



presents

CONTRACTIONS

By Mike Bartlett

Directed by Adrienne Matzen

Production Stage Manager – Melanie Kulas

Lighting Designer – Carley Walker

Technical Director/Sound Designer – Becca Venable

Casting Director – Alison Plott

Artistic Director/Props Coordinator – Derek Bertelsen

THE COMRADES

Sydney Achler, Derek Bertelsen, Nicholas Coso, David Coupe,
Angela Horn, Raymond Jacquet, Melanie Kulas, Cydney Moody,
Mike Newquist, Alex Nolen, Alison Plott, Kamren Smith, Carol Ann Tan,
Becca Venable, Taylor Wisham

CONTRACTIONS is presented by special arrangement with Dramatists Play
Service, Inc., New York.

CONTRACTIONS was first performed on stage at the Royal Court Theatre,
London, on May 29, 2008.

CAST

Emma..... Cydney Moody
 The ManagerMelissa Reeves

Due to the intimate nature of the play, re-admittance is not allowed once the play has started.

CAST AND CREATIVE TEAM BIOS



Cydney Moody (Emma) is a company member of The Comrades and represented by Stewart Talent. Some recent theatre credits are *The Wolves* (Goodman

Theatre), *Downstate U/S* (4 perf, Steppenwolf), and *Dead Man's Cell Phone* (The Comrades). TV and Film work include *Chicago Med* (NBC), and *Tied Up* (Ghosts of Vaudeville). She has served as Movement Director for *Bob: A Life In 5 Acts* (The Comrades) and both rounds of *Black Cat Lost* with Runaways Lab Theatre and now Red Tape. She has her Bachelors from Illinois State University. Thank you for being here!



Melissa Reeves (The Manager) is so happy to be working with the great Comrades! She has worked with numerous Chicago companies, including Eclectic Theatre Co. (*The*

Rhinoceros), The Plagiarists, Akvavit Theatre, Promethean Theatre Ensemble (*Rosencrantz & Guildenstern are Dead*), and Saint Sebastian Players (*The House of Bernarda Alba*, *Measure for Measure*, *Arms & the Man*). In Cincinnati, she appeared in award-winning shows including *The Master Builder* (Hilda), *The Importance of Being Earnest* (Gwendolyn), and *Proof* (Catherine). Melissa has a BFA in acting from Ohio University and an MA in creative writing from Bath Spa University.

Adrienne Matzen (Director) is a Chicago-based actor/director-errant. Chicago directing credits include *Elevator Girl* (Chicago premiere, Vanguard Arts Collective),

pieces for Bechdel Fest 6 (Broken Nose Theatre at Steppenwolf 1800) and the 2018 Documentary Play Festival (Waltzing Mechanics). Other directing credits include *Desdemona: A Play About a Handkerchief* by Paula Vogel (Wichita State University), and *10.10. Post 9.11* by Adam Sharp (Theatre on Consignment, Wichita, KS). As an actor, she has worked with Raven Theatre, Sideshow, TUTA, Stage Left, Muse of Fire, The Comrades, Living Room Playmakers, Waltzing Mechanics, and the arc theatre. Adrienne trained at the London Academy of Music and Dramatic Art. www.adriennematzen.com

Melanie Kulas (Production Stage Manager)

loves being a company member of The Comrades and has stage managed multiple productions with them. In Chicago, Melanie has worked as a stage manager with AstonRep, Circle Theatre, Interrobang Theatre Project, Pride Films & Plays, and Strawdog, to name a few. In her spare time, Melanie enjoys backpacking through State Forests and National Parks. To follow along in her adventures, check out her YouTube channel "Melanie Hikes" and see where she is off to next. Melanie would like to thank her friends and family for all of their support, especially Joe, for late night pick-me-ups and an enduring, true partnership.

Carley Walker (Lighting Designer)

is a freelance lighting designer and electrician in the Chicagoland area. She graduated with a BFA from the University of Oklahoma in 2014. She moved to Chicago in 2016 and has enjoyed exploring a wealth of opportunities in this amazing city. Her most recent design credits include *FORTs* and *The Uncorker of Ocean Bottles* with Filament Theatre, *The*

CAST AND CREATIVE TEAM BIOS CONT.

Bridges of Madison County with BrightSide Theatre, and *Greenbook* with Pegasus Theatre. This is her first time working with The Comrades and she's ready for battle.

Becca Venable (Sound Designer/Technical Director) is a Dallas, Texas native now living in Chicago where she is the technical director at the University of Illinois at Chicago and a company member with The Comrades. In May 2018 she was the recipient of the Michael Merritt Emerging Technical Collaborator Award. Becca also works as a freelance technical director, lighting designer, and sound designer around the city. Some of Becca's credits include *A Year with Frog and Toad* (Chicago Children's Theatre), *The Nutcracker* (Ballet Lubbock), *Topdog/Underdog* (Fleetwood-Jourdain Theatre), *Dying City* (The Comrades), *American Hero* (First Floor Theater), and *The Good Fight* (Babes with Blades).

Derek Bertelsen (Artistic Director/Props Coordinator) is Artistic Director of The Comrades. Chicagoland directing credits include *Roast*, *Mary-Kate Olsen Is In Love*, *Prelude To A Kiss* (The Comrades), *Design for Living*, *The Children's Hour* (Pride Films and Plays). For AstonRep Theatre Company (where he serves as Co-Artistic Director) credits include: *The Lyons*, *The Laramie Project*, *The Lieutenant of Inishmore*, *Wit*, *Doubt*, *The Crowd You're In With* and *Next Fall* (AstonRep Theatre). Assistant directing credits include Goodman, Bailiwick Chicago, and Steppenwolf. Summer-stock credits include Festival 56, Shawnee Summer Theatre, and five seasons at Timber Lake Playhouse.

Join us for the remaining shows in
our 2019/2020 season!

THE LAYOVER

By Leslye Headland February 20-March 22, 2020

AS BEES IN HONEY DROWN

By Douglas Carter Beane July 16-August 16, 2020

for more info visit www.the-comrades.com

DIRECTOR'S NOTES

"People are our greatest asset."
- beloved corporate cliché

According to a 2016 report by the Korn Ferry institute, CEOs no longer consider people their company's greatest asset. They consider technology their greatest asset. Which makes sense in a shaky economy. Technology is easy to control, quantify, monetize. People are not.

The idea of a person as a "human resource" or an "asset" has a dystopic (and slightly humorous?) tinge. I found the below description from the website of a UK-based human capital management firm:

"For something to be classified as an asset there are 3 requirements:

- It must be possible to identify future service potential
- It needs to be measurable in monetary terms
- **It must be subject to the ownership and control of the organization**, or it is rented or leased

However, people possess a characteristic that no building or property has: they have minds of their own, and can walk away" (emphasis mine)

From Abdi.eu.com, September 24, 2019

Did you check your work email before turning your phone off to enjoy a nice night at the theatre?

If so,

did you do it because you had to?

Because you wanted to?

Because it's a reflex?

Of course, a job where you are able (and often expected) to check emails from the theatre, and thereby rewarded by your employer with a salary, health insurance, paid maternity leave, etc., is a privilege and not a right in America.

Life in America is predicated on the idea that an employer pays for your life.

You check your email because your paycheck allows you to stay healthy enough to live, raise babies if you choose, and save for old age - your bodily fate is tied up in your employer's fate, and goodwill. But the body is hard to control. And who can really walk away?

-Adrienne Matzen, Director