Nick Sandys, Producing Artistic Director presents

Frankenstein
by Nick Dear from the novel by Mary Shelley

Directed by
Ian Frank

Stage Manager
Dana M. Nestrick*

Scenic Designer
Joe Schermoly, USA

Lighting Designer
Mike Durst, USA

Properties Designer
Amanda Herrmann

Costume Designer
Kristy Leigh Hall, USA

Sound Designer and Original Music
Christopher Kriz, USA

Movement and Intimacy Coordinator
Kristina Fluty

Violence Designer
Nick Sandys

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Remy Bumppo Theatre Company's license to present Nick Dear's version of Mary Shelley's Frankenstein is granted by Rosica Colin Limited, London.

Nick Dear’s Frankenstein was first presented by the National Theatre, London on 5 February, 2011

Theater Wit | 1229 W. Belmont Ave Chicago, IL | Box Office: 773.975.8150
CAST (IN ALPHABETICAL ORDER)

Gretel / Clarice .............................................................................................................................. Claire Alpern
The Creature / Victor Frankenstein ................................................................................................ Greg Matthew Anderson*+
William ........................................................................................................................................ Zachary Scott Fewkes
Agatha / The Dream Creature ................................................................................................. Jyreika Guest
Klaus / Ewan ............................................................................................................................ Steve Lords
The Client/Felix / Constable ........................................................................................................ Jose Nateras
De Lacey / Monsieur Frankenstein .............................................................................................. Frank Nall*
Victor Frankenstein / The Creature ............................................................................................ Nick Sandys*+
Elizabeth / The Bride ................................................................................................................ Eliza Stoughton*+
Gustav / Rab ............................................................................................................................... Michael Turrentine

Understudies
Maryam Abdi [Agatha, Gretel/Clarice]; Keith Illidge [Gustav/Rab, Felix/Constable/Client];
Jim Morley [De Lacey / M. Frankenstein]; Jeremy Pfaff [Victor], Jillian Skale [Elizabeth / The
Bride]; Weston Vrooman [Klaus/Ewan]

PRODUCTION STAFF

Director ......................................................................................................................................... Ian Frank
Stage Manager ............................................................................................................................ Dana M. Nestrick*
Scenic Designer .......................................................................................................................... Joe Schermoly
Lighting Designer ....................................................................................................................... Mike Durst
Costume Designer ...................................................................................................................... Kristy Leigh Hall
Sound Designer and Original Music ............................................................................................ Christopher Kriz
Properties Designer ................................................................................................................... Amanda Herrmann
Dramaturg ...................................................................................................................................... Peter Davis+
Movement and Intimacy Coordinator ......................................................................................... Kristina Fluty
Violence Designer ....................................................................................................................... Nick Sandys
Dialect Coach ............................................................................................................................. Vahishta Vafadari
Vocalist .......................................................................................................................................... Hai-Ting Chinn
Assistant Director ....................................................................................................................... Erika Haaland
Production Manager .................................................................................................................. Ellen Willett
Technical Director ...................................................................................................................... Joe Schermoly
Assistant Stage Managers ........................................................................................................... Alex Meyer and Jennifer Gregory
Assistant Costume Designer ......................................................................................................... Virginia Varland
Assistant Dialect Coach ................................................................................................................ Shadana Patterson
Wardrobe Supervisor ................................................................................................................... Stefani Azores-Gococo
Master Electrician ........................................................................................................................ Becs Bartle

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

+ Denotes Remy Bumppo Theatre Core Ensemble Member
* Denotes member of Actors’Equity Association, the union of professional
Actors and Stage Managers

Remy Bumppo 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 Bumppo is a member of the League of Chicago Theatres
"Monsters are not born…they are made and unmade on the variable scales of human sympathy"
- Susan J. Wolfson and Ronald Levao (The Annotated Frankenstein, 2012)

My first experience of this brilliant adaptation was a breathless and terrifying read two years ago. I couldn’t flip the pages fast enough, I was so afraid for these characters. Which was shocking because as a fan of the Frankenstein films, I thought I knew what was going to happen. But because this adaptation adheres to Mary Shelley’s original 1818 novel, everything was a surprise. When I came to the last page, I knew exactly what I wanted to do: launch a rescue mission. A rescue mission to save Mary Shelley’s genius and to save a work of literature whose themes have been dangerously inverted in our popular imagination. Perhaps a rescue mission to save the very idea that classic stories can still speak to us today.

The Creature is at the center of our story and as his journey unfolds, I encourage you to think about how we are complicit in the creation of the “monsters” in our own world; be they bullies or bigots, authoritarians or school-shooters. That kind of difficult introspection is what Mary Shelley asks of us, and why the most important rescue mission of all is the one to save The Creature.

– Ian Frank, Director
When the now-iconic film of *Frankenstein* opened in 1931, western culture had suffered through two great cataclysmic events: World War I and The Great Depression. There emerged a popular distrust that science, once hailed as the cure for all of humanity’s ills, could possibly alleviate any troubles emerging in the 20th Century. We had created the most sophisticated technological weaponry and economic institutions, yet we were now being destroyed by our own inventions. Similar anxieties were circulating as Mary Shelley began writing her groundbreaking novel over a hundred years earlier in 1816.

While Shelley’s *Frankenstein* is celebrated as one of the greatest horror stories ever written, and perhaps the first great work of science fiction, its horrors are limited to fanciful and frightful fiction. But its view of life through the prism of the torturous guilt and remorse of Victor Frankenstein not only presages the rise of deep psychological thrillers a full century before their emergence, but it also demonstrates the author’s understanding of the crushing effects of the Napoleonic Wars, the failed experience of the French Revolution and subsequent Reign of Terror, and contemporary fears about the dangers of unchecked scientific innovation.

But, perhaps mostly valuably, the book depicts the failure of the Romantic movement. It shows how the glorious principles of the early Romantics failed the rising tide of social and political changes that were emerging as the Industrial Revolution was profoundly altering Europe’s demographic and political landscape. Shelley redefines the Romantic Age, taking the central principles of the era and turning them on their head. Hers was a study of how Romanticism and the Enlightenment failed to find practical solutions to the political turmoil and social upheaval that the movement initially encouraged. Romanticism was rejected by the new politically demanding masses. The rise of liberty and equality found Romanticism to be dated and useless, despite the philosophy’s inherent interest in the very issues that were now driving the exploding industrial society. Shelley captures this tragic deconstruction in the deeply conflicted duality of Victor Frankenstein and his Creature.

Within this framework, the book is also an extraordinary examination of profound loss, grief, and guilt on a very personal and direct level—the sort of insight that can only come from direct experience—from someone, like Shelley, who had lost a child. The horrors of monsters, murder, and mayhem are counterbalanced by the horrors of internal conflict, recrimination, and remorse—a story of a great beast of your own creation that follows and destroys you.
WHO’S WHO IN THE CAST

GREG MATTHEW ANDERSON (Victor Frankenstein / The Creature) is a Core Ensemble member at Remy Bumppo where his credits include Power, The Best Man, The Philadelphia Story, Bronte, On the Verge, The Marriage of Figaro, Les Liaisons Dangereuses, Night and Day, The Importance of Being Earnest, Chesapeake (Jeff nomination), Northanger Abbey, An Inspector Calls, Travesties (Jeff nomination), and Born Yesterday. Other Chicago Credits include Twist Your Dickens, Rock ‘n’ Roll (Goodman); Red Velvet (Chicago Shakespeare); Arcadia (Jeff nomination), Death of A Streetcar Named Virginia Woolf (Writers); The City of Conversation, The Mousetrap, Sense and Sensibility (Northlight); Sons of the Prophet, Oklahoma! (American Theater Company); Arcadia (Court). Television credits include Chicago Fire, Empire, Chicago PD, Betrayal, The Playboy Club, Underemployed, The Chicago Code, Detroit 187, and the pilot Matadors. Film credits include Transformers: Age of Extinction, The Middle Distance, Game Day, and Older Children. Greg is a graduate of Duke University’s Department of Theater Studies.

NICK SANDYS (The Creature / Victor Frankenstein; Violence Designer) is the Producing Artistic Director at Remy Bumppo. As an actor he has appeared in Pygmalion, An Inspector Calls, The Goat Or Who Is Sylvia, Les Liaisons Dangereuses, Old Times, The Marriage of Figaro, The Real Thing, Tartuffe, Arcadia, Money, The Secret Rapture, No Man’s Land, Hapgood, among others. He also directed Puff: Believe It Or Not, Pirandello’s Henry IV, The Life of Galileo, Travesties, Our Class, Seascape, and Fiction. Other Chicago credits include Captain Blood, Turn of the Screw, Blithe Spirit, Twelfth Night, Much Ado About Nothing (First Folio); The Man Who Murdered Sherlock Holmes (Mercury); My Fair Lady, Camelot (Light Opera Works); Dr. Jekyll & Mr. Hyde, Pride & Prejudice (Northlight); Othello, Romeo & Juliet (Chicago Shakespeare); Around The World In 80 Days (Lookingglass); Oedipus Complex (Goodman); Sherlock’s Last Case (Drury Lane); and The Misanthrope (Next). Other credits include Much Ado About Nothing, The Tempest (Notre Dame Shakespeare); The 39 Steps (Syracuse Stage/ Cleveland Playhouse); Macbeth (Riverside Shakespeare); The Tempest, King Lear, Othello, Twelfth Night, Henry V, Henry IV, Hamlet, Much Ado About Nothing, Taming of the Shrew, Macbeth (Ft. Worth Shakespeare in the Park), Thank You Jeeves, Ion, Lend Me a Tenor, Twelfth Night, King Lear, Relatively Speaking, Rough Crossing (Stage West, TX). Nick has received 15 Jeff nominations, winning once for fight choreography, and was a 2018 Audie Finalist for his audiobook narration of Bram Stoker’s Dracula.

CLAIRE ALPERN (Gretel and Clarice) is working with Remy Bumppo for the first time. Chicago credits include Over the Moon (Erasing the Distance); The Cake (u/s performed Rivendell); A Kid Like Jake (u/s About Face); and The Sacred Schizoid Heart (Prologue). Other credits include Blueprint Project (Gideon Productions); 365 Days/365 Plays (The Public); High Cotton, 3 Themes Every Child Should Know (FringeNYC); and Amphitryon (Boomerang). Claire is a graduate of the Black Box Studio Program, and has also studied in New York City with LAByrinth, Naked Angels, and Keen Company. Claire is represented by Big Mouth Talent.
WHO’S WHO IN THE CAST cont.

ZACHARY SCOTT FEWKES (William) is excited to work with Remy Bumppo for the first time. He’s appeared in Waiting for Godot (Druid Theatre/Chicago Shakespeare); Merrily We Roll Along (Porchlight); Mame, Peter Pan, Gypsy (Music Theatre Works); A Christmas Carol, James & the Giant Peach (Drury Lane); Ragtime (u/s Griffin); King John (Shakespeare Project of Chicago); The Polar Express (Railway Productions); Oliver! (Citadel); Secret Garden (Lake Forest); and Les Miserables (LZP Productions). He has also appeared on Chicago Med (NBC). Zach is in 7th grade at Lake Zurich Middle School North and plays baseball, golf, trumpet and piano. Zach would like to thank the wonderful folks at Gray Talent, his family, friends and teachers for their support.

JYREIKA GUEST (Agatha and The Dream Creature) is excited to work with Remy Bumppo for the first time. Chicago credits include columbinus (The Yard Theatre Company at Steppenwolf); I Saw Myself (Red Tape); The Wiz (Kokandy); Octagon (Jackalope); and The Adventures of Robin Hood (Filament). She is proudly represented by Shirley Hamilton Talent!

STEVE LORDS (Klaus and Ewan) is pleased to make his Remy Bumppo debut. Proudly represented by Paonessa Talent, Steve has previously enjoyed working with Chicago Shakespeare, Windy City Playhouse, Piven Theatre, Prometheus Theatre Ensemble, and more. He has also been featured on Chicago Fire and Chicago Med, along with several commercial and voiceover projects throughout the city. Steve earned his BFA in Acting from The Theatre School at DePaul University in Chicago, IL and his Associates’ Degree in Acting from Fullerton College in Fullerton, CA. Steve sends all his love to his mom, Connie, his half-eared-baby-cat-child Ellie, and his favorite person and fiancée Beth, who he is happily marrying mere weeks after the close of this show.

BEN MILLER (William) is delighted to be making his Remy Bumppo debut. Chicago credits include Ragtime (Marriott); The Christmas Schooner (Mercury); Ragtime (Griffin); A Christmas Carol (Drury Lane); Seussical, Big Fish (Big Noise); Mothers and Sons (Northlight); and Oliver! (Citadel). In addition to being a 7th grade student at
Highland Middle School, Ben loves video games and playing outside with friends. He would like to thank his family and the wonderful people at Paonessa Talent for their support.

**FRANK NALL** (De Lacey and Monsieur Frankenstein) is overjoyed to be working with Remy Bumppo for the first time. In Chicago, he’s appeared in *Traitor* (A Red Orchid); *King Liz* (Windy City Playhouse); *Bog of Cats* (Artistic Home); *Macbeth* (Artistic Home); *The Front Page* (Timeline); and *Ghetto* (Famous Door). Regionally credits include *It’s a Wonderful Life: The Radio Play* (Clarence Brown Theater); *Merry Wives of Windsor, The Tempest,* and *Twelfth Night* (Illinois Shakespeare).

**JOSE NATERAS** (The Client, Felix, and The Constable) is working with Remy Bumppo for the first time. Chicago credits include *Support Group for Men* (u/s Goodman), *Neverwhere* (Lifeline), *Two Mile Hollow* (First Floor), *Picnic* (American Theatre Company), *Cymbeline* (Strawdog), *Reprise* (Adventure Stage), *The Van Gogh Cafe* (Filament), *The Grapes of Wrath* (The Gift), *Othello* u/s, *Since I Suppose* (Chicago Shakespeare), *My Soul’s Shadow* (Manual Cinema), and *Romeo & Juliet* (Teatro Vista). Other credits include *A Midsummer Night’s Dream, The Q Brothers Collective’s 1 <3 Juliet* (Illinois Shakespeare Festival), and *Romeo & Juliet* (Notre Dame Shakespeare). Jose is also a writer, having received his MFA in Writing from The School of the Art Institute of Chicago (SAIC). A graduate of Loyola University of Chicago, he is an adjunct professor at Truman College and is represented by Gray Talent Group.

**ELIZA STOUTON** (Elizabeth and The Bride) has appeared as a member of the Remy Bumppo Core Ensemble in *Born Yesterday, Fallen Angels, Both Your Houses,* and *You Never Can Tell.* Other Chicago credits include *A Loss of Roses, Dividing the Estate, Vieux Carre* (Raven); *A Splintered Soul* (ARLA Productions); *Doubt* (Writers); *The Farnsworth Invention* (Timeline); *Cyrano de Bergerac* (Oak Park Festival); *Wit* (The Gift). Outside of Chicago she’s appeared in *Three Sisters* (American Players Theatre); *Cat On A Hot Tin Roof* (Tennessee Williams Festival); *Merchant of Venice* (Cardinal Stage Company); *Twelfth Night, Hamlet* (Illinois Shakespeare Festival); *Hamlet, School For Scandal* (Riverside Theatre); *Twelfth Night, Hamlet, As You Like It, Romeo and Juliet, Much Ado About Nothing, Merchant of Venice* (Montana Shakespeare in the Parks). Eliza is proud graduate of Loyola University in Chicago. www.elizastoughton.com

**MICHAEL TURRENTINE** (Gustav and Rab) was previously seen in Remy Bumppo’s production of *Pirandello’s Henry IV.* Other Chicago credits include *Nine to Five* (Firebrand), *Die Walkure, Faust, La Cenerentola* (Lyric Opera), *Picnic* (American Theatre Company), *The Hairy Ape* (Oracle Productions), *The Grapes of Wrath* (The Gift), and *In Love and Warcraft* (Halycon Theatre). Other credits include *25th Annual Putnam County Spelling Bee* (Pollard Theatre), *King John* (Oklahoma Shakespeare in the Park), and *Rent* (Boheme Theatre Troupe). Michael has performed in the National Arts Festival of South Africa and is represented by Gray Talent Group.
WHO'S WHO

NICK DEAR (Playwright)
Nick was born in Portsmouth, England, and grew up along the coast in Southampton. In 1977 he graduated from the University of Essex with a BA in Comparative European Literature. Whilst at Essex, Nick became interested in theatre, beginning with a career-defining role as the Second Murderer in Macbeth. He soon realized he was not going to be an actor, and by the time he left Essex, he had written his first play. Between 1978 and 1986 he lived in Yorkshire, where he held down a variety of unlikely jobs whilst embarking on a series of plays for BBC Radio, and early outings in the theatre. He was Writer-in-Residence at the University of Essex, and at the Royal Exchange Theatre, Manchester. His breakthrough came in 1986 with the production of The Art of Success at the Royal Shakespeare Company in Stratford-upon-Avon. Subsequently he has sustained a full-time career as a playwright and screenwriter. Nick's work has been directed by, amongst others, Danny Boyle, Declan Donnellan, Adrian Noble, Lindsay Posner, Trevor Nunn, Roger Michel, Richard Eyre, and Richard Jones. In 1991 he was attached to Peter Brook's C.I.C.T. Company in Paris. They collaborated on Brook's production of Qui est là? (Bouffes du Nord, Paris). In 1995 his first film for TV, Jane Austen’s Persuasion, won a BAFTA award, and was subsequently screened in cinemas around the world. In 2003 he began a series of adaptations for ITV of Agatha Christie's Poirot. His adaptation of Mary Shelley's Frankenstein, directed by Danny Boyle at the National Theatre, became one of the first successes of NT Live, and has since been seen by a vast audience internationally. Nick lives in London with his wife, Penny Downie.

IAN FRANK (Director)
works on the artistic staff at Remy Bumppo and is the producer of the SPARK Reading Series for which he directed Conversations in Tusculum and Inheritors. He also assistant directed Pygmalion. Additionally, Ian is a freelance director and composer with Chicago credits including Incident at Vichy (Jeff nomination- Best Ensemble), Another Bone, and Shipwrecked! at Redtwist and Bob: A Life in Five Acts at LiveWire. Regionally, he workshoped his own adaptation of Jack London’s The Call of the Wild at Milwaukee Rep and he directed Remix 38 and I am not Batman at The Humana Festival at Actors Theatre of Louisville where he has worked extensively as a director, assistant, and artistic fellow. Ian has assistant directed at Chicago Shakespeare, Milwaukee Rep, and The Kennedy Center. He holds an MFA in Directing from The Theatre School at DePaul University, a BA in Dramatic Arts from Centre College, where he returned to direct his own adaptation of Moby Dick. Ian is on the faculty of the prestigious Kentucky Governor’s Scholars Program teaching Film Studies and is married to actor Emily Tate. www.ianfrank1.wixsite.com/directing

DANA M. NESTRICK (Stage Manager)
is thrilled to return to Remy Bumppo where she stage managed Puff: Believe It or Not and Pygmalion. Other Chicago credits include The Columnist, Little Shop of Horrors, Hank Williams: Lost Highway (Jeff Award), I Do! I Do!, The Dark at the Top of the Stairs (American Blues); Time Is On Our Side, All the Terrible Things I Do, A Kid Like Jake (About Face); The (curious case of) The Watson Intelligence, Santaland Diaries, Mr. Burns, THIS (Theatre Wit); Port Authority, The Overcoat [workshop], A Minister’s Wife [workshops] (Writers), Teddy Ferrara, New Stages: World of Extreme Happiness, Romance, Binky Rudich or the Revenge of the Space Pandas, Mamet Festival (Goodman),
Mamma’z Boyz, Our Lady of the Underpass (Teatro Vista), The Big Meal (Best Ensemble Jeff Award), Welcome to Arroyos’, Speech & Debate (American Theatre Company); The Mystery of Irma Vep (Provincetown Repertory), Topdog/Underdog, A Christmas Carol, Metamorphoses, The Mystery of Irma Vep, Tennessee William’s Eight by Tenn, Trip to Bountiful, Much Ado About Nothing, Constant Star, and Tea at Five (Hartford Stage). Dana is a Costume Craft Artisan at Steppenwolf and was also a Core Company Member at American Players Theatre from 2001-2015.

JOE SCHERMOLY (Scenic Designer) previously designed Puff: Believe It or Not, Pirandello’s Henry IV, and Travesties for Remy Bumppo where he is now the Technical Director. Chicago credits include Yasmina’s Necklace (Goodman), Constellations (Steppenwolf), Hand to God, Samsara (Victory Gardens); The Antelope Party, The Watson Intelligence, Mr. Burns, Seven Homeless Mammoths, Completeness (Theatre Wit); Pocatello, Titanic, Spelling Bee, Flare Path, Punk Rock, Port, The Constant Wife (Griffin); American Idiot (The Hypocrites); Stupid F*cking Bird, Idomeneus, The Ugly One (Sideshow); The Seafarer, Lay Me Down Softly (Irish Theatre of Chicago). Joe has received five Jeff Award nominations, one Jeff Award, and two After Dark Awards. www.joeschermoly.com

MIKE DURST (Lighting Designer) is thrilled to return to Remy Bumppo where he designed Our Class, Both Your Houses, Pirandello’s Henry IV, and The Life of Galileo. Other Chicago credits include Santaland Diaries (Goodman); Belle of Amherst (Court); Victims of Duty, Traitor, Pilgrim’s Progress, Simpatico (A Red Orchid); The Great Fire, and Still Alice (Lookingglass). Other credits include Simpatico (McCarter Theatre); Come Back, Little Sheba (Huntington); Proof (Olney Theatre Center); Secrets of the Trade (Primary Stages); Extinction (Cherry Lane); It’s Always Sunny in Philadelphia: ‘The Nightman Cometh’ (National Tour). He is an ensemble member with A Red Orchid and a lecturer of Lighting Design at University of Chicago. He has won Jeff, Ovation, and Craig Noel awards. www.MikeDurst.com

KRISTY LEIGH HALL (Costume Designer) is thrilled to return to Remy Bumppo having won a Jeff Award for her costumes in Pygmalion. Chicago credits include Moon Man Walk, An Octaroon, Byhalia, Mississippi, A Doll’s House (Definition); Apartment 3A, This, Stickfly (Windy City Playhouse); The Who and the What (Victory Gardens); 33 to Nothing (A Red Orchid); Bethany (The Gift); The Play about my Dad (Raven); and The Sweeter Option (Strawdog). Other credits include Bullet for Adolf (New World Stages); Feather: a Musical Portrait (Signature Theatre); I Forgive You, Ronald Regan (Theatre Row); Worse Than Tigers (New Ohio Theatre); The Wizard of Oz, Tosca, I Love You, You’re Perfect, Now Change (Skylight Music Theatre); Genesis Reboot (Synetic Theatre); That Face (Studio Theatre); American Voices, Winter Under the Table, and In the Attic (Infinite Stage). Kristy is currently the Head of Costume Design at the University of South Carolina. Love to Rick.

CHRISTOPHER KRIZ (Original Music and Sound Design) is very happy to be back at Remy Bumppo after composing and designing for hang, Born Yesterday, The Life Of Galileo, Pygmalion, Fallen Angels, The Clean House, and Creditors. Recent Chicago productions include: Red Velvet (Chicago Shakespeare); The Magic Play, Carlyle (Goodman); Constellations, Monster (Steppenwolf); Roz and Ray, Hand To God, The House That Will Not Stand, Sucker Punch (Victory Gardens); Gem Of The Ocean (Court); Paradise Blue, Sunset Baby (Timeline); The Columnist (American Blues); Shrew’d, Mary’s Wedding, Silent Sky, Captain Blood, The Madness Of Edgar Allen Poe (First Folio); Pilgrims, A Life Extra Ordinary, The Grapes Of Wrath, Good For Otto (The Gift Theatre); How to Use a Knife, Five Mile Lake, The Heavens Are Hung In Black, The Tall Girls, In The Heat Of The Night (Shattered Globe). Outside of Chicago, he designed for Roz and Ray
(Seattle Repertory); Sticky Traps (Kansas City Repertory); Salvage, Miss Holmes, Peter and the Starcatcher, The Actuary, The 39 Steps, Alabama Story (Peninsula Players). Kriz has been honored with 14 Jeff nominations and 3 Jeff awards. To hear more, please visit www.christopherkriz.com

**AMANDA HERRMANN** (Properties Designer) returns to Remy Bumppo where she designed hang, Pirandello’s Henry IV, and Fallen Angels. Other Chicago credits include Twenty Thousand Leagues Under the Seas, Hard Times, Beyond Caring, Mr. and Mrs. Pennyworth, Life Sucks, and Moby Dick (Lookingglass); Miss Bennet (Northlight); Naperville (Theater Wit); Balm in Gilead (Griffin Theatre); and The Sweeter Option (Strawdog). Amanda is also a proud member of SPAM, the Society of Properties Artisan Managers.

**KRISTINA FLUTY** (Movement and Intimacy Coordinator) is excited to work with Remy Bumppo for the first time. In Chicago she worked on Indecent and Mies Julie at Victory Gardens. She is a collaborator at Molly Shanahan/Mad Shak Dance Company and an Assistant Professor of Movement at The Theatre School at DePaul University. She is a certified Laban Movement Analyst and Movement Pattern Analyst and holds an MA in Dance/Movement Therapy and Counseling.

**VAHISHTA VAFADARI** (Dialect Coach) is excited to work with Remy Bumppo again having been the Assistant Dialect Coach for hang and Great Expectations. She also appeared in the Ensemble of Pygmalion and understudied Love and Information. In Chicago she has been the Dialect Coach on Vietgone at Writers and the Assistant Dialect Coach on Blind Date at The Goodman. She is also an actor with Gray Talent Group and
ALEX MEYER (Assistant Stage Manager) is working with Remy Bumppo for the first time. Chicago credits include *Shakespeare in Love* (Chicago Shakespeare) *For One* ((re) discover Theatre), *Hellcab* (The Agency), and *Suddenly Last Summer* (Raven). Other credits include *Our Life: The Black Youth Stories Project* (Casa 0101), *A Year of Magical Thinking* (Laguna Playhouse), and *Macbeth* (New Swan Shakespeare Festival). He has a BFA from Western Michigan University and an MFA from University of California Irvine.

ELLEN WILLETT (Production Manager) is honored to be working with Remy Bumppo again this season. She regularly works with the talented folks at Steep, The Inconvenience, Strawdog, Definition, and Sideshow making theatre and events. For fun, she plays hockey with the South Side Storm.

VIRGINIA VARLAND (Assistant Costume Designer) is excited to join Remy Bumppo for the first time. Chicago credits include *Masque Macabre* (Strawdog); *Elephant & Piggie* (Citadel); *9 to 5* (Firebrand); *Two Mile Hollow* (First Floor); *The Wiz* (Kokandy Productions); and *Tonya and Nancy* (Underscore). In 2017, Virginia was honored to receive a non-equity Jeff Award nomination for *The Wiz*, for which she also received the Chicago Hawk award for Best Costume Design. She received her MFA in Costume Design from Northwestern University, where favorite design credits include *The Tempest*, *Green Day's American Idiot*, *Fabulation*, and *Hit the Wall*. virginiavarlanddesign.com

ERIKA HAALAND (Assistant Director) is excited to be working with Remy Bumppo for the first time. As a teaching artist, actor, composer, and movement choreographer she has worked with universities and theatre companies nationwide. She is the co-founder/director of the Statera Mentorship Program and on the Associate Board for The Harris Theatre. Erika received her BFA from the University of Evansville and her MFA from the University of California Irvine. Love to her amazing husband Drew.

HAI-TING CHINN (Vocalist) is an American Mezzo-Soprano. Hai-Ting Chinn performs in a wide range of styles, from Purcell to *Pierrot Lunaire*, Cherubino to *The King & I*, J.S. Bach to P.D.Q. Bach. She has sung with New York City Opera, The Wooster Group, OperaOmnia, American Symphony Orchestra, Orpheus Chamber Orchestra, Israel Philharmonic, Orchestra of St. Luke's, the Waverly Consort, on London's West End, and at Festivals including the Edinburgh, Verbier, Grimeborn, Tête-à-Tête, Festival d'Automne, and Resonant Bodies. Hai-Ting is also the creator of Science Fair: An Opera With Experiments, a staged show of science set to music. www.hai-ting.com

Cover page of the 1831 edition of *Frankenstein*. 

*Frankenstein* 11
THE REMY BUMPPPO THEATRE COMPANY

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Founded in 1996, Remy Bumppo Theatre Company produces theatre that thrills the ear, stirs the heart, feeds the mind, and sparks a conversation.

Volunteer Jeanne Martineau; Board Member Richard Skolly and Core Ensemble Member Shawn Douglass; Donor Bruce Feay, Core Ensemble Member Linda Gillum and Donor Dave Weidenfeld; Donor Nancy DeSombre and Board Member Karen Randolph.

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Make a gift today! We depend upon private contributions of all sizes to present the kind of thought provoking, talk provoking work that you have come to expect from Remy Bumppo. To donate, visit RemyBumppo.org.

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Become a Remy Bumppo volunteer and keep our theater company thriving! We often seek volunteers to help with office work and events. To receive periodic volunteer opportunities via email, contact Patron & Donor Services Manager, Victoria Hines, at VHines@RemyBumppo.org or 773.244.8119 x306.

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Coming soon to Remy Bumppo Theatre Company...

The Father
by Florian Zeller
January 31 - March 3, 2019
FOR TICKETS: 773.975.8150 | REMYBUMPPO.ORG
The Producers Circle

Remy Bumppo 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 Bumppo’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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Remy Bumppo 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 Bumppo’s mainstage productions and community engagement programs like the Between the Lines literary lectures, Studio Bumppo classes and Remy Bumppo Field Guides.


Keep exploring online at RemyBumppoFieldGuide.org

Articles, interviews, photos, and exclusive content frame the world of the play and let you delve deeper into every Remy Bumppo show.

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Our single largest fundraiser of the year, the annual benefit provides crucial funds for our productions. Remy Bumppo offers our sincere gratitude to the following individuals who made gifts to the Annual Benefit on March 4, 2018.

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- MacArthur Fund for Arts and Culture at Prince

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- Bayless Family Foundation
- The Gaylord and Dorothy Donnelley Foundation
- Illinois Arts Council
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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.

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BELMONT RED LIME
Belvedere Citrus Vodka, Rose’s Lime, Rose’s Grenadine, Fresh Squeezed Lemon

THE SURLY SHIRLEY
Belvedere Citrus Vodka, Rouge Cherry Liqueur, Rose’s Lime Juice, Seltzer

BIBI, VIDI, VICI
Mezcales de Leyenda Guerrero, Blaum Bros Hellfyre, Koval Ginger, Fresh Lemon, Cinnamon

LELE LEMON
1921 Silver Tequila, Sparkling Limonata, Combier Triple Sec, Blaum Bros. Hellfyre

THE LUSE CANNON
Blaum Bros Hellfyre, Sparkling Pompelmo, Rose’s Lime, Vermut

JEREMY’S LAST WORD
North Shore #6 Gin, Chartreuse, Drambuie, Fresh Lime

SLINGS & ARROWS
Koval Oat Whiskey, Koval Ginger, Sparkling Limonata, Fresh Squeezed Lemon

EAU DE CLARE
North Shore #6 Gin, Cava, Fresh Lime

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Belvedere Citrus Vodka, Combier Triple Sec, Sparkling Aranciata Rossa

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Amaro, Koval Ginger, Orange Juice, Orange Bitters

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Shipwreck Spiced Rum, Combier Triple Sec, Fresh Lime, Pineapple Juice

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1921 Silver Tequila, Rouge Cherry Liqueur, Sparkling Clementine, Rose’s Lime

Libations or concessions purchased at the bar are always allowed in the theater.