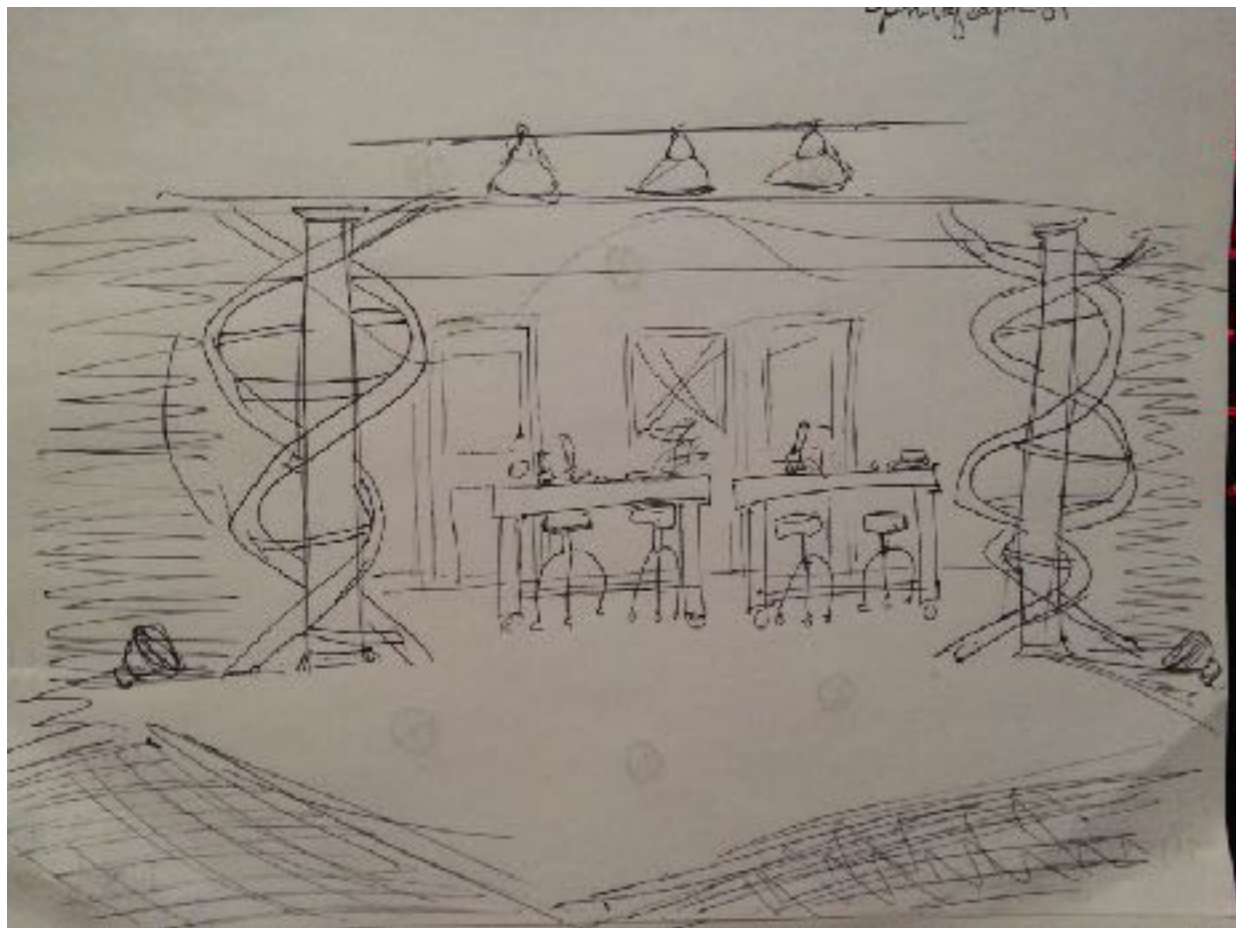
As a member of the generation that came of age when Dolly the sheep was cloned, it's hard for me to imagine that less 50 years before, DNA replication was just a theory. And it was a theory they were nowhere close to proving. However, as Rosalind Franklin points out in the opening words of our play, science is the art of making the invisible visible. And so they continued, against all hope.

With the help of Rosalind Franklin's Photo 51, Watson and Crick were eventually able to develop a chemical model of DNA and determine how it replicates. Although Franklin's life was cut short, and her contributions to science gravely overlooked, and although she never received due credit in her lifetime, the results of Franklin's research will continue to make an impact long after we are gone.

I feel a kinship with Rosalind, and not only because my chosen career has only recently become a possibility for a woman. We as theater artists also are charged with making the invisible visible. And although our creation only exists as long as you are in the room with us, we hope these stories will make an impact on you that lasts a lifetime.



Props by Holly McCauley



Costumes by Asha McAllister

Select Design Images



Set by Elyse Balogh



Andrew Lund as James Watson,
Conor Burke as Francis Crick



Robert Kaercher as Maurice Wilkins, Lindsey Dorcus as Rosalind Franklin



Don Baiocchi as Raymond Gosling,
Lindsey Dorcus as Rosalind Franklin

"Anna Ziegler's tasty new play about Rosalind Franklin, the British physicist whose invaluable contribution to early DNA research has remained largely ignored, is simple in the best ways...But simplicity never diminishes the material's potency or poignancy; Ziegler's as fascinated with the forces that kept Franklin relegated to the background as the fateful moments that changed science, and human hearts, forever.

Director Elizabeth Lovelady's agile staging for 20% Theatre Company is sure-footed enough to more than compensate for the rudimentary production values, and the wholly engaging cast make potentially bookish material vibrant and heartfelt."

- Chicago Reader

Fanny's First Play

By George Bernard Shaw
October 31- November 1, 2016
Producer: 20% Theatre Company

"Director Elizabeth Lovelady's fine young cast handle Shaw's (and Fanny's) work with impeccable comic timing. It's light as a feather and sharp as a razor, with plenty of good licks for that most miserable of creatures, the theater critic."

- Chicago Reader



Director's Notes

In the preface to Fanny's First Play, Shaw encourages young people to "Do something that will get you into trouble." Then, in a particularly refreshing step, he writes a play that is a blatant attempt to get into trouble himself.

When Fanny's First Play was initially produced in London in April of 1911, Shaw did not put his name on it. This was a rather genius way to make the audience actively consider one of the main questions presented by the play: "Is the playwright truly able to perform anonymously, or is knowledge of who the playwright is essential to the understanding of the play?"

This we know about our playwright: Shaw was a vegetarian before it was cool, and a socialist before most people knew what the word meant. He was a man ahead of his time, and so he was able to write a play with one foot in the world in which he lived, and one foot in the world he anticipated. You can peer into this play and distinctly see the Victorian audiences looking back at you. And they are a little shocked and a lot excited about what's to come.

Crimes of the Heart

By Beth Henley

September, 2013

Producer: The Oil Lamp Theatre in Glenview, IL



"Glenview's Oil Lamp Theater often presents shows that explore relationships, and *Crimes of the Heart* is certainly one of them... but with a difference! This piercing comedy conjures up the Southern gothic atmosphere of Eudora Welty and Carson McCullers, but at the same time, the McGrath sisters provide a loopy effervescence that lets us find both delight and hope in this odd, dysfunctional family."

- Patch: Des Plaines

Audience Responses

"The play was very well done and held your interest all the way through. The acting by all of the players was superb. We thoroughly enjoyed ourselves and both of us agreed that we would go back to this theater again."

"This was the third play my husband and I saw at Oil Lamp Theater and it may well have been the best! The story was engaging, the acting was stellar and the theater itself is as charming a place as you can imagine."

"This was my first time attending a show at Oil Lamp Theater, but, I will be back. "Crimes of the Heart" is a terrific production. The acting is wonderful -- the actresses playing the three McGrath sisters are hilarious and touching."



Lone Star / Laundry and Bourbon

By James McLure

February 2015

Producer: The Oil Lamp Theatre in Glenview, IL

Director's Notes

Laundry and Bourbon and Lone Star are particularly fun scripts to explore because each piece is totally independent and capable of being presented on its own. But put together the pieces build upon one another, each providing a richer and more nuanced understanding of the other. During our initial read through as a cast we even had moments where actors gasped as they learned information about their own character revealed in the companion play.

These scripts are deceptively simple. The language is not particularly difficult to get out of your mouth, and the given circumstances are relatively easy to understand; however, when you begin to peel back the layers of the story, a multitude of questions arise and you find a hundred different paths to explore. Each unearthed discovery feels like a conquest. Like Roy says, you feel like "the first explorer that climbed over that hill and saw—stretched out before him, in all its God glory — the Grand Canyon."

Neither play falls firmly in the "comedy" category, and no one really gets the satisfaction of a happy ending. However, despite being a portrayal of a low point in most of these character's lives, there is so much hope and joy peeking through. As a company, we have had so much fun spending time with these characters and exploring the dynamics of this tiny town. I hope you as an audience walk away saying the exact same thing.

