The Adaptations of Augie March: A Novel by Saul Bellow, A Play by David Auburn, A Production by Charles Newell, An Exhibit by Special Collections and Court Theatre
April 29, 2019 through August 30, 2019

Item Checklist

**CASE: Chicago Born**  
Certificate of Naturalization, 1943  
Saul Bellow Papers  
Box 1, Folder 1

**U.S. Passport, 1951**  
Saul Bellow Papers  
Box 1, Folder 2

**Affidavit**  
Saul Bellow Papers  
Box 1, Folder 7

**Typescript Fragment, *The Adventures of Augie March***  
Chapter 1, pages 1-2  
Saul Bellow Papers  
Box 112, Folder 11

**Zachary Leader**  
The Life of Saul Bellow: Love and Strife  
New York: Knopf, 2015  
PS3503.E4488Z736 2015 c.2 ArcMon

[Michigan Avenue Bridge]  
[Reproduction]  
**Photo, 1920**  
*Getty Images*
CASE: Bellow Nobel

Day Planner
Bellow’s day planner with Nobel Prize ceremony marked on December 10, 1976
Saul Bellow Papers
Box 2, Folder 3

Newspaper Clipping
United Press International
December 11, 1976
Saul Bellow Papers

Booklet
“Translation of the Speeches at the Nobel Festival 1976”
Saul Bellow Papers
Box 238, Folder 1

CASE: How Chicago Shaped Bellow as a Writer

Saul Bellow
The Adventures of Augie March
New York: Viking, 1953
PS3503.E436A67 1953 c.7 Rare
616686217

Map
Cram’s City Guide Map of Chicago, c. 1926
Speech, 1972
“Chicago and American Culture: One Writer’s View”
Saul Bellow Papers
Box 85, Folder 14

Holograph Draft, undated
“How, In the City of Chicago does a Young Person Become a Writer”
Saul Bellow Papers
Box 203, Folder 1

[Reproduction]
Photo, undated
Bughouse Square
Washington Square Park, Chicago
Wikimedia Commons

iPad: Oral Histories
David Peltz Interview (00:00-1:07:13)
00:16 - 04:16 - Peltz's childhood and early recollections of Saul Bellow
04:17 - 06:51 - Reading books at a young age
06:52 - 10:19 - The Freifeld family
10:21 - 14:15 - Saul Bellow and Nelson Algren
14:19 - 15:35 - Tuley High School
15:35 - 16:34 - Bellow's family after the death of his mother
16:34 - 18:01 - Bellow's family on his career as a writer
18:03 - 18:22 - Bellow and Jewish identity
20:03 - 22:31 - Bellow as a Chicago Writer

Julius Echeles Interview (1:07:13 - end)
1:07:13 - 1:09:10 - Recollections of Tuley High
1:09:11 - 1:11:47 - The success of the Dangling Man
1:11:47 - 1:18:22 - Tuley High School and the Depression
1:18:23 - 1:21:01 - Demographics of Humboldt Park
1:21:02 - 1:22:56 - Extracurricular activities in high school
1:22:57 - 1:26:31 - Echeles' childhood

CASE: Augie March 1953 Publication & Reviews
Layout Proofs, 1953
The Adventures of Augie March
Saul Bellow Papers
Box 114, Folder 6

Letter
December 11, 1953
Saul Bellow Papers
Box 114, Folder 8

Saturday Review
1953
Saul Bellow Papers
Box 251a

Saturday Review
1953
Saul Bellow Papers
Box 251a

News Clippings
Saul Bellow Papers
Box 251a

Scrapbook
Saul Bellow Papers
Box 251a, unlabeled folder

CASE: Augie March Translations

Contract Envelope
Saul Bellow Papers
Box 114, Folder 7

Books
50th Anniversary Edition, from Janis Bellow, will add to ArcMon after exhibit
PS3503.E4488A6613 1984 c.2 ArcMon, 61185697, Dobrodružství Augieho Marche /
PS3503.E436A67155 1982 c.1 v. 2 ArcMon, 61126718, Augie March kalandjai :regény
PS3503.E4488A6616 1981 v.1 ArcMon, 82235529, Ōgi māchi no bōken
PS3503.E4488A6616 1981 v.2 ArcMon, 82234966, Ōgi māchi no bōken
PS3503.E4488 A66169 2009 ArcMon, 100444556, As aventuras de Augie March
PS3503.E436A6715 1977 ArcMon, 6127100, Die Abenteuer des Augie March
PS3503.E436A67123 1955 ArcMon, 61126592, En ung Amerikaners eventyr
PS3503.E436A67185 1953 c.2 ArcMon, 112246663, Augie Marchs aventyr
ANDO CASE: The Eagle

*LIFE Magazine*
July 4, 1949
*On loan from Court Theatre*

**Notebooks, “The Adventures of Augie March”**
Saul Bellow Papers
Notebook 2+3: Box 110, Folder 20
Notebook 3: Box 111, Folder 1
Notebook 3+4: Box 110, Folder 19
Notebook 4: Box 111, Folder 2
Notebook 22: Box 112, Folder 10
Notebook 7: Box 111, Folder 5
Notebook 17: Box 112, Folder 5

**“The Adventures of Augie March Notebook 11”**
Saul Bellow Papers
Box 111, Folder 9

**“The Adventures of Augie March Notebook 12”**
Saul Bellow Papers
Box 111, Folder 10

**Typescript**
Saul Bellow Papers
Box 114, Folder 2
Script
*The Adventures of Augie March*
*On loan from David Auburn/ Court Theatre*

[Reproduction, enlargement]
**Sketches**
Eagle Caligula concept sketches
*The Adventures of Augie March*
Manual Cinema

[Reproduction, enlargement]
**Sketch**
Eagle hunt, part 4 scene 6
*The Adventures of Augie March*
Manual Cinema

[Reproduction, enlargement]
**Sketches**
Eagle Caligula
*The Adventures of Augie March*
Manual Cinema

[Reproduction, enlargement]
**Sketches**
Story board panels
*The Adventures of Augie March*
Manual Cinema

Added the week of June 24, 2019:

**3-D Caligula Eagle Puppet**
Manual Cinema, 2019
*Reeds, thermal plastics (Worbla and Shapelock), glass, synthetic fur, carbon fiber*

The 3-D Caligula Eagle Puppet was worn and manipulated by Chaon Cross, the actor portraying Thea in *The Adventures of Augie March*. Cross controlled the puppet by placing her right arm into Caligula’s head and body, and her left arm into the leather gauntlet that is Caligula’s perch and stabilizing base. Manual Cinema built the body of the puppet from lightweight reeds, and used thermal plastic, synthetic fur and carbon fiber to create the beak, talons and feathers.

**2-D Eagle and Iguana Shadow Puppets**
Manual Cinema, 2019  
Foam core, acetate, fabric, sticks

These shadow puppets were designed to enact the Iguana Hunt in Act III of the play. Manual Cinema drew the storyboard narrative of the hunt, then fashioned a series of shadow puppets from foam core and fabric to replicate the action. They chose flexible materials, foam core and fabric, that would allow actors to wiggle, bend, move and manipulate the shadow puppets in ways that appeared fluid and organic in performance.

CASE: David Auburn Pulitzer  
Telegram, 2001  
Pulitzer Prize  
On loan from David Auburn

Theatre Programs, 2013  
Proof performed at the Court Theatre, directed by Charles Newell  
On loan from Court Theatre

CASE: Playwright David Auburn  
Saul Bellow  
Las aventuras de Augie March  
Buenos Aires: Editorial Guillermo Kraft, [1962]  
PS3503.E436A6718 1962 ArcMon  
61126958

Photo  
David Auburn  
Photo by Joe Mazza, 2019

[pages 1-4 of lifeboat scene]  
Script, 2018-19  
The Adventures of Augie March  
On loan from Court Theatre

[pages 53-55, Part One, Scene 11]  
Script, 2018-19  
The Adventures of Augie March
CASE: Director Charles Newell

**Director's Notes, March 2019**
Charles Newell’s list of prompts for dancers
*On loan from Court Theatre*

**Director's Notes, March 2019**
Notes by director Charles Newell
*On loan from Court Theatre*

**Script**
Charles Newell’s production script annotated with director’s notes
*On loan from Court Theatre*

**Royd Clinenhaga (ed.)**
*The Pina Bausch Sourcebook: The Making of Tanztheater*
*On loan from Court Theatre*

**Royd Clinenhaga**
*Pina Bausch: 2nd Edition*
Routledge: New York, 2018
*On loan from Court Theatre*

[Reproduction]
**Photo, c. 1934**
René-Jacques
*Image from Paris Perdu blog*

**Photos**
Choreography workshop with Thusnelda Mercy and Pascal Merighi
Photo by Joe Mazza, 2019

**Photo**
Charles Newell
Photo by Joe Mazza, 2019

**Photo**
Charles Newell
Photo by Joe Mazza, 2019
iPad: Dialect

Dialect Samples
- Ben Hecht 0 to :36
- Meyer Levin :37 to 1:29
- Anthony Quinn 1:29-2:15
- Joe Louis 2:15-2:27
- Tony Galento 2:27 to 2:50
- Jaqueline Cochran 2:50-3:24

CASE: Set Designer John Culbert

Andreas Feininger
*Feininger’s Chicago, 1941*
*On loan from Court Theatre*

[Reproduction pages]

Andreas Feininger
*Feininger’s Chicago, 1941*

Set Model
*The Adventures of Augie March*
*On loan from Court Theatre*

Photo
John Culbert
Photo by Joe Mazza, 2019

CASE: Costume Designer Sally Dolembo

Sketches, 2018-19
Sally Dolembo’s costume design for *The Adventures of Augie March*
*On loan from Sally Dolembo*

Photo
Sally Dolembo
How do you turn a drawing into a wearable piece of clothing? This was the adaptation challenge facing Erica Friesen, Costume Shop Manager at Court Theatre. Costume Designer Sally Dolembo evoked the move to Mexico in Act III of *The Adventures of Augie March* through costumes. She chose to use colorful metal ponchos that would function both as sculptures and wearable pieces. The designs were then passed on to Friesen, who discovered a way to bring Dolembo’s idea to life. Friesen selected aluminum window screening as the poncho material for its lightness, flexibility and capacity to hold its shape on stage. This choice of material presented a new challenge to actor safety, because the screening’s sharp edges could scratch or scrape the performers as they moved. To protect the actors from the sharp edges, Friesen and Wardrobe Supervisor Jody Schmidt folded the aluminum, and made the ponchos with a double layer of screening. They used screen repair tape to cover any raw edges. Friesen and Schmidt spent two weeks constructing and spray-painting the six poncho sculptures. The ponchos were made in three sizes so actors of different heights could comfortably wear them. The final challenge was to maintain the integrity of the poncho sculptures, through repair and repainting, throughout the five-week run of the show.