proudly presents the world premiere of

HOWARDS END

by Douglas Post

from E.M. Forster’s classic novel

Directed by
Nick Sandys

Stage Manager
Mara Sagal*

Scenic and
Projection Designs
Yeaji Kim

Dialect Coach
Eva Breneman

Costume Design
Kristy Leigh Hall, USA

Sound Design and
Original Music
Christopher Kriz, USA

Lighting Design
Mike Durst, USA

Properties Designer
Jamie Karas

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This adaptation of HOWARDS END was commissioned by Remy Bumppo Theatre Company and is presented by special arrangement with the playwright.

THEATER WIT
1229 W. Belmont Ave Chicago, IL
Box Office: 773.975.8150
CAST (IN ALPHABETICAL ORDER)

Leonard Bast.................................................................Terry Bell
Helen Schlegel............................................................Heather Chrisler*
Jacky Bast .................................................................Jodi Kingsley
Paul Wilcox...............................................................Tommy Malouf
Charles Wilcox............................................................Michael McKeogh*
Evie Wilcox .................................................................Natalie Santoro
Margaret Schlegel....................................................Eliza Stoughton*+
Dolly Wilcox ...............................................................Emily Tate
Henry Wilcox ...............................................................Mark Ulrich*

Understudies
Elliot Gross [Paul Wilcox]; Tommy Malouf [Charles Wilcox]; Thomas Russell [Leonard Bast];
James Hesla [Henry Wilcox]; Maddie Sachs [Margaret Schlegel, Evie Wilcox]; Brenna Welsh
[Jacky Bast, Dolly Wilcox]; Ellen Campbell [Helen Schlegel]

PRODUCTION TEAM

Director ...........................................................................Nick Sandys+
Stage Manager ...............................................................Mara Sagal*^
Scenic and Projections Designer .....................................Yeaji Kim^*
Lighting Designer ..........................................................Mike Durst^*
Costume Designer .........................................................Kristy Leigh Hall
Sound Designer and Original Music ................................Christopher Kriz^*
Properties Designer ......................................................Jamie Karas
Dialect Coach ...............................................................Eva Breneman
Production Manager .....................................................Jennifer Aparicio
Technical Director .......................................................Harrison Ornelas
Wardrobe Supervisor ....................................................Auden Granger

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 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
SETTING

**Time:** 1908 to 1910

**Place:** Howards End

and a series of other houses, flats, and landscapes in London and the surrounding countryside.

FROM THE DIRECTOR

“Only connect!... Only connect the prose and the passion, and both will be exalted, and human love will be seen at its height. Live in fragments no longer. Only connect, and the beast and the monk, robbed of the isolation that is life to either, will die.” — Chapter 22, *Howards End*

*Howards End* is a novel about the speed of change and the need to remember history in the present. If we think of our own world spinning ever faster, the dawn of the 20th century has many parallels for us, as transportation, media, communications, industrialization, and urbanism exploded the old ways of living faster than people and their moral codes could adjust to them.

The common conception of this story as somehow meditative and inactive is, I feel, misleading. There is a very modern dichotomous wonder and horror in the face of the bustle of London, the thirst for acquisition and property, and the lack of empathy in a world run by commerce and tradition.

I fell in love with this novel in the mid-1970s, when its poetic symbolism and longing for a national mythology appealed to a bookish English teenager. But returning to it now, I find Forster’s forthright humanism speaks to so many contemporary topics that reverberate through current conversation: the gaping divisions in world-view between liberal, educated middle-classes and “practical” business-minded capitalists; the impossibility of social mobility without money; the importance of education as an agent for social change; the loss of connection to locality, community and “home”; and the hope for the future being in moral awareness, forgiveness, and a more integrated world.

All the touch points for those currently feeling an empathetic wish for activism combined with a new understanding of their white/cis/hetero, educated privilege will find kindred spirits in the Schlegel sisters. As women fighting for change in a patriarchal society ruled by a sexual double-standard but finally beginning to wake up to women’s activism, the Schlegels’ moral strength, courage to speak up, and optimism for humanity, even in the face of all their mistakes along the way, offer a powerful example to our historical moment of reaching out, of striving to connect across class, gender, ethnic, and nationalist boundaries—and hopefully of learning from our mistakes.

*Howards End* is a story of hope. The hope is in finding places to bridge between the past and the present, the poetic and the prosaic, the imaginative and the practical, the arts and business, the socialist and the capitalist, the parent and the child, tradition and innovation—the hope of finding balance and proportion. In short, it exemplifies many of the values that Remy Bumppo holds dear.

— Nick Sandys
THE CAST

TERRY BELL (Leonard Bast) is back at Remy Bumppo having understudied *Puff: Believe It or Not*. Chicago credits include *We Are Proud to Present..., The Curious Incident Of The Dog In The Nighttime* (Steppenwolf); *Natural Affection* (Eclipse); *Hamlet* (Backroom Shakespeare); and *The My Way Residential* (Irish Theatre of Chicago). TV credits include *Elementary* (CBS) and *Utopia* (Amazon). Terry attended Western Michigan University and is proudly represented by Gray Talent Group.

HEATHER CHRISLER (Helen Schlegel) returns to Remy Bumppo having been an understudy for *Fallen Angels*. Chicago credits include *Twilight Bowl* (Goodman), *Small Mouth Sounds* (A Red Orchid), *Mies Julie* (Victory Gardens, Chris Jones Top Ten Performances of 2018), *Mary’s Wedding* (First Folio), *Machinal* (Greenhouse, Jeff Nomination - Performer, Chris Jones Top Ten Performances of 2017), *Her Majesty’s Will* (Lifeline), *Captain Blood, The Madness of Edgar Allan Poe* (First Folio), and *good friday* (Oracle, Jeff Nomination – Ensemble). Other credits include *Dancing Lessons* (Riverside), *Romeo and Juliet* (Door Shakespeare), *A Christmas Carol, The Three Musketeers* (Cincinnati Playhouse in the Park), *Much Ado About Nothing*, and *Blithe Spirit* (Monomoy Theatre). She is an Artistic Associate of First Folio Theatre and earned an MFA from Ohio University. Heather is represented by DDO Chicago.

JODI KINGSLEY (Jacky Bast) is excited to return to Remy Bumppo where she was last seen in *Travesties*. Chicago credits include *In A Little World Of Our Own, Spinning* (Irish Theatre of Chicago); *The Birds, Men Should Weep* (Griffin, Jeff Award for Best Production); *Wrens* (Rivendell); *Danny And The Deep Blue Sea* (Kokandy); *Smartphones* (Trap Door); and *Troilus And Cressida* (Backroom Shakespeare). Other credits include *Hometown Christmas* (Wagon Wheel, IN), *Talk Show* (HBO/Warner Bros Workspace, LA), and *The Devil’s Disciple* (Houston Shaw Festival). Her TV work includes *The Chi* on Showtime and the recurring role of Madeline Gastern on NBC’s *Chicago Med*. Jodi is an ensemble member of Irish Theatre of Chicago and is represented by Big Mouth Talent. jodikingsley.com

TOMMY MALOUF (Paul Wilcox) is thrilled to be working with Remy Bumppo again, having appeared in the co-production with Silk Road Rising of *Great Expectations*. Chicago credits include *United Flight 232, Kitty Hawk, Hatfield & McCoy* (House Theatre); *The Light Fantastic, Thirst: Climate Change Theatre* (Jackalope); *Bobbie Clearly, Posh* (Steep); *Million Dollar Quartet* (TATC); and *Heartbreak Hotel* (Broadway Playhouse in Chicago). Tommy is an Educator with Catharsis Production and a graduate of The School at Steppenwolf. He is represented by Stewart Talent.

MICHAEL McKEOGH (Charles Wilcox) is excited to be back at Remy Bumppo after appearing in *The Skin of Our Teeth*. Chicago credits include *Southern Gothic* (Windy City Playhouse); *A Wrinkle in Time, The Killer Angels* (Lifeline); *Pocatello* (Griffin); *The White Road* (Irish Theatre of Chicago); *Hamlet* (Oak Park Festival); *Concerning Strange Devices From The Distant West* (TimeLine); *Freshly Fallen Snow* (Chicago Dramatists); and *Welcome...
**THE CAST cont.**

**Yule** (Chicago Symphony Orchestra). Other credits include *The 20th Century Way* (The Know Theatre of Cincinnati). Michael is represented by Paonessa Talent.

**EMILY TATE** (Dolly Wilcox) returns to Remy Bumppo where she appeared in *Les Liaisons Dangereuses*. Chicago credits include *Crumbs from The Table of Joy* (Raven); *Opus, Scarcity, Turtle, Circle Mirror Transformation* (Redtwist); *Bedroom Farce* (Eclipse); *Things You Shouldn’t Say Past Midnight* (Windy City Playhouse); *The Sweeter Option* (Strawdog); *Dead Accounts* (Step Up Productions); *The Language Archive* (Piven Theatre Workshop), and *Sense and Sensibility* (Northlight). Other credits include *Gaslight* (Utah Shakespeare Festival); *A Christmas Carol, Cyrano de Bergerac* (Milwaukee Rep); *The Open Road Anthology*, and *The Tens* (Actors Theatre of Louisville). Emily is the Managing Director of Vagabond School of the Arts where she also teaches and mentors young artists. She is married to Remy Bumppo Associate Artistic Director, Ian Frank. She is represented by Big Mouth Talent.

**NATALIE SANTORO** (Evie Wilcox) is excited to work with Remy Bumppo for the first time. Chicago credits include *Scrooge and the Ghostly Spirits, A Christmas Carol* (Citadel) and understudying *Cardboard Piano* (Timeline) and *The Undeniable Sound of Right Now* (Raven). She is a recent graduate of Loyola University and The School at Steppenwolf. Natalie is represented by Big Mouth Talent.

**ELIZA STOUGHTON** (Margaret Schlegel) is a Core Ensemble member at Remy Bumppo having appeared in *Frankenstein, Born Yesterday, Fallen Angels, Both Your Houses, and You Never Can Tell*. Chicago credits include *How I Learned to Drive, A Loss of Roses, Vieux Carre* (Raven); *Doubt* (Writers); *The Farnsworth Invention* (TimeLine); and *Wit* (Gift). Other credits include *Three Sisters* (American Players Theatre); *The Merchant of Venice* (Cardinal Stage); *Twelfth Night, Hamlet* (Illinois Shakespeare Festival); *Hamlet, School for Scandal* (Riverside Theatre); *Twelfth Night, Hamlet, As You Like It, The Merchant of Venice, Much Ado About Nothing*, and *Romeo and Juliet* (Montana Shakespeare in the Parks). elizastoughton.com

**MARK ULRICH** (Henry Wilcox) is thrilled to work with Remy Bumppo for the first time. Chicago credits include *Mariela In The Desert* (Goodman); *The Book Thief, How Long Will I Cry* (Steppenwolf); *The Audience* (TimeLine); *The Gamester* (Northlight); *A View From The Bridge* (Teatro Vista); *Abigail’s Party* (A Red Orchid); *Yasmina’s Necklace* (16th Street); *How I Learned To Drive* (Raven); *Mosque Alert* (Silk Road Rising); *Assassination Theater* (Museum of Broadcast Communications); *Silence, The Walls, Falling: A Wake, and American Wee Pie* (Rivendell). Other credits include *The Seafarer* (City Theatre of Pittsburgh); *Equivocation, Perfect Mendacity, Vigil* (Next Act Theatre of Milwaukee); *Our Town, The Foreigner* (Indiana University Summer Theater); *The Price* (Palm Beach Dramaworks); *In The Next Room, Moonlight and Magnolias* (Forward Theatre of Madison); *The Dining Room, and Sylvia* (Iowa Summer Theater). Mark is a member of Rivendell Theatre Ensemble and the recipient of a Jeff Award for Best Supporting Actor in *Juno and the Paycock* (Artistic Home). He is represented by Gray Talent Group.
DOUGLAS POST
(Playwright) His plays, which include Bloodshot, Cynical Weathers, Drowning Sorrows, Earth and Sky and Murder in Green Meadows, and musicals, which include God and Country, The Real Life Story of Johnny de Facto and The Wind in the Willows, have been produced in New York, Chicago, Los Angeles, Canada, England, Wales, Germany, Austria, Russia and China. He has also been commissioned to write screenplays for Warner Bros. and NBC, teleplays for WMAQ-TV, and several radio adaptations of his scripts. On three occasions, he has been selected to develop his work at the O’Neill National Playwrights Conference and once at the O’Neill National Music Theater Conference. He has received the L. Arnold Weissberger Playwriting Award, the Midwestern Playwrights Festival Award, the Cunningham Commission Award, the Blue Ink Playwriting Award and three Playwriting Fellowship Awards from the Illinois Arts Council, and has been nominated for two Jeff Awards and an Emmy Award. Mr. Post lives in Chicago where he is a founding member of the Victory Gardens Playwrights Ensemble, teaches playwriting at Chicago Dramatists and serves on the Council of the Dramatists Guild of America.

E.M. FORSTER (Author) Edward Morgan Forster was born on New Year’s Day 1879 in Coventry, England. His father died soon after and Forster was raised as an only child by his mother and aunts at Rooksnest, the much beloved country house in Hertfordshire that would later become the inspiration for the Wilcox’s home, Howards End. He attended Cambridge where his liberal arts education sparked a fire of intellectual and personal discovery. It also inspired the humanism at the heart of his writing and a lifelong skepticism towards the moralistic strictures of Victorian society. After graduation in 1901, he traveled abroad for a year and upon his return became immersed in the London salon culture of the Bloomsbury Group. Filled with intellectuals, artists, and political theorists, this amazing collection of people doubtlessly galvanized Forster who wrote Where Angels Fear to Tread (1905), The Longest Journey (1907), A Room with a View (1908), and Howards End (1910) all within a remarkably short span. Howards End marked his arrival as a critical success but 14 years later Forster’s A Passage to India cemented his legacy as a major figure in 20th century literature. Later in life he turned to teaching at his alma mater, but continued to write short stories, biographies, and travel books. He remained political throughout his life writing essays taking on traditions and prejudices he felt were choking the human spirit and its essential connection to nature. His novel Maurice, unpublished until after his death, centered empathetically on a young man’s homosexual awakening and was based on his own experiences. Forster died at the home of friends near his birthplace in Coventry on June 7th, 1970 at the age of 91.

NICK SANDYS (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, Our Class, and Seascape. Other directing credits include: Strauss’ Elektra (Lyric Opera of Chicago 2019, Houston Grand Opera 2018); The Merry Wives of Windsor, Romeo & Juliet, (First Folio—artistic associate); Bedroom Farce (Eclipse); Twelfth Night (Noble Fool
Theatricals); *Breaking the Code, A Walk In The Woods* (Stage West), *Hamlet, Much Ado About Nothing* (Ft. Worth Shakespeare In The Park). His recent acting credits include: *Frankenstein, Pygmalion, An Inspector Calls, The Goat Or Who Is Sylvia?* (Remy Bumppo); *The Man Who Murdered Sherlock Holmes* (Mercury Theater); *Captain Blood, Turn Of The Screw, Blithe Spirit* (First Folio Theatre); *Tempest, Much Ado About Nothing* (Notre Dame Shakespeare); *Camelot, My Fair Lady* (Light Opera Works). Nick is also a certified Fight Director with The Society of American Fight Directors, his Jeff Award-winning choreography appearing at The Metropolitan Opera, on Broadway, and at Steppenwolf (including the Tony-winning *Who’s Afraid of Virginia Woolf*?), Goodman (over 25 productions), Lyric Opera (over 50 productions), and many others, including The Theatre School at DePaul University (adjunct since 1995, Excellence In Teaching Award 2019). 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 for the Arts, a 2018 APA Audie Award Nomination and a 2018 Audiofile Earphones Award for his audiobook narration of Bram Stoker’s *Dracula*.

**MARA SAGAL** (Stage Manager) is excited to be back at Remy Bumppo having stage managed *hang, Travesties,* and *Our Class.* She has worked in Chicago at Make Believe Association, Definition, Northlight, Goodman, Second City, Steppenwolf, Victory Gardens, Windy City Playhouse, and First Folio. She got her start at the Oregon Shakespeare Festival where she worked on the stage management team for eight seasons. Mara is a member of Actors’ Equity Association and a Remy Bumppo Associate Artist.

**YEAJI KIM** (Scenic and Projections Designer) returns to Remy Bumppo where she designed sets and projections for *The Skin of Our Teeth* and *Great Expectations* as well as creating projections for *Bloomsday* and 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

**MIKE DURST** (Lighting Designer) is an Associate Artist with Remy Bumppo where he designed lighting for *Frankenstein, Pirandello’s Henry IV, The Life of Galileo, Both Your Houses,* and *Our Class.* Chicago credits include *The Santaland Diaries* (Goodman); *King Hedley II, The Belle of Amherst* (Court); *Great Fire, Still Alice* (Lookingglass); *Victims of Duty, Killing Game, Traitor* (A Red Orchid); *Mr. Burns* (Theater Wit); *The Adding Machine* (Hypocrites). Other credits include *Simpatico* (McCarter Theatre); *Come Back Little Sheba* (Huntington Theatre); *Cry It Out* (Detroit Public); *Proof* (Olney Theatre); and *Secrets of the Trade* (Primary Stages). Mike has been awarded the Equity Jeff Award, Craig Noel Award (San Diego), and an Ovation Award (Los Angeles). Mike is a lecturer of Lighting Design at University of Chicago. MikeDurst.com

**KRISTY LEIGH HALL** (Costume Designer) is thrilled to return to Remy Bumppo having designed costumes and makeup for *Frankenstein* and the Jeff Award-winning costumes for *Pygmalion.* Chicago
credits include *Pipeline* (Victory Gardens), *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 *Raw Pasta* (New Ohio), *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 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 *The Father, Frankenstein*, *hang, Born Yesterday*, *The Life Of Galileo, Pygmalion, Fallen Angels, The Clean House*, and *Creditors*. Chicago credits include *The Santaland Diaries, The Magic Play, Carlyle* (Goodman), *Constellations, Monster* (Steppenwolf), *Red Velvet* (Chicago Shakespeare), *Savior* (Chicago Symphony Orchestra), *Mary’s Wedding, Shrew’d!, Silent Sky, Captain Blood (First Folio), Roz and Ray, Hand To God, The House That Will Not Stand* (Victory Gardens), *Too Heavy For Your Pocket, Paradise Blue, Sunset Baby* (Timeline), *Dada Woof Papa Hot, Time Is On Our Side, Significant Other, Bright Half Life* (About Face), and *Cosmologies, Pilgrims, A Life Extra Ordinary, Good For Otto* (The Gift). Regional credits include *Pipeline* (Alabama Shakespeare), *Roz and Ray* (Seattle Repertory), *Sticky Traps* (Kansas City Rep), and many seasons at Peninsula Players. Winner of 4 Joseph Jefferson Awards with a total of 19 nominations, Kriz is a proud member of United Scenic Artists 829 and a Remy Bumppo Associate Artist. To hear more of his work, please visit christopherkriz.com

**EVA BRENEMAN** (Dialect Coach) is excited to be working at Remy Bumppo again having worked on *Bloomsday*, *hang, Pygmalion, Fallen Angels, The Voysey Inheritance, and Bronte*. Chicago credits include *The Adventures of Augie March* (Court); *Nell Gwynn* (Chicago Shakespeare); *Twilight Bowl* (Goodman); *Mansfield Park* (Northlight); and *The Doppelganger* (Steppenwolf). Other credits include *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 Rep) and *The Woman in Black* (National Tour). Eva is an associate artist with Timeline Theatre.

**JAMIE KARAS** (Properties Designer) previously worked with Remy Bumppo on *Bloomsday, 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* (Windy City Center for the Arts); *The African Company Presents Richard III* (Oak Park Festival); *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), Dial M for Murder (Peninsula Players), and The Magnificents (House Theatre of Chicago at the Arch Center in Miami). Jamie is the Prop Shop Supervisor at Loyola University of Chicago.

**SUSANNA McELVEEN** (Assistant Costume Designer) is excited to work with Remy Bumppo for the first time. Susan worked on Heathers the Musical, Sweat (Trustus Theater); Aphra Behn (Full Circle Productions), and Bog of Cats (Theatre South Carolina) and is a recent graduate of the theatre program at the University of South Carolina.

**JENNIFER APARICIO** (Production Manager) is excited to work with Remy Bumppo for the first time. Chicago credits include La Havana Madrid, The Madres, Parachute Men, The Wolf at the End of the Block, Where Did We Sit on the Bus (Teatro Vista); You Can't Take It With You, The African Company Presents Richard III (Oak Park Festival Theatre); and At the Table (Broken Nose). She has stage managed The One and Only Ivan (Lifeline Theatre - West Coast Tour) and Station’s Lost (Brown University and The Boiler, Brooklyn, NY). Jennifer is an Artistic Associate with 16th Street Theater and Teatro Vista, where she has been the resident Production Manager since 2014. Jennifer is also a stage manager and is a member of Actors’ Equity Association.

**LOCATIONS in the PLAY**

- Shropshire
- Norfolk
- Oniton Grange
- Hertfordshire
- Howards End
- Dorset
- London
- Swanage
Terms and Ideas in the Play

- **Howards End**: The name of the Wilcox family country home in Hertfordshire. It is based on E.M. Forster’s childhood home, Rooksnest.

- **“Pater”**: From the ancient Greek, an informal name for father; similar to “dad” or “papa”.

- **The Edwardian Era, 1901-1910**: After a 63 year reign, Queen Victoria was succeeded by Edward VII, who only lived another 9 years. The period was defined by the increasing political influence of both women and workers.

- **“600 pounders”**: Margaret and Helen each inherited an annuity from their father of 600 pounds, or approximately $42,000 per year in today’s money.

- **Ruskin**: Leonard reads *The Stones of Venice*, a three-volume treatise on architecture by Victorian art historian and social thinker John Ruskin.

- **Socialism**: At this time, more associated with universal equality or Utopianism than the contemporary welfare state.

- **North Downs**: Leonard walks from the station at Wimbledon to the series of steep chalk hills about 15 miles away. For reference, it’s the equivalent of walking from Northwestern University in Evanston to the University of Chicago in Hyde Park.

- **Mammon**: Wealth regarded as an evil influence or false object of worship and devotion.

- **Simpsons**: A popular, long-established Victorian restaurant specializing in traditional English food like roast beef and Yorkshire pudding.

- **Imperial and West African Rubber Company**: The Wilcox family business benefited hugely from the explosive growth of the auto industry and its voracious need for tires. The rubber came from colonial plantations in Malaysia and Africa, where the exploitation of the native population for cheap labor was commonplace and nearly always abusive.
REMY BUMPIO THEATRE COMPANY

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About Remy Bumppo Theatre Company

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

There are various ways to support Remy Bumppo!

Donate
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 remybumpmo.org.

Volunteer
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@remsbumpmo.org or 773.244.8119 x306.

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Join our e-newsletter list by visiting remybumpmo.org and receive special offers and in-depth articles monthly.

3717 N. Ravenswood Ave. Suite 237, Chicago, IL 60613
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remsbumpmo.org | info@remsbumpmo.org
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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