STOP-MOTION
a multi-media tragicomedy
by 2018 Commission Winner
Liz Kerin

“...thoughtful family drama...”
- Eva Heinemann, Hi Drama!
  December 2020 Reading

A Filmed Stage Production Screening Online
Spring 2021

Directed by Ludovica Villar-Hauser
parityproductions.org
About Parity Productions

Parity Productions is a 501(c)(3) New York City theatre company. Founded in 2016 by Artistic Director Ludovica Villar-Hauser, Parity was one of the first New York City theatre organizations to incorporate trans and gender-expansive artists into its mission, including artists beyond the “cis-terhood” and beyond the binary in our theatre productions.

Parity is the only New York theatre company that ensures we fill at least 50% of the creative roles on our own productions—playwrights, directors, and designers—with women, trans, and gender-expansive artists, and offers a slate of free programs to empower a shift toward gender parity in the theatre and foster lasting industry-wide change.

Our Mission

Parity Productions promotes parity by empowering women, trans, and gender-expansive artists in theatre. In fulfilling our mission, we:

• Commission and develop original plays
• Produce and promote the work of playwrights, directors, and designers
• Provide opportunities for underrepresented voices to work in theatre

For more information, please visit parityproductions.org
Each year Parity awards two Commissions, one to a woman (cis or trans) and one to a trans or gender-expansive playwright who have demonstrated a dedication to the craft of playwriting and a singular talent for storytelling. The selected playwrights receive $2,500 each and extensive developmental support for their play, with an option for Parity to produce their work.

Parity Productions’ world premiere production of Stop-Motion by 2018 Commission Winner Liz Kerin is produced with the generous support of The Poomer Fund.

Parity Productions’ works by our Commission-winning playwrights are only possible through the generous support of our donors and sponsors.

For more information, please visit parityproductions.org/annual-parity-commission
When we pull from the well of personal experience in our artistic lives, the resulting vulnerability is often so powerful that it causes us to shy away from it. I’m no exception. Up until now, I’ve been reluctant to disturb the subject matter closest to me: my family.

I have lived with and helped to care for a disabled parent since I was 10 years old. My mom suffered a traumatic brain injury that affected her speech capabilities, cognitive processing, and physical activity. We haven’t had a full conversation since 1997. Growing up, I felt alienated from my girlfriends who had close relationships with their mothers. I couldn’t relate. To me, they were all the Gilmore Girls, and I was on the outside looking in. I didn’t see myself in any of the mother-daughter stories on TV, onstage, or in the books I read. I also rarely saw tasteful, artistic representations of disabled characters.

The older I grew, I realized I knew lots of people who were forced to parent their parents at a young age. But it was only by talking about my own family that I was able to make space for these people to say, “Me too.” This also applies to art. We let our audience know: “I see you. You’re not alone.”

My play Stop-Motion revolves around a woman named Xan who acts as her mother’s sole caretaker. Xan and her non-verbal mom haven’t had a conversation in 15 years. Xan imagines the sage wisdom (and dark humor) her mother might have wanted to share with her through a series of stop-motion films she’s animated.

When Parity Productions selected the play for their 2018 commission, I knew I was in good hands. These powerful artistic advocates have created the perfect home for this production. I’m glad I decided to explore a subject that was so close to me. The reward has been well worth the risk, and I know my family agrees.

- Liz Kerin, playwright

“Accusations fly, secrets are revealed, realizations are learned.”

“...beautifully cast & filmed with a killer ending.”

- Eva Heinemann, Hi Drama!  
December 2020 Reading
We are excited to share *Stop-Motion* by Parity's 2018 Commission winner Liz Kerin with you in the spring of 2021.

Two years ago, when we gathered together indoors and in person (remember those days?) to honor Liz with her Parity Commission Award, it didn’t cross our minds that *Stop-Motion* wouldn’t be presented in a theatre with a live audience. As the global pandemic continues, we are committed to finding ways to keep theatre alive for our audience and for our theatre artists whose occupations and livelihoods have been significantly impacted by the shutdown of live theatre. With *Stop-Motion*, a multi-media play, we’ve reimagined it as a filmed staged production which, after editing, will be available for streaming. As with all new endeavors, it will be a challenge, but one we are up for and readily accept!

First and foremost, we must work safely. In addition to regular COVID-19 tests for our cast, designers, and crew, we will need a Medic and a Covid Compliance Officer on set with us; personal protective equipment; and larger spaces for rehearsals and filming than we would typically need in order to maintain social distance.

Liz Kerin’s play is a timely story about family connection. The three Randall siblings—Xan, Charlotte, and Harry—have each learned to cope with family tragedy in their own way: apart from one another. Xan, still living at the Randall family home, escapes to her basement stop-motion studio to create. When Charlotte and Harry are both forced to return to their childhood home after many years, the siblings are reunited and must learn how to truly connect with one another.

Additional information about the show is provided throughout this booklet. We also have a virtual reading which incorporates design elements by members of our creative team, including the claymation film created specifically for *Stop-Motion*, available to view.

We hope you’ll consider joining us as a Parity Patron. Your contribution towards this world premiere production allows us to support women, trans, and gender-expansive theatre artists. For additional information or to view the virtual reading, please contact me at ludovica@parityproductions.org or 917-304-6823.

- Ludovica Villar-Hauser, Founder and Artistic Director of Parity Productions
Tragedy can tear families apart – or it can bring them together… really together. *Stop-Motion* occupies that in-between space – the space between tragedy and comedy, family drama and magical escape. Xan, who spent her 20s acting as her mother’s sole caretaker, must navigate the aftermath of a terrible accident (as well as some long-neglected family relationships). Privately, she reveals herself to us through a whimsical stop-motion film she’s been working on while contending with grief, duty, and the limits of escapism. *Stop-Motion* probes the idea of how an individual - and a family - can evolve in the face of tragedy and perhaps, move forward together - even if it’s one frame at a time.

“Accusations fly, secrets are revealed, realizations are learned.”

“…thoughtful family drama…”

- Eva Heinemann, *Hi Drama!*

*December 2020 Reading*
JOIN US AS A PARITY PATRON

Parity Productions seeks patrons for its production of *Stop-Motion* by 2018 Commission Winner Liz Kerin.

Your support will help us produce this Commission award-winning work and create career opportunities for women, trans, and gender-expansive theatre artists.

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Ready to join us at one of these patron levels?
Contact Ludovica Villar-Hauser at ludovica@parityproductions.org

OR

Make your Parity Patron donation directly online at [bit.ly/paritypatron](http://bit.ly/paritypatron) or by check payable to Parity Productions and mailed to 450 West 17th Street, Suite 604, New York, NY 10011.

Parity Productions is a not-for-profit New York State 501(c)(3) corporation. All donations are tax-deductible to the full extent provided by law. All patrons will be thanked in the program, on our website, and social media as desired.
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Pictured clockwise from top left: Finn Kilgore, Emily Batsford, Emily Keefe, Paula Ewin, Jak Watson, and Natalie Jacobs.
THE STOP-MOTION OF STOP-MOTION
FROM ANIMATIC TO ANIMATION

From top to bottom: animatic storyboard, claymation model drafting, and stop-motion animation by Nisha Ramnath
Virtual background of Xan's basement studio. Scenic elements by Andreea Mincic.

**Outfit Breakdown:**
- bright-colored oversized flannel
- black leggings
- bright colored converse sneakers
- large black-framed glasses

**Other Elements (Changes)**
- change to loose black button-down (funeral)

**Color Palette**
Bright (pinks, blues, reds, purples)

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**Outfit Breakdown:**
- frilly top ie. Lace elements, puff sleeves, high neck
- denim mini skirt
- Keds

**Other Elements (Changes)**
- add Xan’s flannel shirt
- add black cardigan (funeral)

**Color Palette**
Pastels (yellows, blues, pinks, purples)
THE CAST

Emily Batsford (she/her) (Xan) is an actor with a particular love for new work. Her art is inspired by physical theater, puppetry, inclusion practices, and ensemble-based collaboration. She is a Teaching Artist at various arts organizations. She also produces and hosts The Power Up Podcast, where she interviews guests about their super powers! ...all this aside, Emily most strongly identifies as ‘proud dog mom.’ IG: @efcbatsford

Paula Ewin (she/her) (Sharon) recently appeared as “Freddie” in She Calls Me Firefly by Teresa Lotz at SoHo Playhouse, directed by Ludovica Villar-Hauser and produced by Parity Productions. A Founding Member of the acclaimed Off-Broadway theatre company, 29th Street Rep, her numerous credits include the National Tour of On Golden Pond and Tea at Five as Katharine Hepburn. She is delighted to be working on Liz Kerin’s beautiful play with all!

Natalie Jacobs (she/her) (Charlotte) is a former Division 1 athlete who most recently was in ABC’s drama series For Life and the stage play Mirrors at Next Door at New York Theatre Workshop. Follow her artistic journey on IMDB and her life outside the arts at @Natty.Jae on Instagram.

Emily Keefe (she/her) (Clover) is an actor and singer from Red Bank, NJ and graduate of Muhlenberg College. Television: The Blacklist, Billions, Crashing, Billy on the Street, For Real. Film: Intermedium (Reading Film Festival Best Actress in a Short), Bastion, Departure, Further Back Slightly, Credit Union: The Musical, Son of Monarchs, Delivery, All I Can See (Independent Shorts Awards Best Actress, Oniros Film Awards Best Actress Honorable Mention).

Additional Casting By: Jamibeth Margolis, CSA
**Finn Kilgore (he/him) (Harry)** Finn Kilgore is an actor born and based in Brooklyn, New York. He holds a Master’s degree from the Royal Academy of Dramatic Art, and has worked in theaters all around the city, most recently featured in *The Tallest Man in the World* by Ailís Ní Ríain and *In Blue* by Ran Xia at the Tank theater. Finn is thrilled to be involved in the world premiere of *Stop-Motion* by Liz Kerin.

**Jak Watson (he/him) (Micah)** Jak Watson is a New York based actor born in San Francisco, California. Before the pandemic hit, he was last seen on the stage of Orlando Shakespeare Festival playing Macduff in *Macbeth*. Since then it has been Zoom play after Zoom play, including Azure D. Osborne-Lee’s *Crooked Parts*. I’m truly grateful for the opportunity to participate in this project. Black Lives Matter.
THE CREATIVE TEAM

Liz Kerin (she/her) (Playwright) A graduate of the Dramatic Writing Department at NYU’s Tisch School of the Arts, Liz has a background in screenwriting as well as live theatre. Last year, her full-length play *Stop-Motion* was selected for the Botanicum Seedlings development workshop at Theatricum Botanicum and was also shortlisted as a semi-finalist at Premiere Stages. In 2018, the play was selected for The Road Theatre’s annual playwright’s festival, where it received a reading, and shortly thereafter was named the recipient of the 2018 Parity Commission. Her work has been seen onstage at New York University, FringeNYC, 440 Studios, The Producer’s Club, and with the Kennedy Center American College Theatre Festival. On the film and television side, Liz was featured on the Tracking Board’s Young and Hungry List, which names the top up-and-coming screenwriters in Hollywood, and her feature script *Pyongyang Home Video* made the 2016 Hit List. She’s currently developing a television series and adapting a YA novel to screen. Liz is also an author, and her debut novel *The Phantom Forest* was released by Inkshares in early 2019. For more, please follow along on Twitter: @Liz_Kerin. Liz Kerin is a 2018 winner of our Annual Parity Commission.

Ludovica Villar-Hauser (she/her) (Director, Artistic Director) Ludovica’s directorial accomplishments include the New York premiere of Otho Eskin’s *Duet*, the world premiere of Teresa Lotz’s *She Calls Me Firefly*, the Off-Broadway world premiere and West End premiere of Gregory Murphy’s *The Countess* (634 Off-Broadway performances), Philip Ridley’s *Leaves of Glass*, and Laura Pedersen’s *For Heaven’s Sake!*, among many other critically-acclaimed productions. Ludovica was the youngest woman ever to simultaneously produce and direct in London’s West End. In the New York theatre industry, she was also one of the few women to own and operate her own theatre — The Greenwich Street Theatre, which she ran for 17 years. She served on the Board of the League of Professional Theatre Women from 2009-2018 and is currently the Producer of its Oral History Project at NYPL for the Performing Arts at Lincoln Center.

Jennifer Kranz (she/her) (Company Dramaturg, Producing Artistic Director) An Emmy and Tony award-nominated producer, Jennifer Kranz has spent two decades in production and marketing in entertainment. She was a senior executive at AMC Networks and has held tenures at Cablevision, Time Warner, Lifetime Television, and NBC Universal, where she worked on Top 5 TV businesses such as USA Network, Sci Fi Channel, Lifetime, and Lifetime Movie Network. Along with the work she does proudly for Parity, Jennifer is also Director of Creative Development for Rosalind Productions, a commercial theatrical producing company. She continues to act as a senior-level consultant to the media industry. In addition, Jennifer has been a co-producer on Broadway, earning a Tony nomination and Drama Desk Award for the *The Prom*.

Jennifer has a Masters degree from New York University. She is a voting member of the TV Academy of Arts and Sciences and a board member of NY-based influencer theater company Page 73.
Judith Binus (she/her) (Assistant Director) Director: Numb is a Freezing Point, Red Emma (Readings); Assistant Director: She Calls Me Firefly (SoHo Playhouse, NPTC), For Heaven’s Sake!, The Brightness of Heaven! (Cherry Lane Theatre), This Will All Be Yours (MITF), Final Analysis (Signature Theatre). Stage Manager (Highlights) Broadway: A Doll’s House, An Inspector Calls, Children of a Lesser God, A Broadway Musical, Hello, Dolly; National: Deathtrap, City of Angels, Annie; Opera: Dallas Civic Opera; Dance: Joffrey. Lighting Designer: The Trojan Women, The Lower Depths, Joffrey II Ballet. Assistant Lighting Designer to Thomas Skelton, Ken Billington, John Gleason, Gil Wechsler. Board member: League of Professional Theatre Women. Founder: Women Count Research Project.

Andreea Mincic (she/her) (Set Designer) is a visual artist who works as a set and costume designer. Originally from Romania, she settled in New York City where she made friends with other artists. Some of her favorite collaborators are: 31Down, The Builders Association, Big Dance Theatre, Hoi Polloi, Jim Findlay, Radiohole, Mallory Catlett, Susan Marshall, Banana Bag & Bodice, Half Straddle.

Maya Graffagna (she/her) (Costume Designer) is a New York based Costume and Graphic Designer. Most recently, Maya worked as Head Seamstress at the Playboy Club, NYC until its closing. Select credits: MICA The Play, and The Pillowman (Rivals of the West, MICA), Five Women (New York Theater Festival), With/Out Them (Swing Set), Ice Cream, Fro-Yo and Accusations of the Murder of John Lennon (Thespis Theater Festival), A Midsummer Night’s Dream (The Tempest Ladies), and Fabulous!... The Queen of New Musical Comedies (Write Act Repertory). Maya is also a founding member of the sketch comedy group Dave’s Friends, and is the Graphics, Media & Retail Manager at Parity Productions. Education: BFA, Maryland Institute College of Art (MICA). mayagraffagna.com

Miriam Nilofa Crowe (she/her) (Lighting Designer) recently designed the world premieres of Teenage Dick (Ma Yi + The Public) and Kennedy (St. Clements Church). Other recent productions include, in DC, The Children (Studio Theatre) and, in New York, Charlie’s Waiting (Parity Productions), Hurricane Party (The Collective NY), SeagullMachine and home/sick (The Assembly), This is Modern Art and Platonov (Blessed Unrest), Anna (Dusan Tynek), PS160 (Gabrielle Mertz), 6 Characters... (Theodora Skipitares), 2HymnVb (Anneke Hansen), The Penalty (The Apothetae), Medea (Bryan Davidson Blue), and Symphony for the Dance Floor (BAM). She is a founding member of Wingspace Theatrical Design, has an MFA from Yale, and is an adjunct at NYU, Tisch Drama.
THE CREATIVE TEAM (CONT.)

Megumi Katayama (she/her) Sound Designer is a Sound Designer, Sound Artist, and Composer based in NYC. Her recent design credits include Pass Over (Studio Theater), Pride and Prejudice (Long Wharf), For Colored Girls... (The Public), El Huracán (Yale Rep/The Sol Project, Connecticut Critics Circle Award Nomination). Megumi holds a BFA from University of Central Oklahoma and an MFA from Yale School of Drama.

Nisha Ramnath (she/her) Animator is an animator that works in stop-motion and laser animation. She earned a BFA in Animation from the Maryland Institute College of Art and currently runs her own design firm that produces animated shorts and content for the Laser Light Show Industry. Her style of animation is DIY, making set and puppets out of common objects.

JM Morgan (all pronouns) (General Manager) joins Parity Productions after 10 years in operations management for NYC arts organizations including Spiegelworld, International Contemporary Ensemble, and the Daryl Roth Theatre. Originally from Indianapolis, JM holds a law degree from Columbia University and looks forward to being able to travel the world once again.

Bailey Macejak (she/her) (Video Editor) is a multi-disciplinary theatre artist living in Brooklyn New York. She is a member of the Parity Graphics and Media team. Her work has been featured in NYWinterfest and in her mirror to herself. She is currently working on her first full length play. BFA from The New School College of Performing Arts School of Drama.
Erin Bradford (she/her) Co-Video Editor  Erin Bradford is an actor, dancer, teaching artist, writer, and producer. She holds a BA in Theatre and Dance from Muhlenberg College. She is the co-founder of Intermix, a company that creates and edits virtual recitals for various studios. Erin is also the creator, writer, and co-producer of the upcoming series *Plant Moms*. 

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THE CREATIVE TEAM (CONT.)

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PARITY BOARD & TEAM

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Mary Sprague, Event Producer  
Tom Leonard, Bookkeeper  
Susan Steiger, Legal Counsel
### ESTIMATED PRODUCTION & OPERATING BUDGET

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**SUBTOTAL** $136,110

| Contingency @ 10%                           | $13,611  |

**TOTAL ESTIMATED EXPENSES** $149,721

This estimated budget includes expenses related to COVID-19 health and safety compliance.

### OTHER WAYS TO SUPPORT PARITY

- make a one-time donation
- become a sustaining donor
- Buy a piece of artwork from the Sylvia Sleigh Endowment

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