



REMY BUMPPPO
think theatre



DEAR ELIZABETH

by Sarah Ruhl

directed by Christina Casano



OCTOBER 17 - NOVEMBER 17, 2024

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**

DEAR ELIZABETH

by **Sarah Ruhl**

Directed by **Christina Casano**

Stage Manager

Jean E. Compton

Scenic Design

Catalina Niño

Costume Design

Kotryna Hilko

Projections Design

John Boesche

Properties Design

Isa Noe

Original Music & Sound Design

Christopher Kriz, USA

Lighting Design

Maximo Grano De Oro

Movement & Intimacy Design

Micah Figueroa

Casting Director

Jasmine B. Gunter

Casting Consultant

Katie Galetti

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***DEAR ELIZABETH is presented by arrangement with Concord Theatricals
on behalf of Samuel French, Inc. www.concordtheatricals.com***

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

A NOTE FROM THE ARTISTIC DIRECTOR

“What might have been?”

A question we all ask ourselves at some point in our lives. A question we may ask again and again and again, wondering about the path untraveled from the path we’ve chosen.

In ***Dear Elizabeth***, through Sarah Ruhl’s tender compilation of Elizabeth Bishop and Robert Lowell’s correspondence, we witness the growing intimacy between two poets across distance and time. This rare connection is sparked, challenged, and lovingly maintained by Bishop and Lowell. In these exchanges we learn of their brief in-person encounters, and a “what might have been?” lingers in the space between them for the duration of their lives.

Though the world can never know what a romantic partnership between Bishop and Lowell might have been, the exquisite friendship that emerged is documented for all time. Ruhl explores this friendship, in all of its complexity and depth, with her own deft poetic hand.

In this exploration, we are reminded that for all the wondering about what might have been, we must not miss the perfect imperfection of what was.



A handwritten signature in blue ink, reading "M Lyons".

- Marti Lyons, Artistic Director

A NOTE FROM THE DIRECTOR

I read a lot of plays in my capacity as Creative Producer, but I was arrested by the absolutely beautiful language and the extraordinary decades-long friendship between Elizabeth Bishop and Robert Lowell in ***Dear Elizabeth***.

This play is about how complex and beautiful friendship can be. Every time I read this script it feels like I learn something new about the ways that Elizabeth Bishop and Robert Lowell held space for each other, and held up each others' artistry with respect and care. Their poetry sparked their correspondence and kept them connected over time, and their relationship was built on that mutual respect.

When this play starts, Elizabeth is 36 and Robert is 31. By the time you read this, I'll have turned 32 (our first day on this beautiful set was my birthday). I am so grateful to have gotten to go on this journey as I look out over the next 30 years of my life as they move through the decades in this play. This piece feels so close to my heart because it shows that you have yet to meet the people who will change your life, even well into adulthood. My close friendships are some of the most sacred relationships in my life, and this script touched something in my heart that I did not know I needed to see reflected on stage. I believe that deep intimacy and love are not exclusive to romantic relationships, and that love can look like so many different things.

In collaborating with this amazing design team, I wanted to explore the magic of Sarah Ruhl's writing. Though she pulls directly from the letters between the poets, her skillful arrangement and the intriguing stage directions makes for so many wonderful opportunities for revelation and connection. It was important to me to see a world on stage that Elizabeth and Robert have created for themselves together. Through their letters they created a place where they could be the people and artists they truly wanted to be, but one that the real world keeps breaking into. As Ruhl writes in the Preface to the play, "Their letters become almost a medieval church constructed in praise of friendship."



I am so excited to share this play as my Remy Bumpoppo directing debut. I hope you leave this show thinking about the magic of language, the friends in your life you hold close, and all the people who you are yet to meet that will change you.

Christina Casano

- Christina Casano, Director of ***Dear Elizabeth***

CAST

Elizabeth.....	Leah Karpel*
Robert.....	Christopher Sheard*

Understudies

Morgan Burkey (U/S Elizabeth); JT Nagle (U/S Robert)

PRODUCTION AND DESIGN TEAM

Director.....	Christina Casano
Stage Manager.....	Jean E. Compton*
Assistant Director.....	Eduardo Xavier+
Assistant Stage Manager.....	Sophie Goddard
Dramaturg.....	Devon Hayakawa
Scenic Designer.....	Catalina Niño
Projections Designer.....	John Boesche^
Costume Designer.....	Kotryna Hilko^
Assistant Costume Designer.....	Janelle Smith
Lighting Designer.....	Maximo Grano De Oro
Assistant Lighting Designer.....	Nick Chamernik
Original Music & Sound Designer.....	Christopher Kriz, USA^
Properties Designer.....	Isa Noe
Movement & Intimacy Designer.....	Micah Figueroa
Dialect Designer.....	Eva Breneman
Artistic Producer.....	Tanya Palmer
Production Managers.....	Addoris Davis^, Johnnie Schleyer
Technical Director.....	Nick Peebles
Assistant Technical Directors.....	Kendra Luedke, Ethan McIntosh
Scenic Charge Artist.....	Tea Roberts
Head Electrician.....	Nick Chamernik
Carpenters.....	Elizabeth Brachman, Ryan Dygert, Michael Tsaltas
Electricians.....	Hannah Bolstad, Trey Brazel, Nat King, Ish Petersen, Avery Spellmeyer, Art Zarko
Wardrobe Supervisor.....	Hailey Piorek
Casting Director.....	Jasmine B. Gunter
Casting Consultant.....	Katie Galetti

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<https://concordtheatricals.com/resources/protecting-artists>

The play will run 90 minutes without an intermission.

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 829, AFL-CIO

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

+ 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

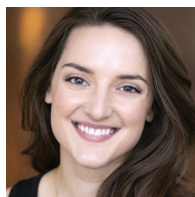


THE CAST



LEAH KARPEL (*she/her*) (**ELIZABETH**) is making her Remy Bumpo debut. Chicago credits include: *Appropriate*, *The Whale*, *We Are Proud to Present...* (Victory Gardens); *Landladies*, *The Commons*

Of Pensacola (Northlight); *Buena Vista*, *The Glass Menagerie*, *The Hot L Baltimore* (Steppenwolf); *The Diary Of Anne Frank* (Writers); *Punk Rock* (Griffin). NYC/regional credits include: *Lewiston/Clarkston* (Rattlestick), *The Harvest* (LCT3), *Pocatello* (Playwrights Horizons), *Porto* (Women's Project). Regional: *Miller*, *Mississippi* (Dallas Theatre Center, Longwharf Theatre); *Residence* (Actors Theatre of Louisville Humana Festival); *4000 Miles* (Long Wharf Theatre); *Ten Chimneys* (Milwaukee Repertory). Film/TV: *Chicago Med*, *Patriot*, *Olympia*.



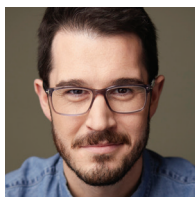
MORGAN BURKEY (*she/her*) (**U/S ELIZABETH**) is ecstatic to work on this project with Remy Bumpo! Her previous credits include *Letters Home* with Griffin Theatre, and *Neither*

Have I Wings to Fly with First Folio Theatre, *Stick Fly* with Writers Theatre, *Swell in the Ground* with The Gift Theatre, several spots with Reel Paws Productions, and attendance at School at Steppenwolf, class of 2017. When not acting, she is painting, reading, camping with her boyfriend, Ben, or tending to her career as a real estate broker with Fulton Grace Realty. Morgan is represented by Big Mouth Talent. @morgan_alyse_now



CHRISTOPHER SHEARD (*he/him*) (**ROBERT**) is thrilled to return to Remy Bumpo where he was last seen in *Puff: Believe it or Not*. Chris is an ensemble member with Definition Theatre (*An Octoroon*, *A Doll's House*)

and has performed in Chicago theatres such as: Goodman Theatre (*A Christmas Carol* – 4 seasons, *The Winter's Tale*), Writer's Theatre (*The Last Match*, *Arcadia*), Chicago Shakespeare Theater, A Red Orchid Theatre, Steppenwolf, American Blues, TimeLine and Windy City Playhouse. Regional credits include five seasons with American Player's Theatre (*Romeo and Juliet*, *The Seagull*, *A Phoenix Too Frequent*), Third Avenue Playhouse and Great River Shakespeare. He is represented by Grossman and Jack Talent. He received his MFA from University of Illinois, his BA from Florida State and recently received his Master's in Social Work and works full-time in a private practice.



JT NAGLE (*he/him*) (**U/S ROBERT**) is an actor, comedian, and director originally from Osawatomie, KS. Chicago credits include: *Head Stuff* (Redtwist One on Wednesday), *An Enemy of the People* (Goodman

Theatre), *Hershel...* (Strawdog), *Chris Saves the World* (Shattered Globe Satellite Series), *Romeo & Juliet*, *Much Ado About Nothing*, *Midsummer...* (Muse of Fire). Regional credits include: *Peter Pan* and *Wendy* (Kansas City Repertory Theatre), *Julius Caesar*, *Romeo & Juliet*, *The Tempest* (Heart of America Shakespeare Festival), *The Pests*, *Picnic*, *The Lover* (KC Actors Theatre), *Pass Over* (Black Rep Theatre of Kansas City), *Bernhardt/Hamlet* (Unicorn Theatre), and others. JT is represented by Lily's Talent. MFA from University of Missouri - Kansas City, BA from University of Kansas. www.thejtnagle.com

SHARE YOUR EXPERIENCE!

Whether you're snapping a picture of your playbill or taking a selfie before the show, be sure to use the hashtag

#RBDearElizabeth

in your posts on social media!



@remybumpo

PRODUCTION PROFILES



SARAH RUHL (*she/her*) (**PLAYWRIGHT**): is an award-winning American playwright, author, essayist and professor. Her plays include *Orlando*, *The Oldest Boy*, *Dear Elizabeth*, *Stage Kiss*, *In the Next*

Room, or the vibrator play (Pulitzer Prize finalist, 2010); *The Clean House* (Pulitzer Prize finalist, 2005); Susan Smith Blackburn Prize, 2004); *Passion Play* (Pen American Award, Fourth Freedom Forum Playwriting Award from the Kennedy Center); *Dead Man's Cell Phone* (Helen Hayes Award for Best New Play); *Melancholy Play*; *Demeter in the City* (nine NAACP Image Award nominations); *Scenes From Court Life*; *How to Transcend a Happy Marriage*, *For Peter Pan on Her 70th Birthday*; *Eurydice*; *Orlando* and *Late: a cowboy song*. Her plays have been produced on Broadway and across the country as well as internationally, and translated into fourteen languages. Originally from Chicago, Ms. Ruhl received her M.F.A. from Brown University, where she studied with Paula Vogel. She is the recipient of a Helen Merrill Emerging Playwrights Award, a Whiting Writers' Award, a PEN Center Award for mid-career playwrights, a Steinberg Distinguished Playwright Award and a Lilly award. She is a member of 13P and New Dramatists and won the MacArthur Fellowship in 2006. She teaches at Yale School of Drama and lives in Brooklyn with her family.



CHRISTINA CASANO (*she/her*) (**DIRECTOR & 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 Training Program. Selected directing credits: *I Build Giants* and *Poison* (The Plagiarists), *Henry IV Pt. 1* (Starling Shakespeare Company), *A Midsummer Night's Dream* (Stone Soup Shakespeare), *Plaid As Hell* (Babes With Blades), *Socks & Co.* (workshop, Eclectic Full Contact Theatre), *Work in Progress* (workshop, The Plagiarists) *How To Murder...* (workshop, Bramble Theatre), *Blood of My Mother's* (workshop, Wayward Sisters), *Deep Shadows* (audio drama, EFCT), *Fame Heaux* (staged reading, Lanford Wilson New American

Play Festival). Other favorite projects: *Short Shakes! Romeo & Juliet* (Asst. Dir., Chicago Shakespeare Theater), *How To Defend Yourself* (Asst. Dir., Victory Gardens), *Bury Me* (Asst. Dir., Dandelion Theatre), *The Light Fantastic* (Asst. Dir., Jackalope Theatre). She is the former Artistic Director of The Plagiarists (2020-2024). www.cmrcasano.com

JEAN E. COMPTON (*she/her*) (**STAGE MANAGER**) is glad to return to Remy Bumpgo, having stage managed *Blues for an Alabama Sky*, *Galileo's Daughter*, *Anna in the Tropics*, and *Passage*. She is a 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), *Shining Lives* (Northlight), and *The Miscellany*, *All-One! The Dr. Bronner's Play*, and *Spirits to Enforce* (Passage Theatre). Her regional credits include *Into the Breeches!* (Cleveland Play House), *Birthday Candles*, *Cannabis*, *Passover*, *Proximity*, *Indecent*, *Blood at the Root*, *Commedia*, *A Midsummer Night's Dream*, *An Octoroon*, and *Into the Breeches!* (Chautauqua Theater Company), *Venus in Fur* and *The Whale* (Rep Stage), and seasons at Two River Theater and Cleveland Play House. She is a graduate of The Theatre School at DePaul University. www.jeanecompton.com

EDUARDO XAVIER (*he/him*) (**ASSISTANT DIRECTOR**) is a Chicagoan and an award-winning ensembleist, play developer, and music maker. He is thrilled to make his assistant directing debut with this team. Developmental processes include: Gloria Imseih Petrelli's *The Live In(n)* (Rivendell Theatre); Nancy García Loza's *RUST* (The Goodman: New Stages), *Bull* (Paramount); Isaac Gomez' *The Leopard Play*, or *sad songs for lost boys* (Steep Theatre). New media developments include *Hamlet* (Make-Believe Association); *Lake Song* (Tribeca Official Selection, Make-Believe Association); *Brava* (Make-Believe Association); *The Last Hermanos* (A Red Orchid Theatre). Chicago acting credits include *A Year with Frog and Toad* (Chicago Children's Theatre); *Anna in the Tropics* (Remy Bumpgo); and *Wit* (The Hypocrites). Regional acting credits include Marisela Treviño Orta's *The River Bride* (American Players Theatre); Bryna Turner's *At The Wedding* (TheatreSquared). Film credits include *Station Eleven* (HBO Paramount).

Thank you for supporting live theater — it doesn't happen without you.

SOPHIE GODDARD (*they/them*) (**ASSISTANT STAGE MANAGER**) is so excited to be working with Remy Bumpo on *Dear Elizabeth!* Their previous credits at Remy Bumpo include *Galileo's Daughter*, *Blues for an Alabama Sky*, and *Love Song*. They have worked with many theatres in and around Chicago during their career. Some of their favorite credits include Assistant Stage Manager for *The Salon* with Black Ensemble Theatre, Stage Manager for *Curious Incident of the Dog in the Nighttime*, *At the Table*, *Smokefall*, and *Next to Normal* with Oakton College, and Assistant Stage Manager for Manual Cinema's *A Christmas Carol* with Manual Cinema and Writers Theatre. They would like to thank Liz for her immense and continued love and support!

DEVON HAYAKAWA (*any pronouns*) (**DRAMATURG**) is a multidisciplinary theatre artist. Dramaturgy: *Million Dollar Quartet* (Paramount), *9 to 5* (Metropolis), *Billy Elliot* (Paramount), *What the Constitution Means to Me* (Paramount), *The Revolutionists* (Farmers Alley), *Newsies* (Crane River), *Twilight: Los Angeles, 1992* (Ball State, KCACTF Region III Winner), and *American Idiot* (Ball State, KCACTF National Finalist). Other Credits: *Frozen* (Assistant Director, Paramount), *Leftover Men* (Stage Directions, Goodman), *9 to 5* (Assistant Director, Metropolis), *Charlie and The Chocolate Factory* (Veruca Salt, Paramount), *Baked! The Musical* (Kasey, Theo Ubique), *Plaid As Hell* (Assistant Director, Babes With Blades), *My Big Brother Fights Monsters* (Director, Chicago Dramatists), *Fun Home* (Joan, Paramount), and *DREAM* (Understudy/Swing, Chicago Shakespeare Theater). Love to Rosie. More at devonhayakawa.com.

CATALINA NIÑO (*she/her*) (**SCENIC DESIGNER**) is proud to be making her debut with Remy Bumpo Theatre Company. Currently, she is designing *Seussical! The Musical* at Shakespeare Napa Valley and *Jukebox for the Algonquin* at Citadel Theater Co. Recent credits include: *Es Una Vida Maravillosa*, Shakespeare Napa Valley; *The Mousetrap*, Citadel Theater Co.; *Dot and The Kangaroo*, Bravo Performing Arts; *St. Sebastian*, Refracted Theatre Co.; Regional work includes: *Water By The Spoonful*, San Francisco Playhouse; *Fiddler On The Roof*, The Berkeley Playhouse; *In A Word*, San Francisco Playhouse; *Emperor Jones*, New City Company, SF.; *The Fantastic*, Los Altos Stage Co.; and *Pirates Of Penzance*, San José Children's Musical Theater, among others. Catalina grew up in Bogotá, Colombia. She

earned her BA in Visual Arts in France, then relocated to the Bay Area where she received her MFA in Set Design before moving to the Chicago area. Visit: www.catalinanino.com

JOHN BOESCHE (*he/him*) (**PROJECTIONS DESIGNER**) is delighted to be returning to work with Remy Bumpo, having previously designed *Galileo's Daughter*, *Our Class*, and *Life of Galileo*. He has created media and scenic designs for more than 250 professional theatre, opera, and dance productions. Regional theatre credits include the Arizona Theatre Company, Chicago Shakespeare Theater, Cincinnati Playhouse, Court Theatre, Denver Center Theatre Company, Goodman Theatre, Geffen Playhouse, McCarter Theatre, Lookingglass Theatre, Milwaukee Repertory Theatre, New York Shakespeare Festival, Seattle Repertory Theatre, Shakespeare at the Folger, South Coast Repertory, Steppenwolf Theatre Company and Theater On The Square. Mr. Boesche's design work has been recognized with 3 Joseph Jefferson Awards, the Merritt Award For Excellence In Design And Collaboration, a Metro DC Dance Award, and a Los Angeles Drama Critics Circle Award among others. He is Chair of Digital Media for Live Performance at University of Illinois Urbana Champaign.

KOTRYNA HILKO (*she/her*) (**COSTUME DESIGNER**) is excited to return to Remy Bumpo, where she previously designed *Love Song!* A Chicago based costume and set designer, her credits include *Peter and the Starcatcher* (Paramount Theatre), *In Quietness, Revolution, Killing Game, The Room and The Haven Place* (A Red Orchid Theatre), *Lifespan of a Fact* (TimeLine Theater Company), *Tambo and Bones* (Refracted Theatre Company, Jeff nominated), *How Blood Go* (Congo Square Theatre), *Caroline, or Change* (Firebrand Theatre) *Byhalia Mississippi* (Definition Theatre Company and The New Colony), and *Kiss* (Haven Theatre). She received her MFA in Stage Design from Northwestern University. For more information, visit kotrynahilko.com!

JANELLE SMITH (*they/she*) (**ASSISTANT COSTUME DESIGNER**) is a Chicago-based costume designer, wardrobe, and stylist who has worked at Marriott Theatre, Oil Lamp Theater, Oak Park Festival Theatre, Illinois Shakespeare Festival, Tuacahn Center for the Arts, University of Chicago, Chicago Shakespeare Theater, Remy Bumpo Theatre Company, and Writers Theater doing wardrobe, hair, makeup, and costume design. Thank you to everyone who brought this production to life. Enjoy the show!

MAXIMO GRANO DE ORO (*he/him*) (**LIGHTING DESIGNER**) is a Lighting Designer for theater, opera, and dance originally from New Jersey. He received his BFA in Lighting Design from Rutgers Mason Gross and his MFA from Northwestern University. This is his first production with Remy Bumpo. Recent Design Credits: *Prelude to a Kiss* (Milwaukee Rep), *Selling Kabul* (Northlight Theater), *The Winter's Tale*; *Macbeth*; *Much Ado about Nothing*; *The Tempest* (Commonwealth Shakespeare Company), *Everybody*; *Sweat*; *As You Like It*; *Bengal Tiger at the Baghdad Zoo*; *In His Hands*; *Resiliencia* (Northwestern Wirtz Center); *The Magic Flute*; *The Medium* (Northwestern Opera). Web: Maximolightingdesign.com Instagram: [max.gdo_id](https://www.instagram.com/max.gdo_id)

NICK CHAMERNIK (*he/they*) (**ASSISTANT LIGHTING DESIGNER & HEAD ELECTRICIAN**) is excited to be collaborating once again with Remy Bumpo for a fifth time. Previously, he worked on Remy Bumpo's productions of *Love Song*, *Galileo's Daughter*, *Anna in the Tropics*, and *Passage*. Recently, he has served as the Projections Operator for the Goodman Theatre's production of *The Who's Tommy*, the Head Electrician for Northwestern University's 92nd Annual Waa-Mu Show, and the Head Electrician for Shattered Globe Theatre's production of *Radial Gradient*.

CHRISTOPHER KRIZ (*he/him*) (**SOUND DESIGNER & ORIGINAL MUSIC**) is an award-winning composer and sound designer based in Chicago. Previous Remy Bumpo designs include *Frankenstein* (Jeff Award), *Love Song*, *Galileo's Daughter*, *Howards End*, and many others. Winner of 5 Joseph Jefferson Awards, Kriz has designed for companies in Chicago including Goodman, Steppenwolf, Chicago Symphony Orchestra, Northlight, Court, Chicago Shakespeare, Victory Gardens, Writers, and Timeline. Regional credits: Seattle Repertory, Kansas City Repertory, Indiana Repertory, Alabama Shakespeare Festival, Nebraska Repertory, Peninsula Players, American Stage, and many others. Kriz is a proud member of United Scenic Artists 829.

ISA NOE (*they/them*) (**PROPERTIES DESIGNER**) is delighted to work with Remy Bumpo for the first time! Recent Chicagoland design credits include *Never Better* (Theo Ubique Cabaret Theatre), *Mary's Wedding*; *Rooted* (Oil Lamp Theatre), and *Skunk and Badger* (Lifeline Theatre). Isa received their Bachelor of Arts from Northwestern University with a focus in scenic design. They would like to thank their

family, mentors, and partner for their loving encouragement and unwavering support. www.ign-design.com

MICAH FIGUEROA (*he/him*) (**MOVEMENT & INTIMACY DESIGNER**) is a queer, latine, Chicago-based Actor, Director, Choreographer, and Teaching Artist specializing in intimacy/violence, physical theater, and circus arts. He is thrilled to be returning to Remy Bumpo. His most recent work as a Violence and Intimacy Director is *Ironbound* at Raven Theatre, *Black Sunday* at TimeLine Theatre, *Eurydice* with Writers Theatre, and *Anna in The Tropics* with Remy Bumpo Theatre Company. Other select productions include: First Floor Theatre (*Mike Pence Sex Dream*, *Plano*, *Botticelli in the Fire*), Steep Theatre (*The Leopard Play*, *Light Falls*) UNC Charlotte (*These Shining Lives*), and Northwestern University (*In His Hands*, *Peerless*, *Blood Wedding*, *Sweat*, *Indecent*, *Everybody*) He holds a degree in Directing and Playwriting from Southern Methodist University.

EVA BRENEMAN (*she/her*) (**DIALECT DESIGNER**) is delighted to be back at Remy Bumpo. Remy Bumpo credits include: *Bloomsday*, *Howards End*, *hang*, *Pygmalion*, *Fallen Angels*, *Bronte*. Chicago: *Primary Trust* (Goodman); *Becky Nurse of Salem* (Shattered Globe); *Fen* (Court Theatre); *Murder on the Orient Express* (Drury Lane); *The Chinese Lady* (Timeline); *Songs for Nobodies* (Northlight). Broadway: *Airline Highway* (Samuel Friedman Theatre). Off-Broadway: *Boswell* (59E59). Regional: *The Chinese Lady* (Denver Center); ten seasons at American Repertory Theater; *Dial M for Murder*, *Much Ado About Nothing* (Milwaukee Repertory Theater); *Love's Labour's Lost* (Actor's Theatre of Louisville); *Around The World In 80 Days* (Center Stage/Kansas City Repertory Theatre). Tour: *The Woman in Black*, *Mamma Mia!* (National Tour/Las Vegas). Education: MA, Royal Central School of Speech and Drama; BFA, NYU. Ms. Breneman is an associate artist at TimeLine Theatre Company.

NICK PEEBLES
(**TECHNICAL DIRECTOR**)

KENDRA LUEDKE (*she/her*) (**ASSISTANT TECHNICAL DIRECTOR**) is super excited to be working on her first show with Remy Bumpo! She is a stage manager and carpenter born and raised in Northern Virginia and now based in the midwest. Recent theatre credits include *Inanimate* (Theater Wit); *King Lear*, *Wolf At The Door*, *The Royale*, *The Merry Wives of Windsor*, and *Anton's Shorts* (American Players Theatre);

The House Without a Christmas Tree and Frindle (Griffin Theatre Co.); *Ruddigore* (Gilbert & Sullivan Opera Company).

ETHAN MCINTOSH
(ASSISTANT TECHNICAL DIRECTOR)

TEA ROBERTS (*she/her*) **(SCENIC CHARGE ARTIST)** is proud to be working as a scenic for her 5th year in the industry. She would like to thank her mentors Rebekah Lazaridis and Scott Cooper, and of course her lovely wife Hannah Roberts.

HAILEY PIOREK (*she/her*) **(WARDROBE SUPERVISOR)** is excited to be working with Remy Bumpo! Recent Stage Management credits include *Director's Haven 7* (Haven Chicago), *Deliriums' Daughters* (TCC), and original student work, *On A Quiet Night In Suburbia* (TCC). Recent Assistant Stage Management credits include the *Romeo & Juliet* (Midsommer Flight), and the *37th Young Playwrights Festival* (Pegasus Theatre Chicago). She received a BA in Communication Arts & Theatre from Trinity Christian College.

TANYA PALMER (*she/her*) **(ARTISTIC PRODUCER)** is a dramaturg, creative producer, educator, and playwright who currently serves as the Assistant Dean and Executive Artistic Director at Northwestern University's School of Communication, overseeing programming at the Virginia Wadsworth Wirtz Center for the Performing Arts. She served as the Director of New Play Development at the Goodman Theatre for 14 seasons and at Actors Theatre of Louisville for 5 seasons. Originally from Calgary, Canada she lives in Evanston, Illinois with her husband Jim and their teenagers, Harper & Theo.

JASMINE B. GUNTER (*she/her*) **(CASTING DIRECTOR)** is the 2021 recipient of the Hangar Directing Drama League fellowship, the 2020 recipient of the Leighton M. Ballaw Directing Scholarship, and a SDC associate member. Recent directing credits include *The Revolutionists* (Northwestern University), *jump* (Northwestern University) *Lost Girl* (Hangar Theatre), *The Wonderful Wizard of Oz* (Hangar Theatre), *Hedda Gabler* (Northwestern University) *Wine in the Wilderness* (Wirtz Center for the Performing Arts), *Intimate Apparel* (SUNY Brockport), *Ghost Story* (Kane Repertory Theatre), *Lines in the Dust* (Geva Theatre Center), *Reroute* (24 Hour Plays: Nationals). Associate/Assistant Credit: *Blues for an Alabama Sky* (Remy Bumpo), *Nina Simone: Four Women* (Arena Stage), *In the Heights* (Seattle Rep),

Quixote Nuevo (Hartford Stage/Huntington Theatre Company), and *The Luckiest People* (Actors Theatre of Charlotte/NNPN). Jasmine has also taught at the Berkshire Theatre Group and the Redhouse Arts Center in Syracuse, NY.

KATIE GALETTI, CSA (*she/her*) **(CASTING CONSULTANT)** is grateful for return to Remy's 24/25 season as the Casting Consultant. She also serves as the Artistic Producer and Casting Director at Writers Theatre in Glencoe and is a freelance casting director regionally. In addition to her casting work, 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, is the founder and Artistic Director of Janus Concert Series, and is a founding member of the Chicago Opera Collective. Outside of theater, Katie is a volunteer with Resilience Chicago as a Sexual Assault Crisis Advocate and a classically trained vocalist. Special thanks to her amazing partner, Matt Edmonds. More information can be found at www.katiegaletti.com.



MARTI LYONS (*she/her*) **(ARTISTIC DIRECTOR)** is the Artistic Director of Remy Bumpo where she most recently directed *Love Song* by John Kolvenbach as well as the world premiere of Jessica Dickey's *Galileo's Daughter*. She also has recently directed *Little Women* at Seattle Repertory Theatre and Milwaukee Repertory Theatre. Lyons has directed *Georgiana and Kitty: Christmas at Pemberley* by Lauren Gunderson and *Margot Melcon* at Northlight Theatre, the co-world premiere of *Wife of a Salesman* by Eleanor Burgess at Milwaukee Repertory Theatre, *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. Lyons'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 Iliana 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

Zacarías 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's *Bethany and Mine* at The Gift Theatre. Marti is an ensemble member at The Gift Theatre and a and a proud member of Stage Directors and Choreographers Society.



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.

MACKENZIE SCHLEYER (*she/her*) (**DIRECTOR OF MARKETING & COMMUNICATIONS**) has been with RBTC since 2016 and is beyond excited for audiences to engage with the poetry, artistry and beauty that is *Dear Elizabeth!* Prior to joining RBTC, she worked at Florida Studio Theatre as their Marketing Assistant for 3 seasons where she worked on 60+ mainstage, cabaret, improv, and children's theatre productions as well as community engagement events and educational programs. Mackenzie has also worked with Windy City Performing Arts as their Marketing & Development Manager for 2 seasons, and has choreographed for multiple schools and events within Chicago, Milwaukee, Madison, Sarasota, and their surrounding areas. She holds a BFA in Theatre Management and Promotions as well as a minor in Dance from the University of Wisconsin - Whitewater. Much love to Johnnie, Rain and all of her family and friends. @mackenzieschleyer

MISSY PRESTON (*they/them*) (**DEVELOPMENT MANAGER**) is a passionate musician, production manager, festival producer, band

manager, event and partnership coordinator, and (of course) theatre lover. Having previously been called "A Professional Shapeshifter", Missy has found joy helping build and manage productions, events, partnerships, and concerts all over the Chicagoland area. Recent professional projects include- Production & Partnership Manager for Q101's *Twisted Xmas Series 2023* at The Aragon Ballroom, Producer for *The Schaumburg Halloween Carnival 2022 & 2023* at Wintrust Stadium, Development Lead and Vendor Coordinator for *Windy City Smokeout 2023* at The United Center, Production & Partnership Manager for Cumulus Radio's *AHOY Concert 2023* at The Salt Shed, and Production Manager and Coordinator for *The Budweiser Concert Series 2023* at Gallagher Way. Missy also finds joy in hiking a lot, supporting local artists, assisting in small start-ups and building out dreams, playing rock and roll shows, and hosting small local events with a focus on building safe queer spaces in Chicago. Their personal music project / rock band is called "The God Awful Small Affairs".

AEL DIEHM (*she/her*) (**OPERATIONS MANAGER**) is a University of Missouri graduate who completed a dual Bachelors degree in Policy and Health Science, with minors in Biology and Psychology. She was one of 10 student leaders of community Public Health initiatives to serve on Planned Parenthood Generation Action's Student Leadership Cohort in Washington D.C. She was also the recipient of the 2020 Catalyst Award recognizing leaders in the LGBTQ community for the preservation and growth of an organization serving Queer and Trans People of Color in Mid-Missouri. Upon graduating, Ael moved to Chicago to pursue a career in the Arts and Environmental Sciences. In 2022, she emerged in the Chicago theater world through her tenure at the Greenhouse Theater Center.

ADDORIS DAVIS (*they/them*) (**PRODUCTION MANAGER**) is a theatre artist and technician based in Chicago, IL. Their training includes a BA in Technical Theatre from the University of Alaska. Chicago credits include production management for *The Jigsaw Bride*, *The Secret Council*, *Jeeves Intervenes*, *Little Women*, and *Neither Have I Wings To Fly* (First Folio Theatre), *Anna in the Tropics* (co-production manager), *Galileo's Daughter*, *Blues for an Alabama Sky*, *Love Song*, and *Dear Elizabeth* (Remy Bumpgo Theatre Company), *37th Young Playwrights Festival*, *Dontrell*, and *He Who Kissed the Sea* (Pegasus Theatre), *Cymbeline and Romeo and Juliet* (Midsommer Flight), and *Lifeline Theatre's From the Mississippi Delta*, *Cat's Cradle*, *Fillet of Solo*, *Skunk and Badger*, and *Native Son*. They are

also a playwright, with their work chosen for a stage reading at the Valdez Theatre Conference.

JOHNNIE SCHLEYER (*he/him*) (**PRODUCTION MANAGER**) has been working in the Chicago theater community since 2016 and is excited to be working with Remy Bumpo on their productions! Before joining RBTC, he was serving as the Production and Facilities Manager for Mercury Theater Chicago for the last two and a half years. In addition to production management, Johnnie has primarily worked as a freelance Technical Director with Porchlight Music Theatre, TimeLine Theatre, Teatro Vista, Windy City Playhouse, Shattered Globe, Raven Theatre, Kokandy Productions, the Chicago International Puppet Theater Festival, and many other midsize companies in the Chicagoland area. He is originally from Boerne, Texas, just outside of San Antonio, and graduated from Abilene Christian University with a BFA in Theatre - Acting/Directing. All the love to his wife Mackenzie and their pup Rain.

EMILY SZYMANSKI (*she/her*) (**ADMINISTRATIVE & COMMUNICATIONS ASSISTANT**) graduated from the University of Wisconsin – Eau Claire in 2022 with her BA in Comprehensive Theatre. Chicago production credits: Assistant Stage Manager for *Coronation* (Refracted), Stage Manager for *The Wordshop* and *When You Awake You Will Remember Everything* (The Plagiarists), Run Crew for *Blues for an Alabama Sky* (Remy Bumpo). TV/Film: *Chicago Fire*, *Chicago Med*, *The Thing in the Drain*. UWEC Acting credits: *Silent Sky* (Henrietta), *Head Over Heels* (Philoclea), *Hand to God* (Jessica) and *The House of Blue Leaves* (Little Nun). Eau Claire Production credits: *Murder by Midnight* (Director), *Medea* (Asst. Stage Manager), *Failure: A Love Story* (Producer), *Alice in Wonderland* (Co-Director), and more. Milwaukee Credits include Stage Managing *The Lisbon Traviata* (Sunstone Studios), Co-Directing *Legally Blonde* (Greenfield High School), and patron services work at the Milwaukee Repertory Theatre and First Stage Children's Theatre.

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**NOVEMBER 8 -
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Remy Bumpo Theatre Company relies on the generous support of philanthropic organizations and audience members like you to provide over 75% 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.

THE PRODUCERS CIRCLE

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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Become a Remy Bumpopo volunteer and keep our company thriving! We often seek volunteers to help with office tasks and events. To receive volunteer opportunities via email, contact our Administrative & Communications Assistant, Emily Szymanski at info@remybumpopo.org or by calling 773-244-8119.

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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.



ANY TIME
ANY SHOW
AS OFTEN AS YOU LIKE

.....

THEATER WITH MEMBERSHIP

\$35/month

.....

.....

FLEXPASS

10 tickets for \$275

.....

- See anything in the building at a dramatically reduced price.
- See 10 shows, go on 5 dates, or just bring your 9 closest friends with you to one show.
- After ordering, you get a card in the mail within a week with your Flexpass code which can be used online, over the phone or at the box office

See any play in our building, any time, as often as you like for one flat monthly fee.

Reserve a ticket for any production in our facility. Do it in advance or just drop by on impulse.

Free ticket exchanges and replacement tickets.

Attend as many different shows as you want each month. Come once, twice or five times a week at no additional charge.

No initiation or startup fee, but members must agree to a three-month minimum.

Twice a year, bring a friend for free.

THEATER WIT STAFF

YOU ARE HERE WITH US

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E-NEWS

Stay up to date on all the happenings at Theater Wit. Sign up for our e-newsletter. Get the latest info on show openings and schedules; eavesdrop on production gossip and artistic plans; see behind-the-scenes photos.

- Get a free piece of chocolate when you fill out a mailing list insert and give to any bartender, usher or house manager.
- Sign up online at theaterwit.org/join
- Mailings twice per month. We don't deluge you with messages and we don't sell your name to other lists.

Facebook: facebook.com/theaterwit

DONATE

Theater Wit is a 501(c)(3) organization. Your tax-deductible donation supports Theater Wit and supports this building in its role as an artistic home for Chicago's best storefront theaters.

- Donate online at theaterwit.org/donate
- Make an instant donation at the box office, the bar, or with our house manager.
- Donate your time and talents! Theater Wit welcomes volunteers for office work, community outreach, building improvements and special events.