

FALL SEASON

Sep 17

Burnt Sugar the
Arkestra Chamber
*Sweet Sweetback's
Baadasssss Song*

Nov 4-6

Dorrance Dance
ETM Double Down

Copresented with
Chicago Human
Rythm Project and
Chicago Humanities
Festival

Dec 1-4, 8-11

ONEOFUS Julie Atlas
Muz and Mat Fraser
Beauty and the Beast

Dec 16-17

Tatsu Aoki
Reduction

Copresented with
Asian Improv aRts
Midwest

Dec 17-18

Tatsu Aoki
Tsukasa Taiko Legacy

Copresented with
Asian Improv aRts
Midwest

MUSEUM OF
CONTEMPORARY ART
CHICAGO

December 1-11, 2016

ONEOFUS

Beauty and the Beast

ONEOFUS

Devised by Julie Atlas Muz, Mat Fraser, and Phelim McDermott,
with Jess Mabel Jones and Jonny Dixon

Performers	Mat Fraser Julie Atlas Muz Jess Mabel Jones Jonny Dixon
Director	Phelim McDermott
Assistant Director	Caroline Williams
Set Designer and Caretaker Director	Philip Eddolls
Lighting Designer	Colin Grenfell
Costume Designer	Kevin Pollard
Sound Designer	Ed Clarke
Production Manager	Mishi Bekesi
Stage Manager	Neelam Vaswani
ONEOFUS Producer	Michelle Stern

Running time is eighty minutes with no intermission.

This performance contains adult content and is intended for
mature audiences.

The MCA thanks Carrie Sandahl, Chun-Shan (Sandie) Yi, and staff of Bodies of Work, a program at the University of Illinois-Chicago; Jane Beachy and the community of Salonathon; Angel Ysaguirre and Mark Hallett at the Illinois Humanities Council; Mike Ervin; James I Charlton, and the community of Access Living.

Special thanks to Chris Bass, Amanda Coleman, Heather Gabel, TJ Gordon, Alison Kopit, Lauren Leving, Shannon Mutinho, Meghann O'Leary, and Nicole Sims at the Program on Disability Art, Culture, and Humanities of the University of Illinois-Chicago.

Special thanks from ONEOFUS to Peter Taub, Franklin Furnace, Jay Wegman, chashama, David Lan, The Arts Council of England, Coney Island USA, and Gabrielle-Suzanne Barbot de Villeneuve.

Extra special thanks to ONEOFUS patrons Guy Tweedy, Simon Hammerstein, Anita Durst, Kim Levenson, Luke Littell, Jeremy X. Halpern, Natalia Muz, and Martin Wechsler.

Beauty and the Beast was made as an Improbable Associated Artist Program.



Supported by the Arts Midwest Touring Fund, a program of Arts Midwest that is funded by the National Endowment for the Arts, with additional contributions from Illinois Arts Council and the Crane Group.

Additional support is provided by the National Performance Network Residency Program. Major contributors of NPN include the Doris Duke Charitable Foundation, Ford Foundation, and the National Endowment for the Arts (a federal agency).

ARTISTS UP CLOSE

MCA Stage's series of artist-centered talks, workshops, and open studios engages the public with the artists in intimate settings and provides a closer look at the creative process. Join us today.

MCA TALK DEC 1 AND 8

Following the performance, audience members are invited to stay for a moderated talk with Julie Atlas Muz, Mat Fraser, cast, and designers.



SALONATHON: BEHOLDER

DEC 5, 9 PM-12 AM

BEAUTY BAR CHICAGO, 1444 W CHICAGO AVE

Join MCA Curator of Performance Yolanda Cesta Cursach and the artists for Salonathon, a weekly underground performance art series. Curated by artist Jane Beachy, the theme on December 5 celebrates disability, beauty, and sexuality, three of the tenets of ONEOFUS's integrated vision of inclusion.



ACCESSIBILITY OPTIONS

ASL

OC OPEN CAPTIONING

PERFORMANCES AND
POST-SHOW TALKS
December 1 and 8
MCA STUDIO
December 10
MCA TALK
December 11

PERFORMANCES
December 3 and 4
MCA TALK
December 11

MCA STAGE DEC 9

The artists of *Beauty and the Beast* offer a "relaxed performance," which creates a welcoming environment for people who find it difficult to follow the usual conventions of theater behavior: for example people with learning disabilities, movement disorders, autistic spectrum disorders, and/or sensory communication impairments. The performance is open to everyone, and attendees should expect a more relaxed attitude toward noise and movement in the seating area and modified house lighting and sound.

MCA STUDIO DEC 10, 1-3 PM

The creators of *Beauty and the Beast* put the experience of disability in society at the center of their work as they lead an inclusive workshop for professionals on reconfiguring collaboration, creation, and performance in theater and burlesque. Registration is \$25, or free with performance ticket. The event is organized with Bodies of Work, a program directed by Carrie Sandahl at the University of Illinois Program of Disability Arts, Culture, and Humanities.



UIC Department of Disability and
Human Development
COLLEGE OF APPLIED HEALTH SCIENCES

MCA TALK: CRIP CULTURE DEC 11, 11 AM-1 PM

Mat Fraser and the Director of Bodies of Work, Carrie Sandahl, discuss sexuality in the disability community. They talk about current policies and social implications in relation to Fraser's work as part of ONEOFUS. Organized with Bodies of Work in association with Access Living, the leading agency for disability advocacy in Illinois.



OC



UIC Department of Disability and
Human Development
COLLEGE OF APPLIED HEALTH SCIENCES

Dec 16–18
at MCA Stage

Tatsu Aoki



Tatsu Aoki, *Reduction*
Photo: Ken Carl

Reduction and Tsukāsā Taiko Legacy

Tickets at mcachicago.org

INTERVIEW

ON THE ABSURDITY OF NORMALCY: AN INTERVIEW WITH CARRIE SANDAHL

The following is an excerpt from the fall 2016 MCA Magazine and has been edited for length and clarity.

CARRIE SANDAHL

SEXUALITY IS THE AREA THAT HAS BEEN MOST SCRUTINIZED AND DENIED DISABLED PEOPLE.

Disabled people live in paradox. *Beauty and the Beast* is a sophisticated exploration of these paradoxes: Disabled people are stared at, though we are invisible. Those of us with apparent disabilities experience the stare when entering any public space. People stare with curiosity, disgust, admiration, and fear. Parents chasten their children for their unfettered looking, either in hushed reprimands or in “teachable moments,” in attempts to explain our bodily differences seemingly out of earshot.

In the media we are made invisible although representations of disabled people are legion. Nondisabled actors portray us and are rewarded with Oscars, for virtuosic technical skill and for milking real impairments for all their emotional worth.

YOLANDA CESTA CURSACH

So Mat and Julie’s edict is to play and dance out the paradox. We are made to look. Mat’s beastliness is his disabled body itself. Julie’s Beauty is no innocent, at least not for long. They employ stage time for the “teachable” moment on their terms. They toy with roles, variation, the joy of power games to peel at centuries-old social undercurrents about awakened human desire.

CS Yes.

IF FEMALE SEXUALITY AND DISABLED PEOPLES’ SEXUALITY ARE FORBIDDEN FRUIT, THEIR SPECTATOR IS OFFERED THE APPLE.

This brings us to *Beauty and the Beast*’s second paradox: Disabled people are treated as asexual and at the same time as a sexual threat.

Many of us have been denied sex education, under the

assumption of being perpetual children and therefore devoid of sexuality. Traditional sex education (and even internet porn) may not take bodily variation into account. The mechanics of “doing it” remain mysterious. Alternative pleasures are unimaginable or considered compensatory, less than, pathetic.

But if we are to be sexual, then we are a threat. A threat to the gene pool. Such a threat that disabled people have been the target of eugenic sterilization, often without informed consent. Often group homes or institutional settings deter or deny disabled people access to privacy for sexual encounters. Often men with disabilities are feared as unable to control or understand their sexual urges. Past anti-marriage laws, current social policies that result in an untenable reduction in benefits when two disabled people marry, custody cases removing children from a home where the parent is disabled.

- YCC A major tenet of the disability rights movement is self-determination. *Beauty and the Beast* is about women and disabled people as sexual beings. Taking back, playing with control. Toying with paradox, delighting in the flesh—
- CS —and insisting on the complexity of gender, sexuality, disability. And having a blast while doing it.

Carrie Sandahl, PhD, is Director of Bodies of Work, a program at the University of Illinois-Chicago, where she is Associate Professor and Head of the Program on Disability Art, Culture, and Humanities.

Jan 19–22
at MCA Stage

Silencio Blanco



Silencio Blanco, *El Chiflón*
Photo: Lorenzo Mella

Chiflón, El Silencio del Carbón (Chiflón, Silence of the Coal)

Tickets at mcachicago.org

FROM THE ARTISTS

We are outsiders. With inclusivity at the heart of what we do, we traverse the world as radical artists looking for alternative ways to be inside. The main thrust of our work is to highlight, question, and poke fun at the absurdity of normality using a loving cup of artistic agitation. We accept you, one of us!

Please look out for our new video for "Radioactive Japanese Jellyfish" by The Spazms.

—Julie Atlas Muz and Mat Fraser



Julie Atlas Muz and Mat Fraser, *Beauty and the Beast*
Photo: Sin Bozkurt

ABOUT THE ARTISTS

ONEOFUS

is a new arts production company created by Julie Atlas Muz and Mat Fraser. *Beauty and the Beast* is their flagship theater production. They have also produced and coproduced many cabaret shows between them, most notably *The Freak & The Showgirl*, a cavalcade of cabaret and sideshow that has sold out London's Wonderground, Perth and Adelaide Fringe in Australia, the Amsterdam Fringe Festival, and many other international venues. Both artists have established individual art practices in New York, London, and around the globe.

IMPROBABLE

is a theater company that formed in 1995 and is based in London and led by Artistic Directors Phelim McDermott and Lee Simpson. The group is known for physical theater, mask, puppetry, and devised performances. Each Improbable project has a different creative team. Examples of large-scale works include *Sticky*, an outdoor piece with giant Sellotape structures; *Theatre of Blood*, produced for the National Theatre; and *Satyagraha*, *Così Fan Tutte* and *Akhmaten*, performed at the English National Opera. Smaller notable works include *Animo*, *The Still*, and *Permission Improbable*. Their performances may be improvised, scripted, or devised, and they may feature fireworks, puppets, opera, music, mayhem, and sometimes even some acting. Improbable has toured worldwide,

traveling to countries including Syria, Australia, and New Zealand. For the past ten years, the company has also hosted and facilitated Open Space events under the banner "Devoted and Disgruntled." Open Space events are self-organizing processes that enable large groups to tackle complex issues with no formal agenda. These events have seen the emergence of a nationwide community of artists and theater practitioners who in turn have created projects, partnerships, and theater shows, companies, and venues. For more information, please visit improbable.co.uk.

MISHI L. BEKESI

is a production manager, technical manager, sound-engineer, lighting technician, and DJ (aka Deepered). Bekesi works extensively in the international and London theater, music, fashion, and club scenes. His work includes projects with Steve Frost, Chris Lynam, Boothby Graffoe (comedy), Kim Noble, Antonio Forcione (music), Linda Marlowe, Susanna York, Blue Man Group, Gecko Theatre, Reduced Shakespeare Company, Told by an Idiot, Rannel Theatre company, Leo Kay, makin projects, State of Flux Dance Film Company, 2Faced Dance Company, Kate Flatt, Improbable theater company, ONEOFUS, Slava's Snowshow, St. Petersburg Ballet Theatre, Bryony Kimmings, ED-FEST, Prince O'Neil Productions Oxford School of Drama, Fresco Theatre, Peter Richweisz (photography), and Living Structures.

ED CLARKE

is a sound designer, whose credits include Danny Boyle's *Frankenstein* (Olivier, National Theatre, Olivier Award nomination 2012), *Orpheus* (Battersea Arts Centre and Little Bulb), *Backbeat* (Duke of York's Theatre), *The Mysteries* and *The Good Hope* (Cottesloe, National Theatre), *The Railway Children* (Waterloo International Station and

JONNY DIXON

trained at Ecole LeCoq in Paris and at Bretton Hall. His extensive work in physical theater, mask, puppetry, and devised performance has ranged from performing award-winning mask theater in Iran, opera in Texas, puppetry in Norway, and Shakespeare in Singapore. His recent work includes playing Caliban in the Royal



Julie Atlas Muz, Jonny Dixon, Mat Fraser, and Jess Mabel Jones, *Beauty and the Beast*
Photo: Juliet Shalam

Roundhouse Theatre Toronto, Olivier Award nomination 2011), *Phoenix* (Big House Theatre), *1 hour 18 minutes* (Sputnik Theatre), *FEAR* (Bush Theatre), *His Teeth* (Only Connect Theatre), *Alex* (Arts Theatre, UK and international tour), *Mike Leigh's It's A Great Big Shame* (Theatre Royal Stratford East), *Treasure Island*, *The Cabinet of Doctor Caligari*, *Kindertotenlieder*, and Angela Carter's *Cinderella* (Lyric Theatre Hammersmith).

Shakespeare Company Stratford's production of *The Tempest*; touring a two-man version of *Richard III* for Kevin Spacey's theater company; and creating *Muzzle*, a solo show that received critical acclaim in the United Kingdom and Germany. Dixon also works as a professional illustrator, artist, and puppet-maker, making puppets for *Billy Elliot the Musical* presented on the West End and Broadway.

PHILIP EDDOLLS

is a scenic designer and caretaker director for touring productions who has worked on more than 300 theater, opera, rock and roll, ballet, outdoor theater, and site-specific productions. He was technician at the West Yorkshire Playhouse for thirteen years before joining Improbable as the caretaker director on their tour of *Shockheaded Peter*. He codesigns many projects for Improbable, and is set designer for more than fifty different companies. Two significant codesigns are *The Hanging Man* with Improbable, for which he jointly won a TMA Award for best design, and the "Go Do" tour for Jonsi of rock band Sigur Ros, during which he collaborated with 59. Eddolls's other notable credits include *Treasure Island* and *The Boy Who Cried Wolf* for the Bristol Old Vic, *Dracula* for The Mark Bruce Company and Wilton's Music Hall (winner of the Sky Arts Award 2014), *Rapunzel* and *Snow White* for Ballet Lorent and Sadlers Wells, and *Dick Tracy* for Le Navet Bete. His most recent work includes *Love Struck* at the Stockton International Festival, *The Light Princess*, and *Crime and Punishment: The Musical* for Gods and Monsters.

MAT FRASER

is best known in the United States for his role as Paul the Illustrated Seal in *American Horror Story: Freak Show*. He is one of the United Kingdom's best known disabled performers, for TV work, including *The Fades*, *Cast Offs*, *Holby City*; his documentaries, such as *Born*



Jonny Dixon, Matt Fraser, and Jess Mabel Jones, *Beauty and the Beast*
Photo: Sin Bozkurt

Freak and Happy Birthday Thalidomide; and his plays such as *Sealboy: Freak and Thalidomide!! A Musical*. He won the 2014 Observer Arts & Culture Award for his solo work for museums, *Cabinet of Curiosities: How Disability Was Kept in a Box*, which toured the United Kingdom and the United States in 2015 to celebrate the twenty-fifth anniversary of the Americans with Disabilities Act. He has just finished his latest play *A Multitude of Elvii*. He runs ONEOFUS with Julie Atlas Muz, his wife and life partner in love, crime, and art and cocreator of many works. He has worked as a musician and disability artist for more than twenty-five years and hosted the opening ceremony of the 2012 Paralympics and drummed with Coldplay during the closing ceremony. His band, The Spazms,

recently released their first single, "Radioactive Japanese Jellyfish." For more information about the artist, please visit matfraser.co.uk, Twitter @mat_fraser, and Instagram @mflidfraser.

COLIN GRENFELL

has been lighting shows for more than twenty years. His improbable credits include *70 Hill Lane*, *Animo*, *Theatre of Blood* (National Theatre), *The Hanging Man* (West Yorkshire Playhouse), *Lifegame* (National Theatre, La Jolla Playhouse, Off Broadway, Brisbane, US Tours), *Spirit* (Royal Court, Sydney Opera House, New York Theatre Workshop), and *The Tempest* (Northern Stage). His National Theatre of Scotland credits include *Black Watch*, *The Bacchæ*, *365*, *Men Should Weep*, and *Granite*, and his National Theatre of Wales credits include *The Village Social*, *The Caretaker* (West End, Adelaide Festival, BAM), *Riflemind*, *Alex* (West End), *Through a Glass Darkly*, *When the Rain Stops Falling* (Almeida Theatre), and *Thief of Baghdad* (Royal Opera House). His opera work includes more than twenty-five productions for Opera Holland Park, *Pelleas et Mellisande* (Royal Festival Hall, LA Phil), *Piccard in Space* (Royal Festival Hall), and *The Pirates of Penzance* (Scottish Opera).

JESS MABEL JONES

is a theater maker, performer, and puppeteer. Her work spans physical theater, improvisation, street theater, cabaret, and community arts. Her credits include *TORCH* (Flipping the Bird), *Hardboiled* (Rhum & Clay),

Broadcast from Biscuit Land (Battersea Arts Centre/BBC4), *Madhouse: Re-Exit* (Access All Areas), *We're Going on a Bear Hunt* (Little Angel Theatre), *The Table* (Blind Summit), and *Ovid's Metamorphoses* (Pants on Fire). Jones's awards include the 2015 Loving Cup Award and the 2014 Total Theatre Award for *Backstage in Biscuitland* and the 2010 Carol Tambor Best of Edinburgh Award for *Ovid's Metamorphoses*.

PHELIM MCDERMOTT

is one of the artistic directors and cofounders of Improbable, whose credits with the company include the Obie Award-winning *70 Hill Lane* and *Lifegame*, *Animo*, *Cinderella*, *Coma*, *Spirit*, *Sticky*, *The Hanging Man*, *Theatre of Blood* (The National Theatre), *Panic*, *The Still*, *Beauty and the Beast* (coproduced with ONEOFUS at the Young Vic and Adelaide Festival), *The Eldership Project*, *The Tempest*, *Opening Skinner's Box* (Northern Stage), *Satyagraha* (The English National Opera and the Metropolitan Opera), *The Perfect American* (Teatro Real), *Fan Tutte*, *The Enchanted Island* (Metropolitan Opera), *Akhenaten* (ENO and Metropolitan Opera), and *The Little Match Girl* (Helmut Lachenmann Spoleto Fest). McDermott's independent theater credits include *Cupboard Man*, *Gaudete*, *The Vinegar Works*, *The Glass Hill*, *The Sweet Shop Owner*, *Alex* (The Arts Theatre), *The Ghost Downstairs* (Leicester Haymarket), *Dr. Faustus*, *Improbable Tales*, *Get Off My Foot!* (Nottingham Playhouse),

The Servant of Two Masters, *The Hunchback of Notre Dame*, *The Government Inspector* (West Yorkshire Playhouse), *The Addams Family* (Broadway), and *A Christmas Carol* (West End). He received a TMA Award for Best Touring Production for *A Midsummer Night's Dream* performed with the English Shakespeare Company. He was awarded an Olivier Award for Best Entertainment and a TMA Best Director Award for *Shockheaded Peter* in collaboration with The Tiger Lilies. In 2003, he was awarded a NESTA fellowship to research new ways of rehearsing and creating theater using improvisation and "world work" deep democracy techniques. McDermott was made an honorary doctor of Middlesex University in 2007.

JULIE ATLAS MUZ

has been a Whitney Biennial Artist, a Valencia Biennial Artist, an Ethyl Eichelberger-Award recipient, a Lament Fellow, and a Franklin Furnace Artist. A critically acclaimed burlesque performer, Muz won both Miss Exotic World and Miss Coney Island 2006. She has worked with artists in Ho Chi Minh City, played Vivienne Leigh as Blanche Dubois, and toured France dancing inside a giant balloon. She was recently sainted by Reverend Billy and the Church of Stop Shopping for her dedication to live performance. In a first for contemporary burlesque artists, Muz has franchised her award-winning acts in Las Vegas (*Absinthe* and *Zombie Burlesque*), Dubai (*The Act*),

France (*Cabaret New Burlesque*) and Australia (*Absinthe*). She has recently appeared in nine episodes of Ireland's longest running soap opera, *Fair City*, and directed music videos for The Spazms (headed by Mat Fraser) and Amanda Palmer. She cocreated ONEOFUS alongside her husband and one and only true love, Mat Fraser.

KEVIN POLLARD

is a costume designer from Liverpool, England. His opera credits include *King Arthur* (Staatsoper-Berlin), *Akhnaten* (2016, English National Opera, LA Opera), *Les Pêcheurs de Perles* (2015, English National Opera, New York Metropolitan Opera), *Mackie Messer* (Salzburg Festival 2015), *L'Amour de Loin* (2012 English National Opera, Vlaamse Opera, and Canadian Opera Company), *The Enchanted Island* (New York Metropolitan Opera), *Satyagraha* (English National Opera, New York Metropolitan Opera), and *The Magic Flute* (Welsh National Opera). His additional credits include *Beauty and the Beast* and *Shockheaded Peter* (Improbable); *Ménage à Trois* (National Theatre of Scotland); *Edmund the Learned Pig* and *Danny Diva* (Fittings Theatre Company); *Sink or Swim*, *Danny Champion of the World*, and *Beasts and Beauties* (Spike Theatre); *Tmesis*, *Momento Mori*, *Anima*, and *The Dreadful Hours* (Tmesis Theatre Company); and *A Funny Thing Happened on the Way to the Forum* (Royal National Theatre). Pollard gives lectures on both costume design and production.

MICHELLE STERN

produces immersive theater and site-specific art events. She was the cofounder and producer of GALE GATES et al., with whom she created and presented large-scale installation/performance works in empty financial district office buildings, as well as in Thailand and Japan. GALE GATES pioneered the DUMBO arts district in the mid-1990s, producing more than forty works and presenting more than 600 visual and performance artists. More recently, Stern was the line producer for the inaugural "Curran Under Construction" season at the Curran in San Francisco. Stern is the producer of the world's first mind-controlled flying experience, *The Ascent*, and was the COO of its parent company, Mindride. The company won a 2016 Emmy Award for producing the technology and live staging of the PSA, "Love Has No Labels." In June, she joined Pomegranate Arts as the line producer/company manager for Taylor Mac's *A 24-Decade History of Popular Music* at St. Ann's Warehouse in Brooklyn. She has been working with ONEOFUS for two years.

NEELAM VASWANI

is from Atlanta, Georgia, and has lived in New York for the past sixteen years, working as a stage and production manager. Her work in the theater has taken her all over the United States and around the world, including to France, Stockholm, Edinburgh, and Singapore. Her work in New York includes Mabou Mines's

Peter and Wendy, which was featured in The International Edinburgh Festival, as well as Mabou Mines's *Song for New York* by the late Ruth Maleczech. She has stage managed the majority of Basil Twist's repertoire, including *Sister's Follies*, *Arias with a Twist*, *Master Peter's Puppet Show*, *Petrushka*, *Dogugæshi*, and *La Bella Dormente nel Bosco*. Her additional credits include *The Adventures of Charcoal Boy*, *Wind Set-Up*, *Don Cristoba*, and *Wind-Up Bird Chronicle*, which played at the International Edinburgh Festival and the Singapore Arts Festival. Vaswani is also part of the Alphabet Arts Collective, which is focused on continuing arts education through poetry and puppetry in underprivileged communities. Currently, Vaswani serves as the Director of Production at Sarah Lawrence College as well as Faculty in Stage Management. When not working in theater, she is the project manager for *Emdee International*, a textile company where she designs, builds, and does visual merchandising for six annual trade shows.

ABOUT OUR PARTNERS



BODIES OF WORK

Bodies of Work (BOW), a Network of Disability Art and Culture, is a consortium of more than fifty Chicago organizations committed to supporting new work that illuminates the disability experience in unexpected and imaginative ways. Housed in the Department of Disability and Human Development at the University of Illinois at Chicago, BOW provides a forum for ongoing programs featuring local, national, and international disabled artists. BOW also acts as a consultant and advocate for disabled artists by providing curatorial support to organizations, information about access and accommodations, and advocacy for education and ongoing professional development. For more information, please visit bodiesofwork.org.

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SALONATHON

Salonathon was started by Jane Beachy in 2011 in an unfinished basement in Seattle. It has grown to become one of Chicago's leading series presenting underground, emerging, and genre-defying art. Hosted by a rotating group of curators, Salonathon manifests every Monday night at Beauty Bar Chicago, and also in the form of residencies, retreats, and partnerships beyond.

Over the years, Salonathon has hosted thousands of performances and has nurtured the development of dozens of new projects and collaborations. Partners have included the Museum of Contemporary Art, University of Chicago Performance Lab, Steppenwolf Theatre, the City of Chicago's Department of Cultural Affairs and Special Events, Metro Chicago, Empty Bottle Presents, Chicago Reader, The Neo-Futurists, Camp Wandawega, Printer's Ball, Punch House, Berlin Nightclub, the Tall Ship Windy, and Castle Door Super Club.

Salonathon is curated by Bindu Poroori, Jane Beachy, Joseph Varisco, and Will Von Vogt, and further staffed by Corrie Besse, Maggie Vaughn, MB Stanton, and DJs Ariel Zetina and Danny LeRoy. Salonathon is an engine for experimental work, an inclusive creative community, and a great party. For more information, visit salonathon.org.

The MCA's newest affinity group, **Enact**, is a group of MCA Circle Donors dedicated to supporting the renowned programs of MCA Stage. Join today for opportunities to meet artists, gain behind-the-scenes access, and discuss groundbreaking directions with leading curators—all while providing vital support.

BENEFITS OF ENACT MEMBERSHIP INCLUDE:

- Members-only programming throughout the MCA Stage season
- Pre and post-performance discussions with artists
- Behind-the-scenes access to select rehearsals
- Invitation to Season Reveal, an annual preview of the upcoming season
- Opportunities for complimentary drinks and tickets
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Circle Donor membership is required to join Enact. Enact dues are an additional \$1,000 annually.

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THANK YOU

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The MCA is a proud partner of the National Performance Network (NPN) and a proud member of the Museums in the Park and receives major support from the Chicago Park District.



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As of November 2016

As an internationally renowned institution devoted to contemporary culture, the Museum of Contemporary Art Chicago presents the most thought-provoking visual art and performing arts of our time. MCA Stage is a vibrant series presenting theater, dance, and music by leading artists from the US and around the world in the MCA's three-hundred-seat Edlis Neeson Theater.

MCA Stage's groundbreaking performances are an integral part of MCA Chicago's artist-activated, audience-engaged programming. Along with the museum's exhibitions and educational initiatives, they encourage a broad and diverse community to experience and discuss the work and ideas of living artists.

PARKING

Validate your ticket at coat check for \$12 parking in the MCA garage (220 East Chicago Avenue) and the Bernardin garage (747 North Wabash). The \$12 parking is limited to six hours on the date of performance.

LOST AND FOUND

To inquire about a lost item, call the museum at 312-280-2660. Unclaimed articles are held for thirty days.

SEATING

Please switch off all noise-making devices while you are in the theater.

Patrons are seated at the management's discretion. Food and open beverage containers are not allowed in the seating area.

REPRODUCTION

Unauthorized recording and reproduction of a performance are prohibited.

GENERAL INFORMATION

312-280-2660

BOX OFFICE

312-397-4010

VOLUNTEER FOR PERFORMANCES

312-397-4072

mcastage@mcachicago.org

Museum hours

Tuesday: 10 am–8pm

Wednesday–Sunday: 10 am–5 pm

Closed Mondays, New Year's Day, Thanksgiving, and Christmas

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Program notes compiled
by Yolanda Cesta Cursach

**MCA
CHIC
AGO**