

THE PUBLIC THEATER: OSKAR EUSTIS, Artistic Director; **PATRICK WILLINGHAM**, Executive Director
And
ELEVATOR REPAIR SERVICE: JOHN COLLINS, Artistic Director; **HANNA NOVAK**, Producing Director
And
UNDER THE RADAR FESTIVAL / utrfest.org

Present

ULYSSES

Created by **ELEVATOR REPAIR SERVICE**

Text: *Ulysses* by **JAMES JOYCE**

Co-Direction and Dramaturgy by **SCOTT SHEPHERD**

Directed by **JOHN COLLINS**

Featuring **DEE BEASNAEL, KATE BENSON, MAGGIE HOFFMAN, VIN KNIGHT,
SCOTT SHEPHERD, CHRISTOPHER-RASHEE STEVENSON, STEPHANIE WEEKS**

Scenic Design **DOTS**

Costume Design **ENVER CHAKARTASH**

Lighting Design **MARIKA KENT**

Sound Design **BEN WILLIAMS**

Projection Design **MATTHEW DEINHART**

Prop Design **PATRICIA MARJORIE**

Show Operator **GAVIN PRICE**

Sound Engineer **JASON SEBASTIAN**

Production Stage Manager **MAURINA LIOCE**

Producer **HANNA NOVAK**

Company Manager **BECKY HERMENZE**

Production Manager **LIBBY JVERA // LJPM**

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FRANK BUTLER

ULYSSES was commissioned by and received its world premiere at the Fisher Center at Bard in June 2024. Major commissioning and development support was provided by the T.S. Eliot Foundation and Fisher Center LAB, which is funded in part by the Lucille Lortel Foundation and the Fisher Center's Artistic Innovation Fund, with lead support from Rebecca Gold Milikowsky and additional funding from The Williams and Lia G. Poorvu Family Foundation.

Major Production Support from The Lehoczky Escobar Family.

ULYSSES was commissioned by and developed at Symphony Space. On June 16th, 2022, Symphony Space presented an early iteration of the piece for its annual one-night-only "Bloomsday on Broadway" event.

COMPANY

(in alphabetical order)

Armstrong, Milly Bloom, Martin Cunningham, Mrs Breen,
Miss Kennedy, Alexander J. Dowie, Florry DEE BEASNAEL
Haines, Simon Dedalus, Myles Crawford, the citizen, Dr Madden, Zoe KATE BENSON
Molly Bloom, Miss Douce, Ned, Alf, Lenehan,
Gerty McDowell, Dr Dixon, Rudy Bloom MAGGIE HOFFMAN
Mr Deasy, Leopold Bloom VIN KNIGHT
Buck Mulligan, Blazes Boylan, Bantam Lyons,
Mr Nannetti, redbearded sailor SCOTT SHEPHERD
Stephen Dedalus, the cat, Lenehan, Joe Hynes CHRISTOPHER-RASHEE STEVENSON
Martha, Mr Power, Nosey Flynn, Russell, John Wyse Nolan,
Dr Punch Costello, Mrs Thornton, Stephen's mother STEPHANIE WEEKS
Stage Manager KELSEY VIVIAN

Mark Barton, Daphne Gaines and April Matthis contributed to the development of *Ulysses*.



The use of any recording device, either audio or video, and the taking of photographs, either with or without flash, is strictly prohibited. Please turn off all electronic devices such as cellular phones, beepers and watches. The use of cell phones in the theatre is prohibited by New York City law.

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A NOTE FROM OSKAR EUSTIS

Dear Friends,

Elevator Repair Service (ERS), one of the most innovative theater companies of our time, has been a long-time partner with The Public Theater. Indeed, they were arguably the first artistic choice I made as an artistic director when I started in 2005.

Rinne Groff, a playwright who I deeply trust, had told me many stories of her time with ERS, and when she strongly recommended seeing their work-in-progress of a new show based on *The Great Gatsby*, I leapt at the opportunity to see the work at The Performing Garage in Soho.

That was the first glimpse I had of ERS. GATZ was being shown as part of the Under the Radar Festival, a new festival by my old friend Mark Russell. To say I was delighted was an understatement. By the end of the show, I was convinced that this company was everything Rinne had suggested, and more; by the following year both Under the Radar and ERS were fixtures at The Public.

Since then, ERS has presented and produced a series of unique and brilliant works here: the completed version of GATZ, one of the great performance experiences of this century; their wonderful animation of the Supreme Court, ARGUENDO; their unique take on Shakespeare's MEASURE FOR MEASURE; their riveting re-creation of the James Baldwin and William Buckley debate in BALDWIN AND BUCKLEY AT CAMBRIDGE; and now their fantastically imaginative collision with Joyce's masterwork ULYSSES.

John Collins is an artist of real seriousness and depth who wears his complexity lightly. His shows always have a puckish sense of humor, an irreverence that feels distinctly American.

ERS is also in some ways an outlier, a survivor of an era of downtown theater that has changed radically in the decades since they were founded. The Wooster Group and their brilliant leader Liz LeCompte, the work that Mabou Mines continues to champion—these companies are all reminders of a time when American culture, and New York real estate, was much more welcoming of the experimental, the non-commercial, the artists who sought not mainstream recognition, but boundary-breaking discovery on the esthetic frontier. May they be an inspiration to all theater artists who are driven by similar ideals. **And may we, as a city, strive to create an environment that welcomes and nurtures such ideals.**

For over 250 years, downtown Manhattan has been a beacon and a haven for those who didn't fit in elsewhere, a bohemia where artists could draw strength and inspiration from the radical acceptance they found here. **Now, more than ever, we need that kind of community. Elevator Repair Service is home at The Public.**

OSKAR EUSTIS
ARTISTIC DIRECTOR, THE PUBLIC THEATER

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WHO'S WHO IN THE CAST

DEE BEASNAEL she/her (*Performer*) is thrilled to make her Public Theater debut! Off-Broadway: *The Securely Conferred Vouchsafed Secrets of Maery S.* (Best Actress). International tour: *Silence and Fear* (Nina Simone). Film: *The Good Half, Before the World Set on Fire, The Falling World*. VO: *Caillou, Kyle's Wild World, Opal Watson: Private Eye*. @sacrodbea

KATE BENSON (*Performer*). ERS: *Ulysses; Seagull; A Sort of Joy (Thousands of Exhausted Things); Fondly, Colette Richland*. Off-Broadway: *[Porto]* (Bushwick Starr and WP Theater), *Good Person of Szechwan* (The Public and LaMama). Off-Off Broadway: *Variations on the Main* (Jack), *I'll Never Love Again* (Bushwick Starr), *Nomads* (The Incubator).

MAGGIE HOFFMAN (*Performer*) is a founder of the avant-punk ensemble Radiohole, where she has performed for over 25 years. ERS: *Gatz; Seagull; Measure for Measure; The Sound and the Fury; Fondly, Colette Richland; The Select; Arguendo*. She recently appeared as Madeline Harvey in Richard Foreman's *Suppose Beautiful Madeline Harvey* at La MaMa. maggiehoffman.org

VIN KNIGHT (*Performer*) The Public: *Gatz, Measure for Measure, Arguendo, The Sound and the Fury*. Broadway: *Cat on a Hot Tin Roof*. Off-Broadway: *Counterfeit Opera* (Little Island); *Fondly, Colette Richland* (NYTW/ERS). Regional: *Camino Real* (Williamstown), *Marie Antoinette* (A.R.T./Yale Rep). TV: "And Just Like That," "Inventing Anna," "Search Party," "Succession," "Unbreakable Kimmy Schmidt."

SCOTT SHEPHERD (*Performer/Co-Director*) has worked with both Elevator

Repair Service and The Wooster Group since the late 20th century. ERS: *Gatz* (Obie Award), *Measure for Measure*. Wooster Group: *Hamlet, Poor Theater* (Obie, Bessie Awards). Off-Broadway: *The Village Bike, Blood Knot*. TV/film: "The Lowdown," "The Last of Us," *Killers of the Flower Moon, Bridge of Spies*.

CHRISTOPHER-RASHEE STEVENSON (*Performer*) is happy to be back at The Public. A Mabou Mines Suite/Space (2020-21) resident artist and alum of Lincoln Center Theater Directors Lab (2018). His work as director includes the New Jersey BroadwayWorld Award-nominated production of *Hamlet* at Art House Productions. Also featured at The Performing Garage, The Collapsible Hole, Schaubühne, The Metropolitan Opera, JACK, HERE Arts Center, FringeArts, DeSingel, Festival d'Avignon and more.

STEPHANIE WEEKS (*Performer*) is an award-winning actor and director and the interim head of acting at NYU's New Studio on Broadway. A 2023 Audie Award nominee, she has performed at La Jolla Playhouse, Soho Rep and The Public. Her screen work includes "Tales of the City," "The Good Fight," "Law & Order" and the Tribeca selection *Confessions of a Ex-Doofus-ItchyFooted Mutha*. www.stephaniejweeks.com

ENVER CHAKARTASH (*Costume Designer*) is a Drama Desk Award-winning and Tony-nominated costume designer. Broadway: *Stereophonic, English, Romeo + Juliet, A Doll's House, Is This a Room*. Off-Broadway: *Tartuffe, Meet the Cartozians, The Least Problematic Woman in the World, Pre-Existing Condition, Becoming Eve*,

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Teeth, Public Obscenities. Film: *Reality* (Seaview/HBO).

JOHN COLLINS (*Director*) founded Elevator Repair Service in 1991. He has directed or co-directed all of the company's productions while also serving as artistic director. Productions at The Public include *Gatz, Arguendo, Baldwin and Buckley at Cambridge, Measure for Measure*. John is a Guggenheim fellow, a United States Artists fellow and a Doris Duke Performing Artist Award recipient.

MATTHEW DEINHART (*Projections Designer*) is a New York-based multidisciplinary designer. Recent design credits include the lighting design for *Ultra Left Violence* (New Ohio Theatre), *We Laid Our Hammers Down and Cried* (EMPAC) and *Tongue Depressor* (The Public), and the projection design for *With Marion* (The Kitchen) and *We Come to Collect* (The Flea). IG: @mdeins

dots (*Set Design*) is a design collective founded by Santiago Orjuela-Laverde, Andrew Moerdyk and Kimie Nishikawa. Hailing from Colombia, South Africa and Japan, their designs include the Broadway productions of *Oh, Mary!*; *An Enemy of the People* (Tony nomination); *Appropriate* (Tony and Drama Desk nominations). Obie Award (2024), Henry Hewes Awards (2023, 2024). designbydots.com

BECKY HERMENZE she/they (*Company Manager*). ERS: *Ulysses* (Fisher Center at Bard, touring), *Baldwin and Buckley at Cambridge* (Schaubühne), *Gatz* (The Public, NYU Skirball), *Seagull* (workshop). NYC: *PETRA, Is This a Room* (Half Straddle); *Snatch Adams...* (Soho Rep/The Bushwick

Starr). Member of Radiohole's Artistic Advisory Committee. In memory of Gavin Creel. @beckywtheokhair

LIBBY JVERA she/her (*Production Manager*). ERS: *Baldwin and Buckley at Cambridge* (Schaubühne). Off-Broadway: *The Baker's Wife; Messy White Gays; Can I Be Frank?; ta-da!; Bus Stop; Wine in the Wilderness; Grandiloquent; Woof!; Oh, Mary!; Death, Let Me Do My Show; Kate*. Libby is the production manager for Mike & Carlee Productions. libbyjvera.com

MARIKA KENT (*Lighting Designer*). ERS: *Seagull*. Other NYC: *Get Your Ass in the Water...* (Wooster Group); *The Great Privation* (Soho Rep); *Not Not Jane's, Usus* (Clubbed Thumb); *The 7th Voyage of Egon Tichy* (Sinking Ship); *Catch as Catch Can* (Playwrights Horizons). Regional: Portland Center Stage, Denver Center, Arena Stage, Trinity Rep, others.

SOPHIE LARIN she/they (*Associate Production Manager*). Off-Broadway: *The Surgeon and Her Daughters* (Colt Coeur), *Are the Bennet Girls Ok?* (Bedlam). Seasonal: *Christmastime in the City* (Transport Group). Sophie performs weekly in Magnet Theater's *Musical Megawatt*.

MATT LAZARUS (*Associate Lighting Designer*) is based in New York City. He's especially proud of *Heaux Church* (Ars Nova), *I'm Gonna Marry You* (Tobey Maguire (Watermark Productions, the cell), *Tracks* (59e59), *Scouts* (The Players Theater). He is a founding member of Glad You're Not Dead, a jingle production house whose only client is a now-defunct Floridian burger restaurant.

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WHO'S WHO IN THE CAST

MAURINA LIOCE (*Production Stage Manager*). ERS: *Gatz*; *The Sound and the Fury*; *Arguendo*; *The Select* (*The Sun Also Rises*) (tours); *Fondly, Collette Richland*; *Measure for Measure*; *Everyone's Fine With Virginia Woolf*; *Baldwin and Buckley at Cambridge*; *Seagull*. Recent NYC stage management also includes *Half Straddle*, *Alex Tatarsky*, *Becca Blackwell*, *Neal Medlyn* and *Bang on a Can*.

PATRICIA MARJORIE (*Properties Designer*) is a Brazilian theatre artist based in New York. ERS: *Seagull* (NYU Skirball). Recent: *Everything Is Here* (59E59); *The Passion According to Janair* (Group.br); *And Then We Were No More* (La MaMa); *Reconstructing* (BAM); *Primordial* (The Tank); *Wolf Play* (MCC/Soho Rep); *You Will Get Sick* (Roundabout); *Flex* (LCT); *Black Exhibition* (Bushwick Starr).

COLLEEN MURRAY (*Associate Scenic Designer*). Selected design works: *Blue Cowboy* (Bushwick Starr), *Coach Coach* (Clubbed Thumb), *Berlindia* (The Tank), *Lions* (The Drake), *Happy Days* (The Wild Project), *Ohio* (Actors Theater Louisville), *Dirt* (Loading Dock). Upcoming: *The Last Wish* (Clubbed Thumb). colleenmurraydesign.com IG: @coll3enmurray

HANNA NOVAK (*Producer*). The Public: *Gatz*, *Baldwin and Buckley at Cambridge*. ERS: *Seagull*; *Fondly, Collette Richland*; others. As ERS' producing director, she shepherds the development and presentation of the company's work. Her other creative producing projects include work with Jordan Baum, Hayley Stahl and Alex Tatarsky. Hanna is also a playwright and director. She is a member of EST/Youngblood and a New Georges-affiliated artist.

GAVIN PRICE (*Show Operator*) is an award-winning multidisciplinary artist, comedian, messaging strategist and health reform advocate. He recently addressed UNGA80 on insulin. As actor and sound designer, he has toured internationally with ERS. Collaborations include the short film *Boccamazzo Construction: We Build "Walls,"* Playing for Change, Pandora Boxx, MoMA, Metropolitan Museum of Art, Chicago MCA, Face the Music NYC. realgavinprice.com

JASON SEBASTIAN (*Sound Engineer*). The Public: *Gatz*, *Measure for Measure*,

Baldwin and Buckley at Cambridge. ERS: *The Select*, *Gatz*, *Arguendo*, *Measure for Measure*, *Seagull*. NY venues: St. Ann's Warehouse, PS 122, NYLA, Skirball Center, NYTW. NY companies: Elevator Repair Service, Young Jean Lee, MV Works, Tara O'Con, Radiohole. Teaching: College Conservatory of Music, Miami University, Xavier University.

KELSEY VIVIAN she/her (*Stage Manager*). The Public: *Twelfth Night* (Public Works). Off-Broadway: *Oratorio for Living Things* (Signature Theatre; Ars Nova); *Our Class* (Arlekin Players); *Wet Brain* (Playwrights Horizons/MCC); *The Appointment* (Lightning Rod Special); *Montag* (Soho Rep); *The Mother* (Atlantic Theater Company). Tours: Geoff Sobelle's *Clown Show, Food and Home* (Fin Productions). Regional: *Ulysses* (ERS, Fisher Center at Bard). For Julia.

BEN WILLIAMS (*Sound Designer*) is an actor and sound designer. He produces and curates category : other, an award-winning platform for experimental audio. Collaborators include minor theater, Christina Masciotti, Suzanne Bocanegra and many others. Awards for sound design: Obie, Lortel, Los Angeles Drama Critics Circle and Third Coast International Audio Festival's inaugural Audio Unbound Award. benwilliamsdotcom.com

ELEVATOR REPAIR SERVICE (ERS) is a New York City-based company that creates original works for live theatre with an ongoing ensemble. The company's shows are created from a wide range of texts that include found transcripts of trials and debates, literature, classical dramas and new plays. Founded in 1991, ERS has created an extensive body of work, which has earned the company a loyal following and made it one of New York's most highly acclaimed experimental theatre companies. The company is best known for *Gatz*, its award-winning verbatim staging of the entire text of *The Great Gatsby*. ERS has received numerous awards and distinctions, including Lortel awards, a Bessie award and an OBIE award for Sustained Excellence, as well as a Guggenheim Fellowship and Doris Duke Performing Artist Award for Artistic Director John Collins.

THE PUBLIC continues the work of its visionary founder Joe Papp as a civic

WHO'S WHO IN THE CAST

institution engaging, both on stage and off, with some of the most important ideas and social issues of today. Conceived over 60 years ago as one of the nation's first nonprofit theatres, The Public has long operated on the principles that theatre is an essential cultural force and that art and culture belong to everyone. Under the leadership of Artistic Director Oskar Eustis and Executive Director Patrick Willingham, The Public's wide breadth of programming includes an annual season of new work at its landmark home at Astor Place, Free Shakespeare in the Park at The Delacorte Theater in Central Park, the Mobile Unit touring throughout New York City's five boroughs, Public Works, and Joe's Pub. Since premiering *Hair* in 1967, The Public continues to create the canon of American theatre and is currently represented on Broadway by the Tony Award-winning musicals *Hamilton* by Lin-Manuel Miranda and *Hell's Kitchen* by Alicia Keys and Kristoffer Diaz. Their programs and productions can also be seen regionally across the country and around the world. The Public

has received 64 Tony Awards, 195 Obie Awards, 62 Drama Desk Awards, 64 Lortel Awards, 36 Outer Critic Circle Awards, 13 New York Drama Critics' Circle Awards, 72 AUDELCO Awards, 6 Antonyo Awards and 6 Pulitzer Prizes. publictheater.org

UNDER THE RADAR. For over two decades, the Under the Radar theatre festival has brought risk-taking work to NYC, celebrating groundbreaking theatre from around the world and from just down the street. Produced in partnership with venues across the city, the festival showcases artists whose work speaks to the present moment. UTR's 21st season, running January 7 to January 25, convenes a lineup of more than 30 productions at 25 venues, including the longtime prior home of UTR, The Public Theater. UTR is produced by Thomas O. Kriegsmann and Sami Pyne of ArKtype. Find out more at utfest.org

Information in "Who's Who in the Cast" is provided by the production. Where opinions are expressed, they are those of the players, not necessarily those of PLAYBILL Magazine.

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and Assistant Director Maurina Lioce
Stage Manager Kelsey Vivian
Production Manager Libby JVeria
Associate Production Manager Sophie Larin
Assistant Production Manager Emma Yehle
Associate Scenic Design Colleen Murray
Associate Lighting Designer/
LX Programmer Matt Lazarus
Show Operator/A1 Gavin Price
A2 Melissa Valencia
Deck LX Alfonso Valdespino
Deck Props Xeno Szalla
Video Lead Johnny Gasper
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Danny Roth
Production Electrician John Anselmo
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2nd Assistant Production Electrician Mack Woods
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Aaron Conover, Emily Darone, Jamie Johnson,
Evan Kerr, Austin Gray, Vincent Randazzo,
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Brandon Schock, Maya Shore
Production Interns Henry Kerrey, Olivia Mermann
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Additional Scenery Fabricated by Joseph Silovsky
Additional Scenery Provided by Rosebrand
Lighting Provided by Hayden Production Services
Audio Equipment Provided by SDN Broadcast
Video Equipment Provided by 4Wall Entertainment

SPECIAL THANKS

John Collins, Scott Shepherd and Ben Williams of ERS wish to thank the members of the creative team of *Ulysses*, a 2021 Theater Basel production directed by John and Scott and sound designed by Ben. Their work on this text helped inspire this performance. Those artists are actors Fabian Krüger, Fabian Dämich, Nairi Hododo, Andrea Bettini and Carina Braunschmidt; Dramaturg Angela Osthoff, Assistant Director Louisa Raspé and Theater Program Director and Executive Dramaturg Anja Dirks.

Elevator Repair Service would also like to thank Aaron Amodt, Brandit, Mariana Catalina, Alessandra Cronin, Quincy Confoy, Eric Dyer, Zachary Everett-Lane, The Fisher Center at Bard, Jack Ganguly, Ned Cian Gaynor, Caleb Krieg, Gideon Lester, Marilyn Norris, One World Fund, Nik Quaife and The Irish Consulate in New York, Mark Rossier, Nora Rubenstein, Ariana Smart Truman, Symphony Space and The James Joyce Society. For consultation on *Ulysses*, ERS is grateful to Catherine Flynn, Jonathan Goldman, Paul Muldoon and Robert Seidman.

CREDITS

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A NOTE FROM THE DIRECTORS

This piece was born when Elevator Repair Service was asked to create a one-night-only performance based on *Ulysses* for Symphony Space's 2022 Bloomsday event celebrating the centenary of the book's publication. Taking on this sprawling novel, which runs over 700 pages and spans a dizzying range of literary styles, was an absurd proposition—and right up our alley. Over the past two decades of its 35-year history, ERS has developed something of an obsession with staging literature, early 20th-century novels in particular. Our best-known piece, *Gatz*, is a daylong presentation of *The Great Gatsby* that includes every word of the text.

For *Ulysses* we took a less completist approach, drawing selectively from each of the book's 18 episodes—using only Joyce's words but not all of them.

Although it routinely tops greatest-book lists, *Ulysses* has defeated many readers. Some say its reputation for difficulty is exaggerated, but the challenges are real. Exposition is minimal; generally you're dropped into a scene already in progress and left to find your bearings in the unfolding action. Thought fragments bubbling up unfiltered from the characters' minds infect the narration. Foreign languages go untranslated. Allusions to literature, philosophy, music, religion, and history abound, making some books that annotate them longer than the novel itself. There are whiplash swerves of style to contend with: one chapter, for example, is a bizarre playscript with hallucinatory stage directions; another is a long series of dryly scientific questions and answers.

Readers who find more frustration than fun in these experimentations might miss how warm and hilarious *Ulysses* is.

Arcane references and willful obfuscations share the page with bawdy jokes, made-up sound words, popular songs, and every variety of bodily function. Like life, *Ulysses* contains more than the mind can easily assimilate or explain. Its affirming, all-embracing attitude finds succinct expression in the famous final word, "Yes," and in Bloom's thoughts as he leaves the cemetery in episode six:

"Plenty to see and hear and feel yet. Feel live warm beings near you. Let them sleep in their maggoty beds. They are not going to get me this innings. Warm beds: warm fullblooded life."

JOHN COLLINS & SCOTT SHEPHERD
CO-DIRECTORS

A VERY BRIEF SYNOPSIS OF ULYSSES

The main action of the novel follows the wanderings and ruminations of Leopold Bloom, an ad broker, on a single day in Dublin: June 16, 1904.

He's staying out of the house to allow his wife Molly, a locally admired soprano, to begin a love affair with her concert promoter Blazes Boylan. The Blooms haven't had complete sexual intercourse since their son Rudy died in infancy eleven years ago.

Stephen Dedalus, the hero of Joyce's previous novel *A Portrait of the Artist as a Young Man*, is also wandering around Dublin. He returned early from a stay in Paris to be present at his mother's deathbed. An avatar of Joyce himself, Stephen is a young writer with grand literary aspirations and a drinking problem. Bloom encounters Stephen late in the day and attempts to take him under his wing.

Molly appears briefly in an early chapter, persistently inhabits Bloom's thoughts, and finally commands our undivided attention in the final episode, after Bloom has crawled into bed beside her and fallen asleep in the imprint left by Boylan. Her reflections on the day and on her life end the novel in a long unpunctuated stream of free-associative thoughts.

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