

ANNA

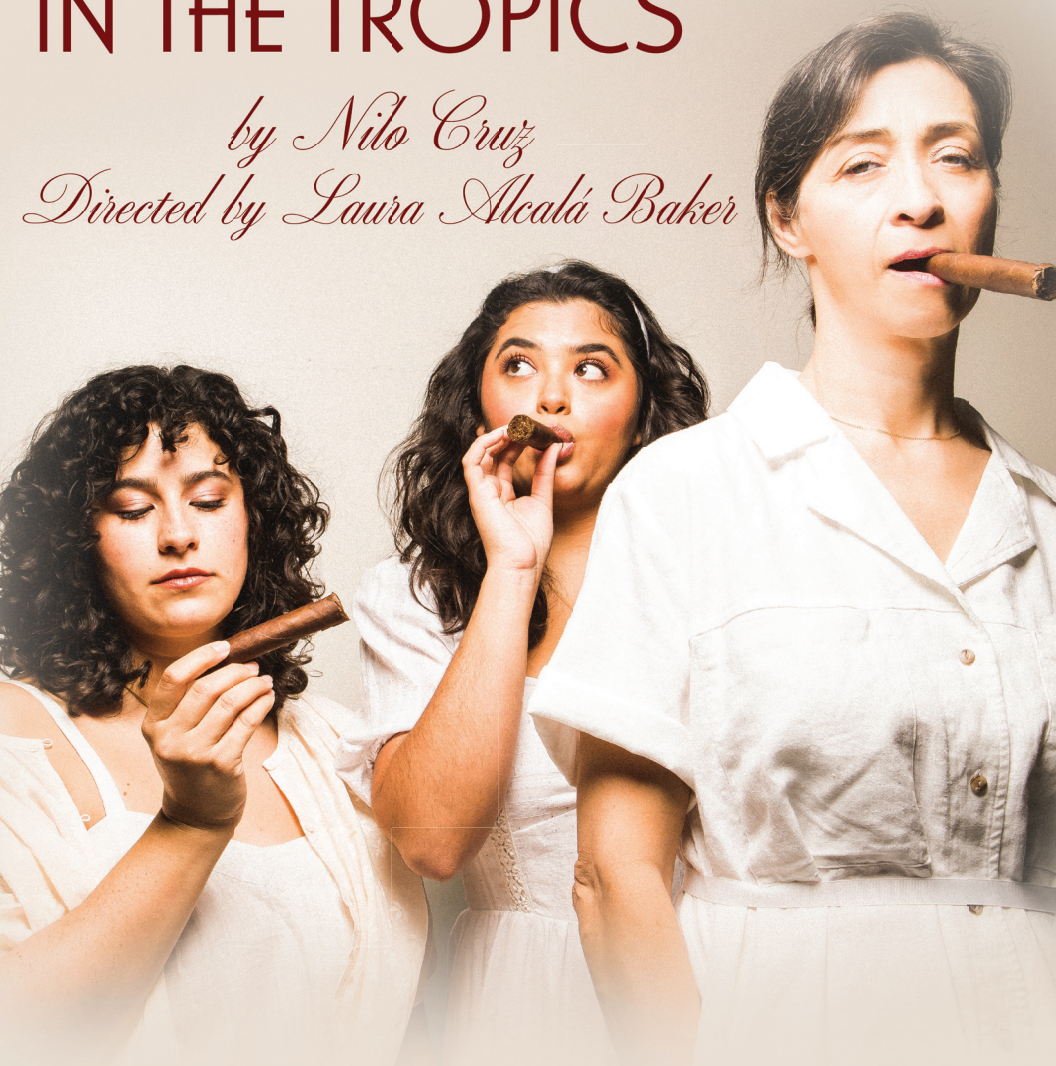
IN THE TROPICS

REMY BUMPPPO

think theatre

by Nilo Cruz

Directed by Laura Alcalá Baker



FEBRUARY 8 - MARCH 19, 2023

**THEATER WIT, 1229 W. BELMONT AVE,
CHICAGO, IL 60657**

REMY BUMPPPO THEATRE COMPANY

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 Potawatomi nations, as well as the Miami, 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 for and responsibility for the land we also call home.

Mission

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.

REMY BUMPPPO

think theatre

Artistic Director, **Marti Lyons**
Executive Director, **Margaret McCloskey**

ANNA IN THE TROPICS

by **Nilo Cruz**

Directed by
Laura Alcalá Baker

Stage Manager
Jean E. Compton*

Scenic Design
Lauren M. Nichols

Costume Design
Gregory Graham

Lighting Design
Claire Sangster

Music Director & Composer
J. Sebastian Fabál

Sound Design
Peter Clare

Properties Design
Rowan Doe

Violence & Intimacy Design
Micah Figueroa

Movement Design
Rigo Saura

Casting Director
Katie Galetti

Casting Associate
Jasmine B. Gunter

UNDERWRITING SUPPORT
Brenda & James Grusecki

Additional support provided by:

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ANNA IN THE TROPICS is presented by special arrangement
with Dramatists Play Service., Inc., New York.

THEATER WIT, 1229 W. Belmont Ave., Chicago, IL | BOX OFFICE: 773.975.8150

A NOTE FROM THE ARTISTIC DIRECTOR



This season at Remy Bumppo, we meet characters who are on a precipice - characters whose choices lead them to a moment, a decision, or an action that will forever alter their fate. In *Anna in the Tropics*, the arrival of the new lector Juan Julian alters the course of events for Santiago's factory and all of those within it. When Juan Julian reads *Anna Karenina* to the workers, he opens minds and hearts to new possibilities. As

these possibilities lead to transformations, each character encounters a moment of no return; a leap off a precipice that will change their lives hereafter.

Like Juan Julian's reading of *Anna Karenina*, Nilo Cruz draws us into the lives of each character in *Anna in the Tropics*. His vivid portraits of these individuals and their interweaving stories are spellbinding. At an early moment in the play, Marela says, "When Juan Julian starts reading, the story enters my body and I become the second skin of the characters." How magnificent that Cruz's play should work the same on us. Just as his dramatis personae see themselves in *Anna Karenina*, so we see ourselves in his characters.

In this, *Anna in the Tropics* is not just a captivating story about the lives of these characters, but a meditation on the power of story itself. It is a reminder of the impact of art - whether experienced on the page or in the theater.

- **Marti Lyons**, Artistic Director

A NOTE FROM THE DIRECTOR



Nilo Cruz's *Anna in the Tropics* has been making waves since its Pulitzer Prize win in 2003. It hadn't reached its first production but even then the script left off the page. Since then, *Anna*'s been staged countless times, studied in schools, and landed on library shelves around the country. It's the kind of story that demands to be heard.

As library shelves all over the country are being scrutinized for "inappropriate," "racially divisive," or "sexually explicit" content I can't help but circle back to this play. One could say it checks all those boxes. Criticizing the American exceptionalism: inappropriate. Centering Cuban traditions and voices: racially divisive. Depicting an awakening of sensuality and exploration of gender roles: sounds sexually explicit to me.

Isn't that wondrous?

Art, literature, theatre, and music can move us individually and collectively if we let it. It can find its way into our hearts and minds like nothing else. And that's dangerous to the status quo. *Anna in the Tropics* speaks to that sentiment in every way. As the workers of our Cuban cigar factory listen to the story of *Anna Karenina*, their passions ignite and courses are irrevocably altered.

Tonight we ask that you let yourself be taken. We ask that you listen with great craft and care as we have done in the making of it. This is a beautiful act of resistance to the forces that aim to erase "dangerous ideas" from our shelves. Art has the superpower to change hearts and minds...and isn't that wondrous?

por la gente

- **Laura Alcalá Baker**, Director of *Anna in Tropics*

DONOR SPOTLIGHT

Anna in the Tropics would not be possible without the support of underwriting sponsors, **Brenda and James Grusecki**. We caught up with this philanthropic couple to talk a bit about where their passions for theater, Remy Bumppo, and this work comes from.

RB: HOW DID YOUR PASSION FOR THEATRE BEGIN?

Brenda: My passion for theater began with my mother's love of language. In my small Iowa community, I was in the Junior Class play, later attended community theater (*Bye Bye Birdie*), and was fortunate to have a mother who decided we should go to New York and see *The Sound of Music* on Broadway! Theater was naturally woven into my love of my profession, English teaching in a Chicago suburb. Having my students perform and learn Shakespeare "on their feet" was a joy. And Chicago, as a renowned theater town, filled my weekends. Too, I embraced the collaborative nature of theater and its benefits for student learning and healthy communities. I read this past year about studies showing that in a darkened theater, audience hearts actually beat as one.

Jim: When I met Brenda, my passion for the CSO and the opera merged with Brenda's passion for theater. We had more subscriptions than time! Brenda's love led me to a greater commitment to theater while I enjoyed puzzling over the psychological implications of characters' choices.

RB: WHAT FIRST BROUGHT YOU TO REMY BUMPPPO?

Brenda: A colleague said, "I think you would really like this theater." Between "think theater" and Remy Bumppo's appreciation of those gorgeous human phenomena called "language," "text" and "story," how could I not. It did not disappoint and play after play, I could luxuriate in the beauty of stories exquisitely told from many perspectives that unearthed human behavior in its relentless complexity. There was always something new. One of my earliest memories of a Remy Bumppo play is *Les Liaisons Dangereuses*. RB's production was every bit as luscious as the one we saw in London and the (literal) frosting on the cake was my birthday party when I treated a dozen women to the play and Ensemble members Annabel Armour and Linda Gillum cooked up a surprise birthday cake for me. What an exceptional show of the RB spirit of community!

RB: WHY IS *ANNA IN THE TROPICS* SO SPECIAL TO YOU?

Jim: I was a Board member and Board President during the time when Victory Gardens won the Regional Tony and produced *Anna in the Tropics* that won the Pulitzer before it even went to Broadway. Dennis [Zacek], Marcie [McVay], and Sandy [Shinner] supported an outstanding production that demanded multiple viewings. Inspired by a classic and exploring the interactions of life and art, *Anna* remains irresistible and newly relevant.

RB: YOU ARE GENEROUS AND SUSTAINING SUPPORTERS OF SO MANY WONDERFUL NONPROFITS IN OUR AREA. WHY IS IT IMPORTANT TO YOU TO BE PHILANTHROPIC?

Brenda and Jim: We believe in our bones that the arts are an influence for good in our democratic society. Theater makes the spirit thrive because it is both comforting and challenging, collaborative, and helps us understand others. At the beginning of the pandemic, we read that Yo-Yo Ma said, 'How do we do everything possible to rebuild toward the world that we really want to live in?' His words expressed what we had always felt important -- building a future that inspires us to be our best selves and to do whatever we can to make it happen for others. Alongside the great needs we see in Chicago, we see great beauty in all the nonprofits and people we work with. We are awed by their creativity and dedication, especially in theater and all the arts. Our lives would be dust without them. It is a privilege to be "philanthropic" and we embrace the opportunity with humility.



James & Brenda Grusecki. Photo by Nomee Photography.

THANK YOU FOR WEARING YOUR MASK

Dear Patron,

Thank you for joining us at this performance of *Anna in the Tropics* by Nilo Cruz. As you no doubt noticed when you entered the theatre, Remy Bumpo is requiring masks at every performance of this show.

You may be asking yourself “Why?” -- especially because masks are optional in so many indoor spaces in Chicago.

There are a few reasons, and we wanted to take this opportunity to share them with you all.

The talented and intrepid artists whose work you see today give their all onstage every day, and at Remy Bumpo, we pride ourselves on putting the artists that work with us first. They are able to do their best work when they are healthy and safe.

We also take very seriously the health of you, our audience members. We know engaging with this beautiful art form means coming to the theater, and we want to do all we can to ensure that your experience is both fulfilling and safe.

Additionally, for mid-size non-profit theatres like Remy Bumpo, our operating and profit margins are extremely small. Producing plays is the most expensive and valuable thing that we do -- it’s quite literally our purpose -- and we strive to put as many resources as possible into making theatrical experiences of the highest quality we can.

In the event of an illness in the cast, especially a highly-transmissible illness like COVID-19, the likelihood that multiple people on the show will become sick is very high. We have to cancel performances if too many people get sick at the same time. While we have talented understudies for all cast members, there are some irreplaceable roles like stage managers and running crew without whom the show can’t go on. Lost revenue from canceled performances is a hardship we struggle to bear.

Each of you are so important to Remy Bumpo. The support you show us by purchasing a ticket and attending a performance truly helps us keep making the wonderful theater that we all love. By wearing your mask, you are helping to ensure the same safe and uplifting experience for all the audiences yet to come.

Thank you for helping us keep each other, our art form, and our industry healthy.



Margaret McCloskey, Executive Director



Marti Lyons, Artistic Director

CAST

Ofelia.....	Chárin Álvarez+*
Cheché.....	Eduardo Xavier*
Santiago.....	Dano Duran
Juan Julian.....	Arash Fakhrabadi
Palomo.....	Roberto Mántica
Conchita.....	Krystal Ortiz
Marela.....	Alix Rhode*
Ensemble 1.....	Jonathan Moises Olivares
Ensemble 2.....	Jalbelly Guzmán
Ensemble 3/Musician.....	Tina Muñoz Pandya

Understudies

Ruben Carrazana (U/S Santiago); Adriel Irizarry (Swing U/S); Ana Ortiz-Monasterio Draa (U/S Ofelia);
Jonathan Moises Olivares (U/S Juan Julian); Esme Perez (U/S Ensemble 3/Musician);
Laura Quiñones (U/S Marela/Ensemble 2); Daniel Rivera (U/S Palomo/Ensemble 1);
Alex Benito Rodriguez (U/S Cheché); Jocelyn Zamudio (U/S Conchita)

PRODUCTION AND DESIGN TEAM

Director.....	Laura Alcalá Baker
Stage Manager.....	Jean E. Compton*
Assistant Director.....	Monet Felton
Assistant Stage Manager.....	Cassidy Wray
Dramaturg.....	Melody Contreras
Violence & Intimacy Designer.....	Micah Figueroa
Music Director & Composer.....	J. Sabastian Fabál
Movement Designer.....	Rigo Saura
Scenic Designer.....	Lauren M. Nichols
Costume Designer.....	Gregory Graham
Assistant Costume Designer.....	Renee Moreno
Lighting Designer.....	Claire Sangster
Sound Designer.....	Peter Clare
Assistant Sound Designer.....	Ariel A. Castaneda
Properties Designer.....	Rowan Doe
Voice & Text Coach.....	Joy Lanceta Coronel
Production Manager.....	Addoris Davis
Production Manager.....	Ellen Willett^
Assistant Production Manager.....	Lucy Whipp
Technical Director.....	Harrison Ornelas
Scenic Charge Artists.....	Emily Altman and Steven Abbott
Head Electrician.....	Nick Chamernik
Wardrobe Supervisor.....	Gabi Sitze-Martin
Casting Director.....	Katie Galetti
Casting Associate.....	Jasmine B. Gunter
Creative Producer.....	Christina Casano

+ 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

ABOUT THE PRODUCTION

**Video and/or audio recording of this performance
by any means whatsoever is strictly prohibited.**

The play will run 2 hours and 30 minutes including a 15 minute intermission.

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

Remy Bumpgo is a member of the League of Chicago Theatres
as well as the Belmont Theater District.

COMING SOON...

Galileo's Daughter

by Jessica Dickey

directed by Marti Lyons

April 5 – May 14, 2023

Rattled by a personal crisis, a playwright flees to Florence to study the letters between Galileo Galilei and his eldest daughter, Maria Celeste. Caught up in the threats against her father, Maria Celeste must abandon her work and join a convent. Alternating between timelines, Jessica Dickey's captivating world premiere is a personal examination of faith, forgiveness and the cost of heeding one's truth.



Buy tickets!

THE CAST



CHARÍN ÁLVAREZ'S (*she/her*) (**OFELIA**) theatre credits include: *Passage, The Skin of Our Teeth* and *The Clean House* (Remy Bumpo); *I am not your perfect Mexican daughter*, *La Ruta*, *Infidel*,

Ordinary Yearning, *Fermi* (Steppenwolf); *Lettie*, *Mojada*, *Oedipus El Rey*, *Anna in the Tropics*, *A Park in the House* (Victory Gardens); *The Scene* (Writers Theatre); *2666*, *Pedro Paramo*, *El Nogalar*, *Dollhouse* and *Electricidad* (Goodman Theatre); *In the time of the Butterflies*, *Our Lady of the Underpass*, *I put the fear of Mexico in 'em*, *Dreamlandia*, *Another Part of the House* (Teatro Vista); *Water by the Spoonful* (Court Theatre); *Work of Art* (Chicago Dramatists); *What We Once Felt* (About Face Theatre); *Kita & Fernanda* (16th Street Theatre); *Esperanza Rising* (Chicago Children's Theatre); *Two Sisters and a Piano* (Apple Tree Theatre); *Generic Latina* (Teatro Luna); *La Casa de Bernarda Alba* (Aguijon Theatre).



EDUARDO XAVIER (*he/him*) (**CHECHÉ**) returns to Remy Bumpo, having performed in Bertolt Brecht's *Life of Galileo* (2016) and understudied in Tom Stoppard's *Pirandello's Henry IV* (2016). Chicago

credits include Nancy García Loza's *RUST* (The Goodman's New Stages); Isaac Gomez' *The Leopard Play, or sad songs for lost boys* (Jeff Award, Steep Theatre); *A Doll's House* (Writers Theatre); Bilal Dardai's *The Man Who Was Thursday* (Lifeline Theatre). Regional credits include Marisela Treviño Orta's *The River Bride* (American Players Theatre); Bryna Turner's *At The Wedding* (TheatreSquared); *The Hypocrites' Pirates of Penzance* (Pasadena Playhouse); *The Miraculous Journey of Edward Tulane* (Children's Theater of Madison). Film credits include *Station Eleven* (HBO). New media credits include *Lake Song* (Tribeca Official Selection, Apple Podcasts Recommended, Make-Believe Association); *Brava* (Make-Believe Association); *The Last Hermanos* (A Red Orchid Theatre). Thank you for supporting live theater, we count on you to help us fill these seats and tell these stories.

DANO DURAN (*he/him*) (**SANTIAGO**) is thrilled to work with Remy Bumpo for the first time. His most recent Chicago credits include *Killing*



Game (A Red Orchid Theatre); *Traitor* (A Red Orchid Theatre); *Living Newspaper* (Jackalope Theatre); *The Room* (A Red Orchid Theatre). Television and Film credits include *Chicago Fire* (NBC), *Chicago PD* (NBC), *ER* (NBC), *The Last Shift* (Sony Pictures) and *The Quiet* (Silva Company Productions). Dano is a proud graduate of The School at Steppenwolf and is a member of

SAG-AFTRA.



ARASH FAKHRABADI (*he/him*) (**JUAN JULIAN**) is an Iranian-Mexican-American actor and improviser dedicated to storytelling. He received his BFA in Acting from Cal-State Fullerton under Sventlana-

Efremova Reed. Chicago credits include *RUST* (Goodman Theatre; New Stages Festival), *Layalina* (Goodman Theatre; New Stages Festival), *The Leopard Play or sad songs for lost boys* (Steep Theatre), and *Chicago Fire* (NBC). Arash Fakhrabadi is represented by Gray Talent Group & Odenkirk-Provissiero Entertainment.



JALBELLY GUZMÁN (*she/her*) (**ENSEMBLE 2**) is a proud, first generation, Dominican-American artist. Educational background includes her AS and AA degrees from Florida School of the Arts, and

a BFA in Musical Theatre (Dance Emphasis) from Chicago College of Performing Arts at Roosevelt University. Her Chicago credits include: *Measure for Measure*, (Chicago Shakespeare Theater); *Romeo & Juliet*, (Teatro Vista); *Killed a Man* (Joking), (First Floor Theatre & The Sound); *Virgins*, (Jackalope Theatre Co.), *Laced*, (About Face Theatre). Regional work: *West Side Story* (The Encore Musical Theatre Company). For the occasional life update, follow @Jalbelly on all social platforms.

ROBERTO MÁNTICA (*he/him*) (**PALOMO**) is a new face to the professional theater scene. He studied Theater at Purdue University where he also learned he had a passion for filmmaking. After working on short films and working in factories, he made his way to Chicago where he began doing commercial work and can be seen

THE CAST (CONTINUED)



on *Chicago PD*, *Chicago Fire*, *Red Line* and on stage in *Landladies* by Sharyn Rothstein (Northlight Theater) and *When Harry Met Rehab* by Spike Manton and Harry Teinowitz (Greenhouse Theater). *Re-entry* By Emily Ackerman & KJ Sanchez (Montana Rep Theater). Represented by Big Mouth Talent.



JONATHAN MOISES OLIVARES (*they/she/he*) (**ENSEMBLE 1**) was born in Hollywood, CA, raised in North Carolina, and is happy to split the difference and make Chicago their new home.

Some of their recent credits include *How To Defend Yourself*, *We've Come to Believe* (Humana Festival); and *When Harry Met Rehab* (Greenhouse Theater). Jonathan is a graduate of the University of North Carolina at Chapel Hill, a former Acting Apprentice at the Actors Theatre of Louisville, and part of the inaugural acting fellowship in Lena Waithe's Hillman Grad Mentorship Program. This past year Jonathan completed THE ACADEMY at Black Box and participated in The School at Steppenwolf. They are beyond grateful for all the love and light their friends, family, and community have poured into them! Jonathan is represented by Gray Talent.



KRYSTAL ORTIZ (*they/she, elle/ella*) (**CONCHITA**) is a Cuban-American actor, singer, and playwright originally from Miami, Florida. Krystal has performed all over Chicago in plays

such as *Verböten* (The House Theatre), *X* (Sideshow Theatre Company), *Please, Continue [Hamlet]* (Chicago Humanities Festival/MCA Stage), *Lettie* (Victory Gardens), *La Havana Madrid* (Teatro Vista, Goodman Theatre), *For Services Rendered* (Griffin Theatre Co), and *The Fly Honey Show* (The Inconvenience). Regional Credits include: *Quixote Nuevo* (Denver Center for the Performing Arts). As a playwright, Krystal is developing *LOS FRIKIS*-- a historical musical centering the Cuban punk rock community and its powerful relationship to the HIV epidemic

in the 80s & 90s. Krystal was nominated for a 3Arts Awards in Theater in 2021. Krystal is an alumnus of New World School of the Arts and The Theatre School at DePaul University. They are represented by Stewart Talent Chicago. www.krystalortiz.com.



TINA MUÑOZ PANDYA (*she/her*) (**MUSICIAN/ ENSEMBLE 3**) is an actor, musician, and teaching artist whose Chicago credits include: *The Secretaries* (First Floor Theater); *Mr. Burns*

(Theater Wit); *The Mousetrap* (Court Theatre); *X-Marks the Spot* (Chicago Children's Theatre); *Pinocchio* and *The Great and Terrible Wizard of Oz* (The House Theatre of Chicago); *The Tall Girls* (Shattered Globe Theatre); and *Octagon* (Jackalope Theatre). Regional and touring credits include: *Matt and Ben* (Penobscot Theatre); *House of Joy* (St. Louis Rep); *The Merry Wives of Windsor* and *Henry IV Pt. 1* (Montana Shakespeare in the Parks); *HMS Pinafore*, *The Pirates of Penzance*, and *The Mikado* (The Hypocrites); and *A Midsummer Night's Dream*, *Julius Caesar*, and *A Tale of Two Cities* (National Players). You can also hear her on the Chicago-based audio dramas *The Vanishing Act* and *Fawx and Stallion*. She is represented by Gray Talent Group.



ALIX RHODE (*she/her*) (**MARELA**) is a born and raised Chicagoland artist represented by Gray Talent Group. She graduated with a BFA in Musical Theatre from the Chicago College of Performing Arts at

Roosevelt University. Credits include: Maruja in *La Havana Madrid* (Teatro Vista/Collaboration), Maria Elena in *Buddy: The Buddy Holly Story* (Maples Repertory Theatre), Carmela/Mami in *Carmela Full of Wishes* (Chicago Children's Theater), the "Bless the Lord" Soloist in *Godspell* (Theo Ubique), Inez in *Zorro: The Musical* (Music Theater Works), and most recently Mimi Márquez in *RENT* (Porchlight Music Theatre). Many thanks to her ever-supportive family, friends and amazing agents! Find Alix on all social media @alixrhode and www.alixrhode.com

PRODUCTION PROFILES



NILO CRUZ (*he/him*) (**PLAYWRIGHT**) is the author of many plays, including *A park in our House*, *A Bicycle Country*, *Two Sisters* and *a Piano*, *Lorca in a Green Dress*, *Hortensia* and the

Museum of Dreams, *Dancing on Her Knees*, *Night Train to Bolina*, *Beauty of the Father*, *A Very Old Man with Enormous Wings*, and translations of *The House of Bernard Alba* and *Dona Rosita*, *The Spinster*. His plays have been produced throughout the country at numerous theatres, including The Joseph Papp Public Theater/New York Shakespeare Festival, New York Theatre Workshop, New Theatre (Coral Gables, FL), McCarter Theatre Center (Princeton, NJ), Florida Stage, Alliance Theatre Company (Atlanta), Coconut Grove Playhouse (Miami), Magic Theatre (San Francisco), and Oregon Shakespeare Festival. He is the recipient of numerous awards and grants, including the 2003 Pulitzer Prize for Drama for *Anna in the Tropics*, the Alton Jones Award and the Kesselring Prize, and grants from the National Endowment for the Arts, AT&T, the Kennedy Center, and the Rockefeller Foundation. Mr. Cruz is a professor at the Yale School of Drama. He resides in New York City, and is a New Dramatists alumnus. (Dramatists Play Service).



LAURA ALCALÁ BAKER (*she/her*) (**DIRECTOR**) is a Chicago-based director and new work developer specializing in unearthing the missing canon and reimagining the existing one. She lives

in the intersection of a mixed child, one and both - Mexican American. Chicago directing credits include *The Leopard Play*, or *sad songs for lost boys* (Steep Theatre); *The Way She Spoke: A Docu-mythologia* (DCASE, Greenhouse Theater Center); Nancy Garcia Loza's *BRAVA* (Make-Believe Association); *BULL: a love story* (Paramount Theatre); and *The Pillowman* (The Gift Theatre). Regional directing credits include *Equivocation*, *The Giver*, *11:11* and *Collapse* (B Street Theater). New play workshops and readings include work with Steep Theatre, The New Colony, Paramount Theatre, and The Goodman. She is a Steep Theatre ensemble member and a proud former member of the Alliance of Latinx Theatre Artists. She was

nominated for 'Best Casting Director' and 'Best Director: *BRAVA*' at the ALTA Awards. labdirecting.com

JEAN E. COMPTON (*she/her*) (**STAGE MANAGER**) is glad to return to Remy Bumppo, where she previously stage managed *Passage*. She is a stage manager, collaborator, and new works booster whose Chicago credits include *Paradise Square* (Pre-Broadway), *Thirst* (Strawdog Theatre Company), *The Death of Gaia Divine* (Momentary Theatre), 3:35PM, *Candide*, and *Mudpie 2018* (Mudlark Theater Company), *You for Me for You* (Sideshow Theatre Company), *Lizzie* (Firebrand Theatre), and *Shining Lives* (Northlight). Her regional credits include *Into the Breeches!* (Cleveland Play House), *Indecent*, *Blood at the Root*, *Commedia*, *A Midsummer Night's Dream*, *Into the Breeches!*, and *An Octoroon* (Chautauqua Theater Company), *Venus in Fur* and *The Whale* (Rep Stage), and seasons at Two River Theater and Cleveland Play House. Jean is a company member at The Passage Theatre where she has stage managed *The Miscellany*, *All-One!* *The Dr. Bronner's Play*, and *Spirits to Enforce*. She is a graduate of The Theatre School at DePaul University. www.jeanecompton.com

MONET FELTON (*they/them*) (**ASSISTANT DIRECTOR**) is a Director, Producer, Writer, Teaching Artist, and company member at Jackalope Theatre. Monet earned their BFA in Acting at The University of Illinois at Chicago, where they currently teach as an Adjunct Lecturer for their non majors theatre class. They are currently studying to be certified in Alexander Technique graduating in June 2023. Monet is a proud member of the Steppenwolf Teaching Artist Cohort and Court Theatre TA Cohort. They have had the opportunity of working theatre's such as Chautauqua Theater Company, American Blues Theatre, Jackalope Theatre, Stage 773, Court Theatre, Writers Theatre, Steppenwolf for Young Adults, Bluebird Arts, and Artistic Home. They are happy to be working with Remy Bumppo for the first time!

CASSIDY WRAY (*she/her*) (**ASSISTANT STAGE MANAGER**) is a multidisciplinary theatre artist originally from farmland in Lancaster, Pennsylvania. Since moving to Chicago in 2022, she has filled both wardrobe and ASM positions with Northlight Theatre, Fleetwood-Jourdain Theatre, and now Remy Bumppo Theatre Company! Back in PA she worked at professional

PRODUCTION PROFILES (CONTINUED)

and educational theatre companies including The Fulton Theatre and Prima Theatre. When not working on a show, Cassidy can be found trying a new recipe, reading a memoir, or attempting to keep her plants alive.

MELODY CONTRERAS (*she/her/ella*) (**DRAMATURG**) is a writer, dramaturg, curator, and multimedia artist based in Chicago. She is a graduate from the University of Illinois at Urbana-Champaign where she received a B.F.A. in Theatre Studies and a B.A. in Latina/Latino Studies. Recently, she co-curated and read her work aloud at *Poetry in Libra: where words balance the scales* with la estación gallery. Upcoming, she will be assistant directing *Fefu and Her Friends* in collaboration with la estación gallery. She is also working on a publication surrounding her research on María Irene Fornés. Follow her on Instagram @melodies_harmonies

MICAH FIGUEROA (*he/him*) (**VIOLENCE & INTIMACY DESIGNER**) is a queer, latinx, Chicago-based Actor, Director, Choreographer, and Teaching Artist specializing in intimacy/violence, physical theatre, and circus arts. He is thrilled to be a part of this dream team and *Anna in the Tropics* as his first production with Remy Bumpgo Theatre Company. Other select productions as an Violence and Intimacy Director include: First Floor Theatre (*Mike Pence Sex Dream, Plano, Botticelli in the Fire*), Steep Theatre (*The Leopard Play, Light Falls*), Haven Theatre (*Titus Andronicus, How You Kiss Me*), UNC Charlotte (*These Shining Lives*), and Northwestern University (*In His Hands, Something Rotten, Men on Boats, Peerless, Blood Wedding*). He holds a degree in Directing and Playwriting from Southern Methodist University.

J. SEBASTIAN FABÁL (*he/him*) (**MUSIC DIRECTOR & COMPOSER**) is thrilled to be composing the live music for this amazing production and is an award-winning musical theatre writer and educator. A Cuban-American from Miami, Florida, he moved to Chicago after 7 years in New York City where he received his MFA in Musical Theatre Writing from NYU's Tisch School of the Arts. As a composer, lyricist and bookwriter, Sebastian's work explores the complexities of the second-generation Latinx experience, specifically the weird identity spectrum of neither being American or Cuban enough to be immediately accepted in either community. Since moving to Chicago, he's worked as a musical dramaturg with The Second

City, taught several musical writing classes through Chicago Dramatists, the Dramatists Guild, and Porchlight Music Theatre, and was the former Executive Director of Underscore Theatre Company focusing on the development of new musical theatre. Love to Jess, Zoë, and Clara.

RIGO SAURA (*he/him*) (**MOVEMENT DESIGNER**) graduated from the National School of Modern and Contemporary Dance in Havana, Cuba. Rigo is also a former soloist dancer of Danza Contemporánea of Cuba and a soloist dancer of the classic cast in the National Ballet of Ecuador. He is a Resident Choreographer in Ecuador's Urban Ballet and Composition Master in the Metropolitan School of Art, Ecuador. Since moving to Chicago, he's been part of Ruth Page Center of the Arts and a guest artist/instructor for the Professional Program at The Hubbard Street Dance Company. Currently, he is a dancer, teacher, and choreographer at Hedwig Dances, Ruth Page Civic Ballet, and a guest artist/instructor at Visceral Dance Chicago and Visceral Dance Center. Rigo was the winner of the Chicago DanceMakers Forum Production Residency at Ruth Page Center of the Art.

LAUREN M. NICHOLS (*she/her*) (**SCENIC DESIGNER**) is a freelance designer, scale model builder, and draftsman. Recent design credits include *Tiger Style* (Writers); *Cinderella* (Village Theatre- Seattle); *Rose* (Renaissance Theaterworks- Milwaukee); *In Every Generation* (Victory Gardens); *The Addams Family* (North Central College); *Lighthouses in the Desert* (Glass Apple); *Falstaff* (DePaul Opera); and *Gloria* (University Illinois Chicago); She has also has designed for The Gift Theatre, Firebrand, Hell In a Handbag, BoHo, and Rivendell. She is a resident designer at both Harper College and Northbrook's Theatre for Young Audiences. As an assistant she has worked with Julliard, NY Theatre Workshop, St. Louis Opera, Goodman, Steppenwolf, Milwaukee Rep, The Alliance, and Oregon Shakes among many others. She currently teaches drafting and digital design at The University of Florida- Gainesville and The Theatre School-DePaul University. MFA Northwestern. laurenangedesigns.com

GREGORY GRAHAM (*he/him*) (**COSTUME DESIGNER**) is a Chicago costume designer. His credits include: Chicago: *Routes* (Remy Bumpgo Theatre); *The Best Little Whorehouse in Texas* (Theo Ubique Cabaret Theatre); 1919 (Steppenwolf Theatre); *Enough to Let The Light*

PRODUCTION PROFILES (CONTINUED)

In (Teatro Vista); *Private Lives* (Raven Theatre); *The Garbologists*, *Fireflies* (Northlight Theatre); *Rent*, *Porchlight Revisits: Passing Strange* (Porchlight Music Theatre); *Gloria*, *Reverb* (UIC School of Theatre and Music); *On the Greenbelt*, *Herschel and the Hanukkah Goblins* (Strawdog Theatre); *The Tragedy of Othello, the Moor of Venice* (Court Theatre); *Dream: A Community Reimagining of A Midsummer's Night Dream* (Chicago Shakespeare Theatre); *The Facts of Life: Satan's School for Girls*, *The Drag Seed* (Hell in a Handbag Productions). Regional: *Raisin* (Skylight Music Theatre); *Blood at the Root* (Millikin University, School of Theatre and Dance). Education: BA in Theatre Design, University of Illinois at Chicago. gregorygrahamdesign.com

RENEE MORENO (*she/her*) (**ASSISTANT COSTUME DESIGNER**) is a costume designer from Milwaukee, Wisconsin. Alongside her design work for local Chicago theaters, Moreno has spent most of her costume career working in mascots, crafting elaborate outfits for schools, corporations, and sports teams. Her work has recently evolved towards performance-based costumes, highlighting her fashion knowledge and dedication to the performing arts. Her designing credits include assisting Gregory Graham on *Routes* (Remy Bumppo), assisting Izumi Inaba on *Passage* (Remy Bumppo), and working in collaboration on Jesse Morgan Young's *Full Bush*.

CLAIRE SANGSTER'S (*she/her*) (**LIGHTING DESIGNER**) design work includes *Life on Paper*, *Octagon*, *The Raid*, *Lunacy!*, *Crumble*, *Lay Me Down* Justin Timberlake, *Exit Strategy*, *The Killing of Michael X*, *The Annual Living Newspaper Festival* (Jackalope Theatre), *The Secretaries* (First Floor Theater) *The Fox Sisters*, *A Day in the Life* (Lookingglass Youth Ensemble), *By the Bog of Cats*, *The Seagull*, *Time of Your Life* (Artistic Home), *Bachelorette* (Level 11 Theatre), *Thrones! A Game of Thrones Parody Musical* (The Apollo Theater), *Human Terrain* (Broken Nose Theater). She is a company member at Jackalope Theatre and holds a BA in Theater Design from Columbia College Chicago. She works at University of Chicago as the Manager of Mandel Hall.

PETER CLARE (*they/them*) (**SOUND DESIGNER**) is a multi-disciplinary theatre artist and musician newly arrived in Chicago from Milwaukee. They are delighted to be back at Remy Bumppo after designing for *Routes* this past fall. Select sound

design and music credits include: *Starlings* by Ben Daniel Parman, Soulstice Theatre; *The Dumb Waiter*, The Alchemist Theatre; *The Nautical Tragedy of Dick III*, Quasimondo Physical Theatre; *Quality Street*, Acacia Theatre; *Medea*, Voices Found Repertory; *Natural Shocks*, Third Avenue Playhouse/Next Act Theatre; *The Island*, Milwaukee Chamber Theatre; and *American Son*, Fleetwood-Jourdain Theatre. Love and thanks to Kelsey, Sky, Erin, Jennifer, Ben, and their family at Zao MKE.

ARIEL A. CASTANEDA (*he/they*) (**ASSISTANT SOUND DESIGNER**) is a sound designer with experience in live instrument sound. Their main focus is always to consider how the sound and music affects people in how we feel. They've worked with school bands, small non-profits and churches in the past in setting up, and monitoring their audio.

ROWAN DOE (*they/them*) (**PROPERTIES DESIGNER**) is thrilled to return to Remy Bumppo, having previously designed *Passage*. Recent credits include Props Design for *RENT* (Porchlight), *The Chinese Lady* and *Campaigns, Inc.* (TimeLine), *Once Upon a Mattress* (Theo Ubique), *Spay* (Rivendell). Props Assistant for *When Harry Met Rehab* (Greenhouse). They are the Props Designer for Niles West HS's 2022-2023 season and former Props Assistant at DePaul University, and the 2022 recipient of the Michael Merritt Emerging Technical Collaborator Award.

JOY LANCETA CORONEL (*she/her*) (**VOICE & TEXT COACH**) is voice, speech, dialect, and communication coach. New York Theatre credits include *The Great Leap* and *Nomad Motel* at Atlantic Theatre Company, *Among the Dead* and *Once Upon a (Korean) Time* at Ma-Yi Theatre, and additional collaborations with Comedy Central, NAATCO, and New Dramatists. Select regional credits include *The Sins of Sor Juana*, *Smart People*, and *Sense & Sensibility* at American Players Theatre, *Dracula* at Actors Theatre of Louisville, and *The Heart Sellers* at Milwaukee Rep. In addition to coaching, Joy is a teacher, researcher, and award-winning writer focused on topics related to accent work, identity, cultural sensitivity, and equitable coaching practices. www.joylancetacoronel.com

ADDORIS DAVIS (*they/she*) (**PRODUCTION MANAGER**) is excited to be joining Remy Bumppo! In the Chicago area, they have

PRODUCTION PROFILES (CONTINUED)

also worked as the production manager for *The Jigsaw Bride*, *The Secret Council*, *Jeeves Intervenes*, *Little Women* and the upcoming *And Neither Have I Wings To Fly*, and *Twelfth Night* (First Folio Theatre). Originally from Alaska, they have worked as a stage manager for Cyrano's Theatre Company, Anchorage Community Theatre, Alaska Fine Arts Academy, Pier One Theatre, and the University of Alaska. Adi also was a member of the campaign staff for Alaska's Democratic Senate candidate Al Gross in the 2020 election. Addoris holds a Bachelor of Arts degree in Technical Theatre from the University of Alaska.

ELLEN WILLETT (*she/they*) (**PRODUCTION MANAGER**) is an Artistic Associate with Sideshow Theatre Company, an Artistic Associate with Steep Theatre Company, and a Company Member with The Inconvenience. She is the Production Manager for the Grant Park Music Festival in Millennium Park and makes theatre and events around the city. For fun, she plays hockey with the Evanston Tigers and fosters hound dogs with Houndsong Rescue.

LUCY WHIPP (*she/her*) (**ASSISTANT PRODUCTION MANAGER**) is so happy to be working with Remy Bumpo for the third time in a new (for her) role! She spends her days as a Governing Ensemble member with The Story Theatre, producing *Marie Antoinette and the Magical Negroes* (4 Jeff Nominations) and *At the Wake of a Dead Drag Queen*. Other favorite management credits include *Routes* (Remy Bumpo), *The Magnolia Ballet* (About Face), *Mr. Burns: A Post-Electric Play* (Theater Wit), *Plano* (First Floor Theater). Many thanks to her friends, her family, her partner Nigel, and the team at Remy Bumpo!

HARRISON ORNELAS (*he/him*) (**TECHNICAL DIRECTOR**)

EMILY ALTMAN (*she/her*) & **STEVEN ABBOT** (*he/they*) (**SCENIC CHARGE ARTISTS**) first began working together in 2018 on Mercury Theatre's *Avenue Q*. Steven Abbott graduated from DePaul University with a BFA in Scenic Design in 2020, and his theatrical design credits include About Face Theater's *The Magnolia Ballet* and *Mosque 4 Mosque*. Emily Altman graduated from NIU with a BFA in Scenic Design 2005 and is currently the paint shop supervisor at the theatre school at DePaul University. She has led the paint calls on over 140 productions

as both the charge artist at Left Wing Scenic from 2006-2012 and as a Chicago freelancer afterward. Their recent scenic art can be seen on Paramount Theatre's *The Sound of Music*, Theater Wit's *Who's Holiday*, Mercury Theatre's *Clue*, Marriott Theatre's *A Christmas Story* and *Harry Potter: Magic at Play* at Watertower Place. For the 2021-2022 theatre season, Emily Altman and Steven Abbott painted over 2 dozen productions for Chicago Shakespeare Theatre, Writers Theatre, Porchlight Theatre, About Face Theatre, Remy Bumpo, Mercury, Theater Wit, Windy City Playhouse, American Blues, and many others. They are thrilled and grateful to work with Remy Bumpo again and look forward to many more opportunities in Chicago's 2023 theatrical season.

NICK CHAMERNIK (*he/him*) (**HEAD ELECTRICIAN**)

GABI SITZE-MARTIN (*she/her*) (**WARDROBE SUPERVISOR**) is incredibly excited to be working on her second production with Remy Bumpo. She has recently worked with companies in New York State and Maine as a stitcher after graduating from Michigan State University in 2020. She sends love to her cat Sugar for keeping her company, and all of her friends and family for their support.

KATIE GALETTI (*she/her*) (**CASTING DIRECTOR**) is grateful to return to Remy Bumpo as the Casting Director for the 22/23 season. She primarily serves as the Artistic Producer and Casting Director at Writers Theatre in Glencoe. In addition to her work at Writers, Katie produces events of multiple genres, including opera, digital, experiential, and film. She's worked with Little Cinema Digital, 13Exp, and HERE Arts & Culture Consulting as a producer, and is the founder and Artistic Director of Janus Concert Series. In addition to her theatre work, Katie is a volunteer with Resilience Chicago and a classically trained vocalist.



CHRISTINA CASANO (*she/her*) (**CREATIVE PRODUCER**) is a theatre artist based in Chicago. Her training includes a BA in Theatre from Miami University, Victory Gardens Theater's Director's

Inclusion Initiative, and the Shakespeare Theatre of New Jersey's Summer Professional

PRODUCTION PROFILES (CONTINUED)

Training Program. Selected directing credits: *I Build Giants* and *Poison* (The Plagiarists), *A Midsummer Night's Dream* (Stone Soup Shakespeare), *How To Murder...* (workshop, Bramble Theatre), *Blood of My Mother's* (workshop reading, Wayward Sisters), *Plaid As Hell* (Babes With Blades), *Deep Shadows* (audio drama, Eclectic Full Contact Theatre), *Fame Heaux* (staged reading, Lanford Wilson New American Play Festival), *The Living Newspaper Festival* (Jackalope Theatre), *Fighting Words Festival* (Babes With Blades). Other favorite projects: *Some Like It Red* and *The Epic of Gilgamesh*, etc. (The Plagiarists), *How To Defend Yourself* (Victory Gardens), *Bury Me* (Dandelion Theatre), *The Light Fantastic* (Jackalope Theatre). She is the Artistic Director of The Plagiarists and the Creative Producer at Remy Bumpgo. www.cmracasano.com



MARTI LYONS (she/her)
(ARTISTIC DIRECTOR)

most recently directed *Georgiana and Kitty: Christmas at Pemberley* at Northlight Theatre, *Wife of a Salesman* by Eleanor Burgess at

Milwaukee Rep, *Sense and Sensibility* adapted by Jessica Swale at American Players Theatre and the world-premiere of *John Proctor is the Villain* by Kimberly Belflower at Studio Theatre in D.C. Marti's other productions include *The Niceties* by Eleanor Burgess at Writers Theatre; *Cymbeline* at American Players Theatre; *The Wolves* by Sarah DeLappe and both the stage and audio productions of *Kings* by Sarah Burgess at Studio Theatre; the world-premiere of *How to Defend Yourself* by Liliana Padilla, a Victory Gardens and Actors Theatre of Louisville co-production; *Cambodian Rock Band* by Lauren Yee at Victory Gardens and City Theatre; *Witch* by Jen Silverman at Geffen Playhouse and

Writers Theatre (LA Drama Critics Circle Award for Best Direction); *Native Gardens* by Karen Zacarias at Victory Gardens; *Botticelli in the Fire* by Jordan Tannahill at Woolly Mammoth Theatre Company; *I, Banquo* at Chicago Shakespeare Theater; *Title and Deed* by Will Eno at Lookingglass Theatre Company; Laura Marks' *Bethany and Mine* at The Gift Theatre. Marti directed the co-world premiere of *Wife of a Salesman* by Eleanor Burgess currently running at Milwaukee Repertory Theatre. Next, she will direct *Georgiana and Kitty: Christmas at Pemberley* by Lauren Gunderson and *Margot Melcon* at Northlight Theatre, and the world premiere of *Galileo's Daughter* by Jessica Dickey at Remy Bumpgo Theatre Company. Marti is also an ensemble member at The Gift Theatre, and a member of Stage Directors and Choreographers Society. martilyons.com



MARGARET McCLOSKEY
(she/her) **(EXECUTIVE DIRECTOR)**

has been with Remy Bumpgo since 2014 where she previously served as Director of Development and Managing Director

before becoming Executive Director in July 2020, working closely with the Artistic Director to develop and steward strategic initiatives for organizational growth. Previously, she was a fundraising consultant with Aaron Consulting in New York City, managing high-level fundraising campaigns for a number of east coast organizations. Other past work includes positions at the Ford Foundation, Blue Man Productions, Chicago Opera Theater, Rotary International, and the League of Chicago Theaters. Theatre is her first love, and she holds an MFA in Playwriting from the New School for Drama in New York City and a BFA from the University of Illinois at Champaign-Urbana.

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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 mainstage productions and community engagement programs like the Between the Lines literary lectures and Studio Bumpo classes.

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Remy Bumpo Theatre Company extends a very special thank you to this season's sponsoring producers, who play a meaningful role in the sustenance and advancement of Remy Bumpo's productions. Supporters who give a dedicated gift of \$2,500 or more are eligible to enjoy the Producers Circle distinction and accompanying special benefits.

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At Theater Wit

We are a theater company within a building, within a community, within a world.

As a production company, Theater Wit's mission is to be the premier "smart art" theater in Chicago by producing humorous, challenging, and intelligent plays that speak with a contemporary theatrical voice.

As an institution, Theater Wit seeks to be the hub of the Chicago neighborhood theater scene. In our three spaces, we bring together Chicago's best storefront theater companies. Here you will find a smorgasbord of excellent productions, see the work of a parade of talented artists, and mingle with audiences from all over Chicago.

In the Middle of a Community

Everyone here: folks in the audience... the person who handed you this program... somewhere on or off the stage there are actors... if you look up in the corner you might get a glimpse of the stage manager in the booth... We're all in this room for the same reason: to be a part of this shared experience. No matter who they are or where they come from; no matter if they are complete strangers or familiar faces; no matter how different the age, the race, or the walk of life; after this performance, you will have something in common. So, strike up a conversation in the lobby, introduce yourself to someone new. Meet our staff, shake hands with an actor, get a drink from our bar. We're all in this together.

Part of the Chicago Scene

Theater is part of the Chicago experience. Each year, over 200 theaters present thousands of shows to Chicago's loyal and enthusiastic theater-going audience. Chicago's theater community is recognized around the world for its talent, its innovation and its power to entertain and enlighten. If Tony awards were sports championships, our artists would beat out the combined efforts of Michael Jordan, Bobby Hull, Jim McMahon, Jermaine Dye, and the entire Chicago Cubs roster going back 100 years. This stage is a Chicago stage, contributing to the vibrant artistic life of our city and the economic development of our neighborhood. Very few cities on the planet offer the theatrical richness and diversity of Chicago. But you get to share in it. Because you are here.



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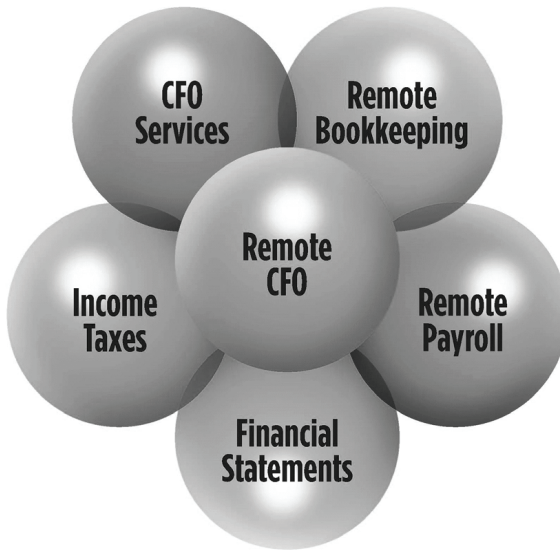
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