

REMY BUMPPPO

think theatre

Remy Bumpo Theatre Company proudly presents

ARTIST DESCENDING A STAIRCASE



by **Tom Stoppard**,

Directed by
James Bohnen

Stage Manager
Tara Kelly*

Sound Engineer and Audio Producer
Christopher Kriz, USA

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Geoffrey A. Anderson

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Artist Descending A Staircase is presented by arrangement with
Concord Theatricals on behalf of Samuel French, Inc.

www.concordtheatricals.com

ABOUT REMY BUMPPPO THEATRE COMPANY

MISSION STATEMENT

Remy Bumpopo expands and enriches our community's view of the world, and our own, by producing both the great plays of the past and the important plays of today. As an ensemble-driven theater company, we author a more humane culture as we listen to, and seek to understand, the voices, the ideas, and the stories of one another.

VALUE STATEMENTS

We believe in....

Language: We cherish beautiful language—clear, precise, and nuanced—in the service of great storytelling. Words are the building blocks of knowledge and shape the ideas that shape our world.

Learning: We champion the humanities as a force for examining ourselves, appreciating and understanding others, and exploring worlds we inhabit and those we discover. Using reason and imagination, we ask questions, prize complexity, embrace ambiguity, and challenge assumptions.

Diligence: We strive to maintain an aesthetic of clarity and precision in our work through research and preparation, and through creating with courage and joy. This aesthetic informs the entire organization and the day-to-day commitment of the Artists, Board, and Staff.

Collaboration: We build community and trust with collaborators through dialogue, respect, and openness. Our best work is done together. Our artistic success depends on the strength and equity of our entire company. Everyone's ideas and imagination have value in the creative process. Every artist is an instrument of curiosity and inspiration.

Diversity & Inclusion: We prioritize and pursue a breadth and depth of experiences and perspectives, and cultivate a community where individuals are fully engaged in the work, are a respected part of the whole, and are empowered to bring their all to the art.

A Healthy Culture: We create a joyful, compassionate workplace where the audience, artists, staff, and board are respected and supported, ideas are shared without judgment, and curiosity and risk-taking are encouraged. We value humility, see setbacks as learning opportunities, learn from criticism, and find inspiration in the success of others.

LAND ACKNOWLEDGEMENT

The stories we tell today rise from the ground sown by the story-tellers who have come before. Chicago is the traditional homeland of the Council of Three Fires: the Ojibwe, Odawa and Potawatami nations, as well as the Miami, Menominee, Ho-Chunk, Fox, and the Illinois Confederacy of the Peoria and Kaskaskia nations. In 1830 Congress forcibly stripped these tribes of their land by passing the Indian Removal Act which led to relocation, poverty, and starvation. We wish to recognize the many indigenous people who continue to call Chicago home, who serve as stewards for their cultures and guardians for their land and waterways. We also wish to acknowledge the violent history of the space we use today. We are learning how to take more accountability and responsibility for the land we also call home.

For more information, visit the American Indian Center of Chicago
at <https://aicchicago.org/>.

CAST and PRODUCTION TEAM

Beauchamp Nick Sandys*+
Martello Annabel Armour*+
Donner Peter A. Davis*+
Sophie Aurora Real de Asua+

Director James Bohnen
Assistant Director Greg Matthew Anderson+
Stage Manager Tara Kelly*
Sound Engineer & Audio Producer Christopher Kriz^

Artist Descending A Staircase was produced safely in accordance with Actors' Equity Association guidelines.

Downloading, archiving, or distributing the link of this recording on any medium, is strictly prohibited.

+ Denotes Remy Bumpo Core Ensemble Member

^ Denotes Remy Bumpo Associate Artist



* Denotes member of Actors' Equity Association, the union of professional Actors and Stage Managers

Remy Bumpo is a professional theater company operating under an agreement between the Producers Association
of Chicago Theaters and Actors' Equity Association.

Designers identified by USA are members of United Scenic Artists, IATSE Local 820, AFL-CIO

Remy Bumpo is a member of the League of Chicago Theatres and the Belmont Theater District.

THE CAST



NICK SANDYS (Beauchamp) is the current Artistic Director of Remy Bumpo, having been an ensemble member since 2002. His acting credits include: *Frankenstein*, *Pygmalion*, *An Inspector Calls*, *The Goat Or Who Is Sylvia?*, *Les Liaisons Dangereuses*, *The Real Thing* (Remy Bumpo); *The Man Who Murdered Sherlock Holmes* (Mercury Theater); *Captain Blood*, *Turn Of The Screw*, *Blithe Spirit*, *Twelfth Night* (First Folio Theatre); *The Tempest*, *Much Ado About*

Nothing (Notre Dame Shakespeare); *Camelot*, *My Fair Lady* (Light Opera Works); *The Thirty-Nine Steps* (Cleveland PlayHouse), and appearances at Goodman, Chicago Shakespeare, Northlight, Lookingglass, Writers, Next, and more. He has received 16 Joseph Jefferson Nominations (and one Award) for his work as an actor, director, and fight choreographer, as well as a 2018 APA Audie Nomination and an Audiofile Earphones Award for his audiobook narration of Bram Stoker's *Dracula*.



ANNABEL ARMOUR (Martello) is a Core Ensemble Member at Remy Bumpo where some of her favorite roles have been in *Top Girls* (in 2001 and 2020), *Bloomsday*, *hang*, *Fallen Angels*, *The Clean House* (Jeff Nomination), *Northanger Abbey*, *Seascape*, *The Goat Or Who Is Sylvia?* (Jeff Award), *Mrs. Warren's Profession*, *Power*, *A Delicate Balance*, and *Hapgood*. Other Chicago credits include *Cabaret* (Marriott Lincolnshire); *At Home*

at the Zoo, and *Before My Eyes* (Victory Gardens); *Picnic* (Writers); *Sunday in the Park with George* (Chicago Shakespeare); *Long Day's Journey Into Night* (Irish Rep); *Angels in America Pts. I & II* (Journeyman); and *The First Look Series* (Steppenwolf). Other credits include *Clybourne Park* (Asolo Rep); *Pride and Prejudice* (Cleveland Playhouse); and *The Grapes of Wrath* (Ford's Theatre D.C). Film credits include *The Amityville Horror*, *Conviction*, and *Contagion*. Annabel is the recipient of three Joseph Jefferson Awards and two After Dark Awards.



PETER A. DAVIS (Donner) is a retired theatre professor who served on the faculties at the University of Oregon, Tufts University, and for 27 years at the University of Illinois at Urbana-Champaign where he was Chair of Theatre Studies and the MA/PhD Program, as well as Director of Graduate Studies. A resident of northern California, he is an actor, writer, historian, and dramaturg. In Chicago, Peter

has performed with Defiant Theatre (*A Clockwork Orange*), Strawdog (*Three Sisters*), Steppenwolf (*August: Osage County* and *The Unmentionables*), in addition to his work with Remy Bumpo (*Arcadia*, *Aren't We All*, *The Best Man*, *The Philadelphia Story*, *The Voysey Inheritance*, *You Never Can Tell*, *Both Your Houses*, *Pygmalion*, *The Skin of Our Teeth*, and *Puff: Believe It or Not*). He has also served as a dramaturg at Steppenwolf (*Sonia Flew*), Writers Theatre (*The Turn of the Screw*) and is currently the resident dramaturg at Remy Bumpo.



AURORA REAL DE ASUA (Sophie) is a Core Ensemble Member at Remy Bumpo where she was previously seen in *Top Girls* (2020). Chicago credits include *The Wickhams* (Northlight); *The Adventures of Augie March* (Court); *Pipeline* (Victory Gardens); *The Wolves* (Goodman); *The Firebirds Take the Field* (Rivendell); *You On The Moors Now*, and *Dracula* (Hypocrites); and *Rosencrantz and*

Guildenstern Are Dead (Metropolis Performing Arts Center). Film credits include *Knives and Skin* and *Working Man*. She is a graduate of Northwestern University and is proudly represented by Gray Talent.

PRODUCTION PROFILES



JAMES BOHNEN (Director) was the founding Artistic Director of Remy Bumppo. He directed over thirty productions for the company, including six by Tom Stoppard. For many years he has worked at American Players Theatre in Spring Green, Wisconsin, where he has directed eleven plays by Shakespeare, four by Shaw, and three by Stoppard, among others. He is the owner of

Arcadia Books in Spring Green.



GREG MATTHEW ANDERSON (Assistant Director) is a Core Ensemble member at Remy Bumppo where his credits include *Power*, *The Best Man*, *The Philadelphia Story*, *Bronte*, *On the Verge*, *The Marriage of Figaro*, *Les Liaisons Dangereuses*, *Night and Day*, *The Importance of Being Earnest*, *Chesapeake* [Jeff nomination], *Northanger Abbey*, *An Inspector Calls*, *Travesties* [Jeff nomination], *Born*

Yesterday and *Frankenstein*. Other Chicago Credits include *Twist Your Dickens*, *Rock 'n' Roll* (Goodman); *Red Velvet* (Chicago Shakespeare); *Arcadia* [Jeff nomination], *Death of A Streetcar Named Virginia Woolf* (Writers); *The City of Conversation*, *The Mousetrap*, *Sense and Sensibility* (Northlight); *Sons of the Prophet*, *Oklahoma!* (American Theater Company); *Arcadia* (Court). Television credits include *Chicago Fire*, *Empire*, *Chicago PD*, *Betrayal*, *The Playboy Club*, *Underemployed*, *The Chicago Code*, *Detroit 187*, and the pilot *Matadors*. Film credits include *Transformers: Age of Extinction*, *The Middle Distance*, *Game Day*, and *Older Children*. Greg is a graduate of Duke University's Department of Theater Studies.



TARA KELLY (Stage Manager) is thrilled to join Remy Bumpo for this production of *Artist Descending A Staircase*. Selected Credits: *Princess and the Pea* (Marriott Theatre); *West Side Story* (Milwaukee Rep); *Cruel intentions: The 90s Musical* (1st National Tour); *Mamma Mia, Newsies!* (NC Theatre); *Music Man* (Asolo Rep); *And Then There Were None* (Triad Stage); *Camelot, A Night with Janis*

Joplin (Capital Rep); *42nd Street* (Engeman Theater); *Smokey Joe's Café, A Chorus Line* (Arkansas Rep); *Broadway Backwards 2012 & 2013* (Atlantic Theater Company); Stages St. Louis; Maine State Music Theatre. Tara can also be heard as one of the hosts of the podcast *Uncharted Tara/Tori* (www.unchartedtaratori.com). Miss & Love you always Mom & Dad. "We're all stories in the end... just make it a good one, eh?" – The Doctor.



CHRISTOPHER KRIZ (Sound Engineer & Audio Producer) has designed and composed for Remy Bumpo for *Howards End, The Father, Frankenstein, hang, Born Yesterday, The Life Of Galileo, Pygmalion, Fallen Angels, The Clean House, and Creditors*. Chicago credits include *The Santaland Diaries, The Magic Play, Carlyle* (Goodman), *Constellations, Monster* (Steppenwolf), *Red Velvet* (Chicago Shakespeare), *Savior*

(Chicago Symphony Orchestra), *Mary's Wedding, Shrew'd!, Silent Sky, Captain Blood* (First Folio), *Roz and Ray, Hand To God, The House That Will Not Stand* (Victory Gardens), *Too Heavy For Your Pocket, Paradise Blue, Sunset Baby* (Timeline), *Dada Woof Papa Hot, Time Is On Our Side, Significant Other, Bright Half Life* (About Face), and *Cosmologies, Pilgrims, A Life Extra Ordinary, Good For Otto* (The Gift). Regional credits include *Pipeline* (Alabama Shakespeare), *Roz and Ray* (Seattle Repertory), *Sticky Traps* (Kansas City Rep), and many seasons at Peninsula Players. Winner of 4 Joseph Jefferson Awards with a total of 19 nominations, Kriz is a proud member of United Scenic Artists 829 and a Remy Bumpo Associate Artist. To hear more of his work, please visit christopherkriz.com.

ABOUT THE PLAYWRIGHT



TOM STOPPARD (Playwright) was born in 1937 in the former Czechoslovakia as Tomás Straüssler. After quitting school at 17, Stoppard began his career as a writer when he found employment as a journalist in 1954 at the Western Daily Press and then as a drama critic at the Bristol Evening Post. By 1960 Stoppard had written his first full length play, *A Walk on the Water*, which received a televised broadcast in 1963. He also began a fruitful relationship writing for BBC Radio Drama department, which has continued ever since, often introducing surrealist themes in his early dramas, many of which were later adapted for the stage.

In 1964, on a writers' retreat, Stoppard wrote the one-act play *Rosencrantz and Guildenstern Meet King Lear* which later evolved into *Rosencrantz and Guildenstern Are Dead*. A hit at the 1966 Edinburgh Fringe, the play drew the attention of Kenneth Tynan at the brand new National Theatre, where it was subsequently produced to critical acclaim, and the Broadway version won Stoppard his first Tony in 1968 for Best New Play. Stoppard added another Tony for Best New Play in 1976 for *Travesties* and he has subsequently won for *The Real Thing* (1984) and *Coast of Utopia* (2007). Other theatre works include: *Jumpers* (1972), *Night and Day* (1978), *Arcadia* (1993), *Indian Ink* (1995), *The Invention of Love* (2001), *Rock 'n' Roll* (2006), *The Hard Problem* (2015), and *Leopoldstadt* (2020), as well as numerous translations/adaptations, including *On the Razzle* (1981), *Rough Crossing* (1984), *The Seagull* (1997), *Pirandello's Enrico IV* (2004), *Heroes* (2005), and *Ivanov* (2008).

Stoppard's extensive list of works spans multiple decades and media, including radio, television, film, and even a novel, making him one of the most internationally produced artists of his generation. His critically acclaimed career has garnered him many awards and honors, including an Academy Award for Best Screenplay in 1999

for *Shakespeare in Love*, cowritten with Marc Norman, and a knighthood from Queen Elizabeth II in 1997. His writing for radio has continued throughout his career, most recently with BBC Radio 2's *Darkside* (2013), in celebration of the 40th anniversary of the iconic Pink Floyd album, and this year winning the BBC's Best Radio Adaptation for *The Voyage Of The St. Louis* (2021), the German playwright Daniel Kehlmann's play about 900 Jewish refugees aboard an ocean liner in 1939. Accepting his award, Stoppard said: "I'm proud to say I've been a radio playwright on and off for more than half the life span of radio drama itself. So I'm pleased as punch to be a participant on any terms in this celebration of the art of radio."

From Tom Stoppard: *A Life* by Hermione Lee (2021):

' Over time [Stoppard] was inconsistent about whether *Artist [Descending A Staircase]* was a technical exercise or an expression of feelings. Urged to think of it, in a 1972 interview, as a play about time and loss, he retorted:

I had this thought about this tape gag where we play a tape at the beginning and seventy-five minutes later we'd peg it off by showing that the whole thing had been, as it were, misinterpreted. So there was the need for seventy-four minutes of padding or brilliant improvisation, if you like, or very carefully structured and meticulously built-up plot... The problems are... very practical problems.

Years later, in 1988, *Artist [Descending A Staircase]* was turned into a successful stage play, though he had insisted at the start that it was really only meant for radio. Interviewed about it again, with questions about its structural tricks, he responded:

"But it's also a love story, isn't it?... Despite a career's worth of criticism to the contrary, I do try to deal with emotions." As he says in "Tom Stoppard doesn't Know," the truth about anything is probably "a compound of two opposite half-truths." '

THE COMPANY

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SUPPORTERS

Remy Bumpo Theatre Company relies on the generous support of philanthropic organizations and audience members like you to provide over 60% of our annual budget. We are profoundly grateful to the following individuals and institutions whose generosity over the past twelve months has provided the financial foundation for Remy Bumpo's artistic productions and community engagement programs like the Between the Lines literary lectures, and Studio Bumpo classes.

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