



FOR IMMEDIATE RELEASE  
February 17, 2012

CONTACT: Stephanie Kulke  
Kick Start Marketing Chicago / 773-501-4360  
Stephanie@kickstartmarketingchicago.com

**REMY BUMPPO CONCLUDES 2011/2012 SEASON WITH LEE BLESSING'S PLAYFUL AND POLITICAL COMEDY *CHESAPEAKE***  
Performance Artist and Activist **Holly Hughes** Headlines Pre-Show Talk April 14

CHICAGO--Remy Bumppo Theatre Company's 2011/2012 season, *The American Evolution*, exploring transformational experiences in U.S. history, concludes with **Lee Blessing's** one-person comedy *Chesapeake*. The production reunites Remy Bumppo Artistic Associates **Shawn Douglass** as director and **Greg Matthew Anderson** from Remy Bumppo's acclaimed 2010 production of *The Importance of Being Earnest*. Greg Matthew Anderson plays Kerr, a performance artist targeted by a conservative senator with a loveable Chesapeake Bay retriever for a companion. *Chesapeake* runs March 28 – April 29, 2012 at the Greenhouse Theater Center, located at 2257 N. Lincoln Ave. **Opening/Press Night is Monday, April 2 at 7:00 p.m.** Single tickets are on sale now at [www.remybumppo.org](http://www.remybumppo.org) or by calling the box office at 773-404-7336 (773-40-GREEN).

“Are there miracles in life? .... I for one know that there are. And because I know this, I recognize that there are dimensions of life that we do not understand and that we must explore. If we fail to examine publicly and persistently and collectively the innermost nature of life, we lose the right to call ourselves a society at all.”

--*Chesapeake*

Controversial performance artist Kerr has his NEA funding threatened in a calculated, political trick by his hometown candidate, the folksy, dog-toting Therm Pooley. For revenge, Kerr attempts a dog-napping to reveal that the Senator has the public on a leash. But the Universe exacts its own fantastical revenge on Kerr. Fate, along with the help of some good belly rubs, compels Kerr to sit and stay closer to the Senator than he ever could have imagined. Blessing celebrates the inner life of our canine companions and spots the artist-activist in us all.

In a nod to the election year, Remy Bumppo's final show of the *American Evolution* season looks at how political parties use stories and scapegoats to control public dialogue

(more)

and win votes. Blessing's imaginative tour de force for one actor was written in 1999 in the wake of the political battles over NEA funding.

“Provocative works of art every so often become a political football between large political machines in the culture wars. Usually, with one side or other decrying the poisonous influence on the masses,” said Director **Shawn Douglass**. “But I think *Chesapeake* suggests that the most effective art creates a quiet revolution within our own hearts. It provokes us as individuals, not as part of an obedient mob. It invites each of us to new ways of seeing ourselves, challenges our assumptions of our society, and opens a pathway of empathy, even toward our enemies. And if we act on the transformation within our hearts, then true revolution is possible.”

*Chesapeake* is directed by Remy Bumpo Artistic Associate Shawn Douglass and features Remy Bumpo Artistic Associate Greg Matthew Anderson. The production team includes scenic design by Tim Mann, lighting by JR Lederle, costumes by Jacqueline Firkins, and sound design by Rick Sims.

Remy Bumpo's 2011/2012 Season is made possible in part by Prince Charitable Trusts, The Illinois Arts Council, by Terri Abruzzo Callahan and Dave Callahan, and by a City Arts Program 3 grant from the City of Chicago Department of Cultural Affairs. Remy Bumpo's production of *Chesapeake* is sponsored in part by Bruce and Mary Feay and Nancy McDaniel.

### **Special Events:**

All events are at the Greenhouse Theater Center, 2257 N. Lincoln Ave.

Monday, April 2 at 7:00 p.m. *Chesapeake* Opening/Press Night. Tickets are \$40 and include a post-show artist reception in the lobby.

Saturday, April 14 at 1:30 p.m. *Between the Lines* conversation with **Holly Hughes**  
Nationally-renowned performance artist and activist **Holly Hughes** presents a pre-show talk on the themes of Lee Blessing's *Chesapeake*. Hughes, one of the infamous “NEA Four” who were the inspiration for Lee Blessing's play, is the recipient of seven NEA grants, an Obie Award, a Lambda Literary Award and a 2010 Guggenheim Fellowship. Her performance works, which include *Well of Horniness* and *Clit Notes*, explore sexuality, body image and the female mind. Tickets are \$45 and include admission to the 2:30 p.m. performance and a post-show discussion.

### **Listing Information**

*Chesapeake*

by Lee Blessing

Directed by Shawn Douglass

March 28 – April 29, 2012

(more)

at the Greenhouse Theater Center – Downstairs Mainstage  
2257 N. Lincoln Ave.  
Chicago, IL 60614

**Performance Times:**

Opening/Press Night: Monday, April 2 at 7:00 p.m.

Previews and regular run: Wednesdays to Saturdays at 7:30 p.m., Sunday at 2:30 p.m.

Matinee performances: Thursday, April 5 at 2:30 p.m.; Saturday, April 14 *Between the Lines* program at 1:30 p.m., performance at 2:30 p.m. and Saturday, April 28 at 4:00 p.m.

**Cast:**

Lee Blessing's one-person comedy features Artistic Associates **Greg Matthew Anderson.**

**Production Team:**

*Chesapeake* is directed by Remy Bumppo Artistic Associate Shawn Douglass and the production team includes scenic design by Tim Mann, lighting by JR Lederle, costumes by Jacqueline Firkins, and sound design by Rick Sims.

**Tickets:**

773-404-7336 (773-40-GREEN)

or online at [www.remybumppo.org](http://www.remybumppo.org)

Previews: Wednesday through Sunday \$30

Regular Run: Wednesday, Thursday and Friday \$30 - \$35; Saturday and Sunday \$35 - \$40.

Opening Night: \$40 (includes post-show reception)

Between the Lines: \$45 (includes a pre-show talk with **Holly Hughes-** at 1:30 p.m., 2:30 *Chesapeake* performance and post-show discussion).

Student Tickets: \$20 in advance for all performances by phone and in person. \$15 student rush tickets are subject to availability and may be purchased one hour prior to curtain in person only. Students must have valid student I.D.

Group discounts of 20% are available for parties of 10 or more. For group information and reservations call 773-244-8119.

**Parking:**

Discounted parking is available for \$6 on weekends and weekdays after 5:00 p.m. at the Children's Memorial Hospital Garage located ½ block north of the theater on Lincoln Ave.

**Bios:**

**SHAWN DOUGLASS** (*Director*) is an Artistic Associate at Remy Bumppo where he has directed *The Importance of Being Earnest* (Jeff Award nomination for Best Production),  
(more)

*The Philadelphia Story* and *Public Enemy* (with Usman Ally). As a writer he has adapted *The Immigrant Class*, *A Connecticut Yankee in King Arthur's Court*, and *Martin Eden* for the stage. Remy Bumppo acting credits include *Changes of Heart*, *Night and Day* (2010), *Aren't We All?*, *Humble Boy*, *Major Barbara*, *Holiday* and *Man and Superman* (After Dark Award). Other Chicago acting credits include productions at Court Theatre, Northlight Theatre and Writers' Theatre. Shawn performed numerous roles over the course of three seasons at Wisconsin's American Players Theatre. Shawn teaches acting at Northwestern University.

**GREG MATTHEW ANDERSON** (Kerr) is an Artistic Associate with Remy Bumppo where he has performed in *The Importance of Being Earnest*, *Night and Day*, *Les Liaisons Dangereuses*, *The Marriage of Figaro*, *On the Verge*, *Brontë*, *The Philadelphia Story*, *The Best Man* and *Power*. Other Chicago credits include Tom Stoppard's *Rock and Roll* at the Goodman Theatre, Tom Stoppard's *Arcadia* at Court Theatre, *Oklahoma!* at American Theater Company, and *Without Intermission* and *A Moment Alone* at Improv Olympic. Television credits include "Detroit 1-8-7," "Chicago Code," "Matadors," and MTV's "Underemployed." He is a graduate of Duke University's Department of Biological Anthropology and Anatomy and its Department of Theater Studies.

# # #

REMY BUMPPPO THEATRE COMPANY delights and engages audiences with the emotional and ethical complexities of society through the provocative power of great theatrical language.