Nick Sandys, Producing Artistic Director presents

BLOOMSDAY

by Steven Dietz

Directed by
J.R. Sullivan

Stage Manager
Jennifer Gregory*

Scenic Design
Jack Magaw, USA

Costume Design
Mieka van der Ploeg, USA

Lighting Design
Claire Chrzan

Sound Design
Rob Milburn & Michael Bodeen, USA

Projections Design
Yeaji Kim

Properties Designer
Jamie Karas

Dialect Design
Eva Breneman & Vahishta Vafadari

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BLOOMSDAY was originally produced by ACT, Seattle, WA
(Kurt Beattie, Artistic Director; Carlo Scanduzzi, Executive Director)

BLOOMSDAY was commissioned and originally produced by A Contemporary Theatre as part of the New Works for the American Stage by Laurie Besteman and Jack Lauderbagh, Paul and Paula Butzi, Jim and Jane Lyons, Charlie and Benita Staadecker, and Jim and Katy Tune.

BLOOMSDAY 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
CAST (IN ALPHABETICAL ORDER)

Cait.................................................................................................................................................Annabel Armour*+
Robbie ............................................................................................................................................Jack DeCesare
Robert ..............................................................................................................................................Shawn Douglass*+
Caithleen ..........................................................................................................................................Bryce Gangel
Dubliner............................................................................................................................................Elliot Gross

Understudies
Barbara Button [Cait]; Chase Durrett [Robbie]; Rob Frankel [Robert];
Margaret Kellas [Caithleen]

The play will be performed with one 10 minute intermission.

PRODUCTION TEAM

Director ..............................................................................................................................................J.R. Sullivan^o
Stage Manager .................................................................................................................................Jennifer Gregory*
Scenic Designer ..............................................................................................................................Jack Magaw
Lighting Designer ............................................................................................................................Claire Chrzan
Costume Designer ..........................................................................................................................Mieka van der Ploeg
Sound Designers ............................................................................................................................Rob Milburn, Michael Bodeen
Projections Designer .........................................................................................................................Yeaji Kim^V
Properties Designer ..........................................................................................................................Jamie Karas
Dialect Designers ..............................................................................................................................Eva Breneman, Vahishta Vafadari
Assistant Director ................................................................................................................................Jodi Gage
Production Manager ........................................................................................................................Ellen Willett^V
Technical Directors ..........................................................................................................................Joseph Staffa, Joe Schermoly^V
Assistant Stage Manager ....................................................................................................................Julie Jachym
Wardrobe Supervisor ........................................................................................................................Auden Granger
Master Electrician ............................................................................................................................David Goodman-Edberg

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

+ Denotes Remy Bumppo Core Ensemble Member
^ Denotes Remy Bumppo Associate Artist
* Denotes member of Actors’ Equity Association, the union
 o 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
Steven Dietz described *Bloomsday* as both “a road-not-travelled” play and as the story of a man “who is trying to go to a city but instead he goes to a time.” Indeed, Time could be described as the fifth character in the play—with Place, in the shape of Dublin then and now, as the sixth. The complex relationship between Time and Place is shared by the play with its ur-text (its inspiration), Joyce’s modernist masterpiece *Ulysses*.

Like Robert, we may well share mixed feelings about Joyce’s doorstop of a novel which has generated conflicting responses since its 1922 publication. Virginia Woolf, herself a modernist, famously found it “diffuse” and “pretentious”. But if we dig deeper we discover a warm, witty, ecstatically imaginative book that attempts to recreate the moment-by-moment experience of what it means to be human in all our unfocused chaos, ruled by accident and chance, blessed and cursed with minds that continually wander between the past, present, and future.

And this is what the theater does best. It is the space where we get the chance to experience both the “what if” and the “always now.” By contrast, regrets are the only thing that truly make a tragedy of life.

— Nick Sandys

**DIRECTOR’S NOTE**

First, an understanding of *Ulysses* is not at all necessary to engaging with *Bloomsday*. And yet, gratefully so, and due to Dietz’s legerdemain, there are piquant resonances with Joyce’s craft that scintillate along the way of the play and that may be enjoyed without a *Ulysses* stamped passport in hand.

“Time is a chord,” we are told early in the play. “Many notes, past-present-future, all real…all alive…all played at once.” These words are a guidepost, directing our own tour through the story. The guidepost offers a bond with the characters and what they are about to encounter, in its mystery, allure, and wonder. With Time playing as a chord, and not a neat sequence of linear narrative beats, Time’s alchemy awaits in the wings. And what might that alchemy be? It could be something sudden, the Joyce-like epiphany that transmutes the act of looking back into something far more present and immediate, and thus more surprising.

Irish writer John Banville asks in his Dublin memoir *Time Pieces*: “How much time must elapse before what merely happened begins to give off the mysterious, numinous glow that is the mark of true pastness? … Let us say, the present is where we live, while the past is where we dream. Yet if it is a dream, it is substantial, and sustaining. The past buoy us up, a tethered and ever-expanding hot-air balloon.”

Joyce claimed that art should aspire to achieve a “Holy Trinity: Wholeness, Harmony and Radiance.” Amen to that; and I hope it might happen that, at the end of the play’s tour, we might utter a Molly Bloom-like “Yes…oh Yes” to the expanding wholeness of time as a harmonic chord, radiant at play’s end.

— J.R. Sullivan
THE CAST

ANNABEL ARMOUR
(Cait) is a member of the Remy Bumppo Core Ensemble where she has appeared in *hang*, *Pygmalion*, * Fallen Angels*, *The Clean House*, *The Goat or Who is Sylvia*, *A Delicate Balance*, and *Hapgood*. Chicago credits include *Romeo and Juliet* (First Folio); *Outside Mullingar* (Northlight); *Cabaret* (Marriott Lincolnshire); *At Home at the Zoo* (Victory Gardens); *Picnic* (Writers); *A Blameless Life* (Steppenwolf); *Sunday in the Park with George* (Chicago Shakespeare). Regionally she has been seen in *Pride and Prejudice* (Cleveland Playhouse); *The Grapes of Wrath* (Fords Theatre D.C); and *Clybourne Park* (Asolo Rep). Annabel has won three Jeff Awards for performance, including for Remy Bumppo’s production of *The Goat,* and been nominated for four more.

JACK DeCESARE
(Robbie) is thrilled to work with Remy Bumppo for the first time. Chicago credits include understudying *Short Shakes: Romeo and Juliet* (Chicago Shakespeare) and *Rembrandt* (Steppenwolf). Television credits include *Chicago Justice* (NBC). Big shout outs to Stewart Talent and my family. I’m incredibly grateful for their continual love and support.

SHAWN DOUGLASS
(Robert) is a Remy Bumppo Core Ensemble member where he has appeared in *Born Yesterday*, *The Life of Galileo*, *The Clean House*, *Changes of Heart*, *Night and Day*, *Aren’t We All?*, *Humble Boy*, *Major Barbara*, *Holiday*, and *Man and Superman*. Chicago credits include *Private Lives* (Writers); *Lady Windemere’s Fan* (Northlight); *Henry IV* (Court); *The Birthday Party*, and *Uncle Vanya* (Apple Tree), and *Season’s Greetings* (Candlelight’s Forum). Other credits include *Cyrano de Bergerac*, *Antony and Cleopatra*, *Love’s Labour’s Lost*, *Comedy of Errors*, *Macbeth* (American Players Theater); *Henry V* (Milwaukee Shakespeare); *As Bees in Honey Drown* (Madison Rep); *Someone Who’ll Watch Over Me* (Next Act); *Julius Caesar*, and *You Never Can Tell* (Montana Shakespeare in the Parks).

BRYCE GANDEL
(Caithleen) is excited to work with Remy Bumppo again having understudied *You Never Can Tell*. Chicago credits include *Guess Who’s Coming to Dinner* (Court); 1980 (*Or Why I’m Voting...*) (Jackalope); *Dry Land* (Rivendell); *Posh* (Steep); *Between You, Me, & the Lampshade* (Teatro Vista); All American (Redtwist); *Hank Williams: Lost Highway* (Filament). Film/TV Credits include *Chicago Fire*, *Crisis* (NBC); *The Exorcist* (FOX); *Embeds* (Go90); and the feature films, *Princess Cyd* and *Dreaming Grand Avenue*. Bryce is a graduate of Loyola University and the School at Steppenwolf. She is represented by Paonessa Talent.

ELLIOT GROSS
(Dubliner) is excited to work with Remy Bumppo for the first time. He is a native of Houston, Texas and earned his BFA from The Theatre School at DePaul University.

BARBARA BUTTON
(Cait understudy) is excited to work with Remy Bumppo for the first time. She is a career actress and teacher. Chicago credits include *Herland* (u/s), *Shining City* (Redtwist); *Yerma* (Theatre Y); *A Hedda Gabler* (Red Tape); *The Women of Lockerbie*, *Les Liaisons Dangereuses*, *Rabbit Hole*, *Good and Faithful Servant* (AstonRep); *Year of the
THE CAST CONT.

Rooster (Red Theater); and A Long Day’s Journey Into Night, The Man Who Came to Dinner (Collage Productions). On June 16th for over ten years, Barbara has enjoyed participating as Molly Bloom in Chicago’s James Joyce Bloomsday readings at the Galway Arms Pub.

MARGARET KELLAS
(Caithleen understudy) is thrilled to work with Remy Bumppo for the first time. Chicago credits include Non-Player Character (Red Theater); Letters Home, Frindle, Innovation Nation, and The Stinky Cheese Man (Griffin); Faceless (u/s Northlight); Red Bowl at the Jeffs (The Sound); Macbeth, and As You Like It (Midsommer Flight).

CHASE DURRET
(Robbie understudy) is thrilled to work at Remy Bumppo for the first time. This is Chase’s first production in Chicago. Hailing from Fort Worth, Texas, Chase appeared in An Iliad at Depot Theatre and earned his degree from the University of Oklahoma.

ROB FRANKEL
(Robert understudy) is excited to work with Remy Bumppo for the first time. Chicago credits include Plainclothes (Broken Nose); Swamp Baby (MPAACT); The Laramie Project, Time Stands Still (Aston Rep); North Pool, For the Loyal (Interrobang); True West (Shattered Globe); The Rainmaker (Boho). Other credits include Light Up the Sky, Other People’s Money (Citadel); A Christmas Carol (Metropolis Performing Arts); The Fantasticks (Steel Beam); Moon Over Buffalo (Brightside); 13th of Paris (The Public Theatre); Long Day’s Journey into Night (Theater in the Round); Proof (Three Brothers); Moon Over Buffalo (Buffalo Theatre Ensemble). Rob is the author of over thirty plays as well as three incredible children.

PRODUCTION PROFILES

STEVEN DIETZ (Playwright) Steven Dietz’s thirty-plus plays and adaptations have been seen at over one hundred regional theatres in the United States, as well as Off-Broadway. International productions have been seen in over twenty countries and his work has been translated into ten languages. Recent world premieres include Bloomsday (2016 Steinberg New Play Award Citation); This Random World (Humana Festival); and On Clover Road (NNPN “rolling world premiere”). Other recent work includes Rancho Mirage (Edgerton New Play Award), The Shimmering, and American La Ronde. His two-theatre commission of companion plays for adult and young audiences—The Great Beyond and The Ghost of Splinter Cove—will premiere in 2019. A two-time winner of the Kennedy Center Fund for New American Plays Award (Fiction, Still Life with Iris), Dietz is also a two-time finalist for the American Theatre Critic’s Steinberg New Play Award (Last of the Boys, Becky’s New Car). He received the PEN USA West Award in Drama for Lonely Planet, and the 2007 Edgar Award* for Drama for Sherlock Holmes: The Final Adventure. Other widely produced plays and adaptations include Yankee Tavern, Jackie & Me, Shooting Star, Dracula, Inventing Van Gogh, God’s Country, Private Eyes, and The Nina Variations. Dietz taught in the graduate playwriting and directing program at UT/Austin for twelve years, and continues to work as a Dramatists Guild “Traveling Master,” offering workshops and master classes around the country.
J.R. SULLIVAN (Director) is a director, producer, and writer, having worked in theaters nationwide as well as heading companies as artistic director. The Wall Street Journal's Terry Teachout hailed his 2018 Off-Broadway revival of the Mint Theatre of Lillian Hellman’s Days to Come as one of the top productions of the year. From 2009-2013, Jim was the Artistic Director of New York's Pearl Theatre Company, presented with a Drama Desk Award in 2011, where he directed productions of Hard Times, Playboy of the Western World, Widowers' Houses, Biography, The Importance of Being Earnest, Richard II, A Moon for the Misbegotten, and the New York premiere of Wittenberg. Sullivan was the founder and producing director of the New American Theater in northern Illinois, a company that thrived under his direction before he moved on to a free-lance career and then to his stint as associate artistic director with the Utah Shakespeare Festival from 2002-2009, staging productions ranging from Shakespeare to Tennessee Williams, including Henry IV Part One, Amadeus, Hamlet, Henry V, The Glass Menagerie, and Romeo and Juliet. His work has also been seen in regional theaters nationwide, including Oregon Shakespeare Festival, Milwaukee Repertory Theatre, Theatre X, Philadelphia’s Arden Theatre, Studio Theatre in Washington DC, Delaware Theatre Company, and the Resident Ensemble Players at the University of Delaware. In Chicago Sullivan has directed for Northlight Theatre, American Theatre Company, Turnaround, A Red Orchid Theatre, Live Bait Theatre, Prop Theatre, and Onyx Theatre. His adaptations of Jane Austen's Pride and Prejudice and Sense and Sensibility, in collaboration with Joseph Hanreddy, have been produced at regional houses nationwide, including Milwaukee Repertory Theatre, the Oregon, Utah, and Idaho Shakespeare Festivals, Great Lakes Shakespeare, South Coast Repertory, Round House Theatre, People's Light & Theater Company, Cincinnati Playhouse, and Connecticut Rep. www.jrsullivan.net

CLAIRE CHRZAN (Lighting Designer) is excited to be designing at Remy Bumppo for the first time. Chicago credits include Radio Golf, and Frankenstei (Court); Evening at the Talkhouse, The Room, and The Mutilated (A Red Orchid); Hamlet (The Gift); We're Gonna Die, and Fear and Misery in the Third Reich (Haven); Caught (Sideshow); Dada Woof Papa Hot, and Bull in a China Shop (About Face); Yen, and Suddenly Last Summer (Raven); The Ruse of Medusa (Facility); Mike Pence Sex Dream, and Peerless (First Floor). You can see more of her work at clairechrzandesigns.com

PRODUCTION PROFILES CONT.

on Frankenstein, Puff: Believe It or Not!, The Skin of Our Teeth, and Born Yesterday. Chicago credits include Electricidad, and the workshop production of florissant & canfield (University of Illinois Chicago Theater); The Little Flower of East Orange (Eclipse); Disgraced, A Christmas Carol, Another Word for Beauty, The Matchmaker, The Sign in Sidney Brustein's Window, and War Paint (Goodman). Jennifer has also worked extensively at The Lost Colony, Arkansas Repertory Theatre, and Kitchen Theatre Company.

JACK MAGAW (Scenic Designer) makes his Remy Bumppo debut with Bloomsday. Recent Chicago and regional design credits include Indecent (Arena Stage), The Scarlet Ibis (Chicago Opera Theatre), Approval Junkie (Alliance Theatre), Support Group For Men (Goodman Theatre), The Agitators and Other Than Honorable (Geva Theatre), Of Mice and Men (Kansas City Rep), The Realistic Joneses (Theatre Wit and Shattered Globe Theatre), Buried Child (Writers Theatre), The Bridges of Madison County and Miss Holmes (Peninsula Players Theatre), Radio Golf (Court Theatre), Man of La Mancha (Milwaukee Repertory Theatre). Eleven Joseph Jefferson Award nominations include designs for East Texas Hot Links (Writers Theatre) and Long Day's Journey Into Night (Court Theatre). Upcoming projects include the world premiere of America v2.1: The Sad Demise and Eventual Extinction of the American Negro (Barrington Stage Company). Jack lives in Chicago and teaches design at The Theatre School at DePaul University. www.jackmagaw.com

JENNIFER GREGORY (Stage Manager) is excited to be back at Remy Bumppo having been the Assistant Stage Manager
YEAJI KIM (Projections Designer) returns to Remy Bumppo where she designed sets and media for The Skin of Our Teeth and Great Expectations as well as creating media illustrations for The Life of Galileo. She is also a Remy Bumppo Associate Artist. Chicago credits include Psychonaut Librarians (New Colony), Wild Boar, Ziryab, Yellow Dress (Silk Road Rising), Cerqua Rivera Dance Concert (Constellation), A Walk In The Woods (The Den), and Ordinary People (Citadel). Other credits include Master Peter’s Puppet Show Opera (Richard B. Fisher Center), and Gloria a Big Tale Opera (Metropolitan Museum of Art). She was nominated for a Broadway World Chicago Award for Best Scenic Design, won the Michael Merritt Awards for Best Exhibit – Student Designer, and won Honorable Mention at The Kennedy Center American College Theatre Festival for Excellence in Scenic Design. Yeaji has an MFA from the University of Illinois at Urbana-Champaign. More information is at yeajikim.wixsite.com/yeajikim

MIEKA VAN DER PLOEG (Costume Designer) is excited to work with Remy Bumppo again, having designed the Jeff Award nominated costumes for The Skin of Our Teeth. In Chicago, Mieka has worked with Writers, Lyric Opera Unlimited, Paramount, Marriott, Lookingglass, Chicago Shakespeare, Second City, Redmoon, The Hypocrites, Chicago Children’s Theatre, About Face, Steep, The House, Theater Wit, Next, The Building Stage, Albany Park Theater Project, Dog and Pony Theatre, and Manual Cinema. She also designed costumes for Miss Bennett: Christmas at Pemberley at Milwaukee Rep. She is an Artistic Associate at About Face Theatre and a member of USA829.

ROB MILBURN & MICHAEL BODEEN (Sound Designers) have created music and sound around the world including the Comedy Theatre in London’s West End, The Barbican, the National Theatre of Great Britain, the Cameri Theatre in Tel Aviv, the Subaru Acting Company in Japan and festivals in Toronto, Dublin, Galway, Perth and Sydney. Broadway credits include music and sound for No Man’s Land, Waiting for Godot, Breakfast at Tiffany’s, The Miracle Worker, One Flew Over the Cuckoo’s Nest, The Speed of Darkness; and sound design for Sweat, The Price, Larry David’s Fish in the Dark, This Is Our Youth, Of Mice and Men, Who’s Afraid of Virginia Woolf?, Superior Donuts, reasons to be pretty, A Year with Frog and Toad, Ma Rainey’s Black Bottom, Hollywood Arms, King Hedley II, Buried Child, The Song of Jacob Zulu and The Grapes of Wrath. Off Broadway music and sound credits include Curse of the Starving Class, The True, Gently Down the Stream, Guards at the Taj, Sticks and Bones, Checkers, Inked Baby, After Ashley, Boy Gets Girl, Red, Space, The Notebooks of Leonardo da Vinci and Marvin’s Room; sound design for Happy Talk, Good for Otto, Sweat, The Spoils, Tales of Red Vienna, Brundibar, The Pain and the Itch and Jitney; and music direction and sound for Eyes for Consuela and Ruined. Please visit milbomusic.com.

JAMIE KARAS (Properties Designer) previously worked with Remy Bumppo on The Father, Born Yesterday and Puff. Chicago credits include The Hero’s Wife (16th Street); Dada Woof Papa Hot, Bull in a China Shop, and The Pride (About Face); Innovation Nation Live!, Titanic the Musical (Griffin); Girl Found (Idle Muse); Flies! The Musical (Pride Films and Plays); Shrek Jr., Footloose, The Aristocats Kids, Legally Blonde Jr, and Seussical the Musical (Wilmette Center for the Arts); The African Company Presents Richard III (Oak Park Festival Theatre); Wolf At The End Of The Block, In The Time Of The Butterflies (Teatro Vista); Becky Shaw, Bootycandy, Apartment 3A, This, and The Explorer’s Club (Windy City Playhouse); Tall Girls (Shattered Globe); We’re Gonna Be Okay, Welcome to Jesus, Men On Boats (American Theatre Company); Pinocchio, The Nutcracker, Death And Harry Houdini (House); Get It All Back (Sideshow); The Invisible Hand, Bobbie Clearly, The Cheats (Steep); Into the Woods, Anything Goes, Gypsy, Peter Pan, Mame (Music Theater Works). She also worked on The Music Man and The Magic Flute (Ashlawn Opera, Charlottesville VA) and The Magnificents (House Theatre of Chicago at the Arch Center in Miami). Jamie is the Prop Shop Supervisor at Loyola University of Chicago.

EVA BRENEMAN (Dialect Designer) is a voice and dialect coach who works in the Chicago region. Remy Bumppo credits include: hang, Pygmalion, Fallen Angels, The Voysey
Inheritance, and Bronte. Recent Chicago credits: The Adventures of Augie March (Court); Nell Gwynn (Chicago Shakespeare); Twilight Bowl (Goodman); Mansfield Park (Northlight); The Doppelganger (Steppenwolf). Regional: Things I Know to Be True (Milwaukee Rep); four seasons at American Repertory Theatre; Love’s Labour’s Lost (Actor’s Theatre of Louisville); Around The World In 80 Days (Centerstage/Kansas City Repertory) and The Woman in Black (National Tour). Eva is an associate artist at TimeLine Theatre Company.

VAHISHTA VAFADARI (Dialect Designer) is excited to work with Remy Bumppo again having been the Dialect Coach for Frankenstein and assisting on 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 holds an MFA in Acting from the Theatre School at DePaul University. Thank you to Eva Breneman for her continued guidance and support! vahishtavafadari.com

JULIE JACHYM (Assistant Stage Manager) is working with Remy Bumppo for the first time. Chicago credits include A Streetcar Named Desire, Rome Sweet Rome, The Killing of a Gentleman Defender, Electricidad, The Three Sisters, the workshop production of florissant and canfield, and Intimate Apparel (University of Illinois at Chicago); Tilikum (Sideshow); and The Great American Trailer Park Musical, Savage in Limbo, Rumors, Coraline: The Musical (Wilbur Wright College).

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, A Red Orchid, and Sideshow making theatre and events. For fun, she serves on the board of the International Contemporary Ensemble (ICE), fosters coonhounds, and takes any opportunity to sail on the lake.

NICK SANDYS (Producing Artistic Director) became the Artistic Director of Remy Bumppo Theatre Company in 2012, having been an ensemble member since 2002. His Remy Bumppo directing credits include: Puff: Believe It or Not, Great Expectations, Pirandello’s Henry IV, The Life of Galileo, Travesties (Jeff Nomination 2015), Our Class (Jeff Nomination 2014), and Seaside. Other directing credits include: Strauss’ Elektra (Lyric Opera of Chicago / Houston Grand Opera); The Merry Wives of Windsor, Romeo & Juliet, Macbeth (First Folio—artistic associate); Bedroom Farce (Eclipse); Twelfth Night (Noble Fool Theatricals). His recent acting credits include: for Remy Bumppo, Frankenstein, Pygmalion, An Inspector Calls, The Goat Or Who Is Sylvia? (Jeff Nomination 2011), Les Liaisons Dangereuses (Jeff Nomination 2010), and The Real Thing (Jeff Nomination 2007). Other recent acting credits include The Man Who Murdered Sherlock Holmes (Jeff Nomination 2016 - Mercury Theater); Captain Blood, Turn Of The Screw, Blithe Spirit (Jeff Nomination 2011) (First Folio Theatre); Tempest, Much Ado About Nothing (Notre Dame Shakespeare); Camelot, My Fair Lady (Light Opera Works); and has performed at many Chicago theaters as well as regionally and Off-Broadway. Nick is also a certified Fight Director with The Society of American Fight Directors, his Jeff Award-winning choreography appearing at The Metropolitan Opera, in Steppenwolf’s Tony-winning Who’s Afraid of Virginia Woolf?, as well as at Goodman (over 25 productions), Lyric Opera (over 50 productions), and many others, including The Theatre School at DePaul University (adjunct since 1995). He holds MAs in English Literature from both Cambridge University and Loyola University Chicago, and has received 15 Joseph Jefferson Nominations, a 2011 Achievement Award from The Meier Charitable Foundation of the Arts, a 2018 APA Audie Award Nomination and a 2018 Audiofile Earphones Award for his audiobook narration of Bram Stoker’s Dracula.
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Born in 1882 in Dublin, Joyce was unquestionably one of the most influential writers of the 20th century. His most famous book, *Ulysses*, pioneered the use of the stream-of-consciousness technique in order to wrestle with big philosophical questions through the lens of small moments in everyday life. To do this, he combined his prodigious intellect and voracious curiosity to mine a staggering variety of styles and sources. Joyce spoke 17 languages including Arabic, Sanskrit, Greek, and Norwegian, which he learned so he could read the plays of Henrik Ibsen in the original.

Through his writing Joyce will forever be associated with Dublin and Ireland, but his relationship with his homeland was a complex one. He met his wife, a chambermaid from Galway named Nora Barnacle, in Dublin on June 16th, 1904; the day he chose to set *Ulysses* and now the day celebrated around the world as “Bloomsday”. But the two left Ireland, moving often and living across Europe as Joyce wrote and taught and their family grew. However, his mind was never far from the city of his birth and in 1914, Joyce published *Dubliners*, a collection of 15 short stories, and two years later another story set in Dublin, the novel *A Portrait of the Artist as a Young Man*.

That same year Joyce embarked on *Ulysses*, a story recounting a single day in Dublin following Stephen Dedalus (who first appeared in *A Portrait of the Artist as a Young Man*), Leopold Bloom, and his wife Molly Bloom. The novel borrows heavily both in form and in content from Homer’s *The Odyssey*, with the three characters serving as 20th century versions of Telemachus, Ulysses, and Penelope and themes of homecoming running throughout. With its use of interior monologue, *Ulysses* draws the reader deep into the characters’ sometimes lurid minds, inviting an entirely new kind of reading experience. To read *Ulysses* is to bump along the chaotic road of unfiltered human thought, both the high and abstract as well as the low and lusty. As a result, the book drew both praise and revulsion.

In the US, copies of the book were confiscated by the Post Office as the text was judged to be obscene. Publishers were fined, but the public battle over the book’s shocking content only drove eager readers to find and trade bootlegged copies. Eventually, in 1934 Judge John M. Woolsey ruled that, while he personally did not claim to understand it, *Ulysses* was not pornographic. The book has remained on must-read lists ever since.

Joyce and his family bounced back and forth between Zurich and Paris as two world wars ravaged Europe and Joyce’s health slowly declined. Despite failing eyesight, in 1939 Joyce published *Finnegans Wake*, his long awaited follow up to *Ulysses*. Overflowing with puns and invented language, this book proved to be an even more challenging read, if such a thing can be imagined. Nevertheless, the book quickly caught on and Joyce’s legacy as an icon of 20th century literature was cemented forever.

Sadly, Joyce never saw the conclusion of World War II. Following an operation, he died at the age of 59 on January 13, 1941 with Nora and his son at his bedside. He is buried in Fluntern Cemetery in Zurich, Switzerland.

— Associate Artistic Director, Ian Frank
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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.

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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 the Spark Reading Series.

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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 offers our sincere gratitude to the following individuals who made gifts to the Annual Fund between April 1, 2018 and April 19, 2019.

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| The following donors made contributions in honor or memory of a friend or loved one between April 1, 2018 and April 18, 2019. We regret that, due to space limitations, we can only list tribute gifts of $100 or more.

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Carrie and Duncan Healy

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Lynda and William McKay

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howard.ackerman@regions.com
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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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AS OFTEN AS YOU LIKE

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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 Liquer, 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 Cläré
North Shore #6 Gin, Cava, Fresh Lime

Rebecca’s Florapolitan
Belvedere Citrus Vodka, Combier Triple Sec, Sparkling Aranciata Rossa

Heavy Sunshine
Amaro, Koval Ginger, Orange Juice, Orange Bitters

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

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