REMY BUMppo
think theatre

proudly presents

TOP GIRLS

by Caryl Churchill

Directed by
Keira Fromm, SDC

Stage Manager
Mara Sagal*

Scenic Design
Courtney O’Neill, USA

Costume Design
Raquel Adorno and
Meeka Postman

Lighting Design
Becca Jeffords

Sound Design
Sarah D. Espinoza

Dialect Coach
Eva Breneman

Properties Designer
Amanda Herrmann

Movement and
Intimacy Designer
Kristina Fluty

Lead Support for Top Girls provided by
THE POETRY FOUNDATION

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“TOP GIRLS” IS PRESENTED BY SPECIAL ARRANGEMENT WITH SAMUEL FRENCH, INC.

Original New York Production by the New York Shakespeare Festival
Produced by Joseph Papp

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

Isabella Bird / Louise.................................................................................................................... Annabel Armour*
Marlene........................................................................................................................................ Linda Gillum*+
Waitress / Nell ............................................................................................................................. Rebecca Hurd*
Lady Nijo / Win ......................................................................................................................... Karissa Murrell Myers
Dull Gret / Angie ......................................................................................................................... Aurora Real de Asua
Griselda / Kit ................................................................................................................................ Amber Sallis
Pope Joan / Mrs. Kidd / Joyce ...................................................................................................... Rebecca Spence*
Waitress / Jeanine / Shona ......................................................................................................... Vahishta Vafadari

Understudies

Betsy Bowman [Waitress / Nell]; Alyssa Fantel [Griselda/Kit, Waitress/Jeanine/Shona]; Allison Feist [Marlene]; Rae Hamilton-Vargo [Dull Gret/Angie]; Sarah Hecht [Pope Joan/ Mrs. Kidd/Joyce]; Rosalind Hurwitz [Isabella Bird/Louise]; Heather Jencks [Lady Nijo/Win]

PRODUCTION TEAM

Director ........................................................................................................................................ Keira Fromm~
Stage Manager ............................................................................................................................... Mara Sagal*^
Scenic Designer ............................................................................................................................. Courtney O’Neill
Lighting Designer ......................................................................................................................... Becca Jeffords
Co-Costume Designers .............................................................................................................. Raquel Adorno & Meeka Postman
Sound Designer .......................................................................................................................... Sarah D. Espinoza
Properties Designer .................................................................................................................... Amanda Herrmann
Movement and Intimacy Designer ............................................................................................... Kristina Fluty
Assistant Director ......................................................................................................................... Tyler Meredith
Production Manager .................................................................................................................... Ellen Willett^
Technical Director ....................................................................................................................... Harrison Ornelas
Assistant Stage Managers ............................................................................................................. Jenna Thiel & Aubrey Benson
Wardrobe Supervisor .................................................................................................................... Stefani Azores-Gococo
Master Electrician ......................................................................................................................... Benjamin Carne
LED Wall Team Captain .............................................................................................................. David Goodman-Edberg
Scenic Charge Artist ..................................................................................................................... Paige Wilson

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+ Denotes Remy Bumppo Core Ensemble Member
^ Denotes Remy Bumppo Associate Artist
~ Denotes a member of the Stage Directors and Choreographers Society
* 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
FROM THE DIRECTOR

Sometimes you fall in love with a play simply because of its title. I was a fan of Top Girls for years before I actually read it in college. Something about the relationship between those two words filled me with a strange blend of excitement, pride, and curiosity. I had also heard it was a play about badass women. What’s not to like?! Once I read the play, I fell even more deeply for it, but my joyful enthusiasm was joined by anxiety, outrage, and a creeping sense of unease. Those co-existing feelings were incredibly empowering for a twenty year old director and have only grown as I better understand myself as a woman in the world.

Caryl Churchill is a master of social critique. She wrote Top Girls in 1982 as a response to, and a rebuff of, the election of Margaret Thatcher as Prime Minister of the UK. It's about a shrewd business woman, Marlene, who has quickly risen to career success and the sacrifices she’s made in exchange for such achievements. She's unapologetic in her almost man-like obsessive pursuit of career superlatives. I’ve never met a protagonist with as much moxie as Marlene. It’s thrilling. It’s also traumatizing. Because Marlene is a product of her society and that society (much like Margaret Thatcher) has such little regard for women. Marlene’s adoption of men’s behavior as models for success costs her enormously, and is a reminder of the firm grip of patriarchy and an indictment of women who don’t extend a hand of support to one another.

The world that Churchill creates is both a visual and intellectual feast to tantalize your senses that subverts your expectations. You are carried on a journey which seems, at first glance, harmless entertainment about women and ambition. But it transforms into a somber meditation about how lonely it is to be a woman in the world and the false perception that we live in a post-sexist society where women have transcended the patriarchal problems of the world.

Top Girls is the most consequential feminist play I’ve encountered. Unlike all plays of its time, it features a cast of all women from differing historical, ethnic, and generational backgrounds engaging with fellow women about themselves, their work, their prospects, their values, their love lives, their families, their dreams and nightmares. Most importantly, this is a play that acknowledges that women move through the world entirely differently than men. Top Girls is a play that sees women. My hope is that the men in our audience will see in this play not just their sisters, mothers, or spouses, but all the women in their life. That they will come to see them with greater kindness and compassion and become more vocal advocates for women in the world.

- Keira Fromm

ACT ONE
A restaurant. Saturday night.

ACT TWO

ACT THREE
Joyce's kitchen in rural England. Sunday evening, a year earlier.

In accordance with the author’s preference, the play will be presented with two 10-minute intermissions.
THE CAST

ANNABEL ARMOUR (Isabella Bird / Louise) is a Core Ensemble Member at Remy Bumppo where some of her favorite roles have been in Bloomsday, hang, Fallen Angels, The Clean House (Jeff Nomination), Northanger Abbey, Seascape, The Goat or, Who is Sylvia (Jeff Award), Mrs. Warren's Profession, Power, A Delicate Balance, Top Girls (in 2001), and Happgood. Other Chicago credits include Cabaret (Marriott Lincolnshire); At Home at the Zoo, and Before My Eyes (Victory Gardens); Picnic (Writers); Sunday in the Park with George (Chicago Shakespeare); Long Day’s Journey Into Night (Irish Rep); Angels in America Pts. I & II (Journeymen); and The First Look Series (Steppenwolf). Other credits include Clybourne Park (Asolo Rep); Pride and Prejudice (Cleveland Playhouse); and The Grapes of Wrath (Ford’s Theatre D.C). Film credits include The Amityville Horror, Conviction, and Contagion. Annabel can be seen in this season’s Chicago Med and has been the recipient of three Joseph Jefferson Awards and two After Dark Awards.

LINDA GILLUM (Marlene) is a Core Ensemble member with Remy Bumppo and has performed in 23 productions notably Top Girls (2001), Holiday, A Delicate Balance, The Real Thing, Old Times, Night and Day, Our Class, Great Expectations, and The Father. She is thrilled to join Annabel again in Top Girls after 19 years. Linda has enjoyed working on Caryl Churchill having directed the Chicago Premiere of Skriker for Defiant Theatre, directing Far Away for Carthage College, and performing in Love and Information with Remy Bumppo. She has also worked with A Red Orchid, Chicago Dramatists, Court, Famous Door, Lyric Opera, Mercury, Next, Noble Fool, Northlight, Roadworks, ShawChicago, Steppenwolf, and Theatre at the Center. Linda teaches at Acting Studio Chicago, Remy Bumppo, and is an adjunct at the DePaul Theatre School. She is also a speech consultant for corporate executives. TV/Film credits include Chicago Fire, Chicago PD, Prison Break, Early Edition, The Photographist, Haunting Hour, Bruised Orange, Casting About, and Dorkumentary. Linda is represented by Stewart Talent.

REBECCA HURD (Waitress / Nell) is excited to work with Remy Bumppo for the first time. Chicago credits include Something Rotten! (Marriott); Mamma Mia! (Drury Lane); An Enemy of the People (Goodman); The Importance of Being Earnest (Writers); Short Shakes! Twelfth Night (Chicago Shakespeare). Regional credits include Miss Bennet: Christmas at Pemberley (Milwaukee Rep); Stage Kiss, The Master Butcher’s Singing Club (Guthrie); Three Sisters, Arcadia, The Maids, A Comedy of Errors (American Players Theatre); Romeo and Juliet, As You Like It, The Merchant of Venice, and A Little Night Music (Montana Shakespeare in the Parks). She has also appeared on Chicago PD. Rebecca is a graduate of the University of Minnesota/ Guthrie program.

KARISSA MURRELL MYERS (Lady Nijo / Win) is thrilled to work with Remy Bumppo for the first time. Chicago credits include Pinocchio, Borealis (House); Gloria, King of the Yees; (Goodman u/s); The Holidays Unwrapped (Erasing the Distance); Farewell My Friend, For One (rediscover theatre). Regional credits include Top Girls (Renaissance Theaterworks). Television credits includes Chicago Med, Chicago PD, The Exorcist, and Electric Dreams. Karissa is a graduate of The School at Steppenwolf and earned an MFA in Performance from the University of Hawaii at Manoa and a BA in Theatre Arts in Directing and Acting from
Boise State University. She is also a member of SAG-AFTRA. She is represented by Big Mouth Talent.

**AURORA REAL DE ASUA**
(Dull Gret / Angie) is stoked to work with Remy Bumppo for the first time. Chicago credits include The Wickhams (Northlight); The Adventures of Augie March (Court); Pipeline (Victory Gardens); The Wolves (Goodman); The Firebirds Take the Field (Rivendell); You On The Moors Now, and Dracula (Hypocrites); and Rosencrantz and Guildenstern Are Dead (Metropolis Performing Arts Center). Aurora was recently named one of The Chicago Tribune’s Hot New Faces. She graduated from Northwestern University and is proudly represented by Gray Talent.

**AMBER SALLIS** (Griselda / Kit) is thrilled to work with Remy Bumppo for the first time. Chicago credits include Mosquitoes, Pomona, Birdland, Earthquakes in London, Zurich, and Hinter (Steep); and The Last Days of Judas Iscariot (Eclectic Full Contact Theatre). Amber is an Ensemble member at both Steep Theatre and Imagination Theatre where she educates young students about social issues. She was named one of the Chicago Tribune’s Hot New Faces, studied at the Moscow Art Theatre School (MXAT) in Russia, and is a graduate of Northern Illinois University.

**REBECCA SPENCE**
(Pope Joan / Mrs. Kidd / Joyce) joyfully returns to Remy Bumppo having appeared in Les Liaisons Dangereuses (Jeff Nomination) and The Voysey Inheritance.

Chicago credits include Every Brilliant Thing (Windy City Playhouse); The Curious Incident of the Dog in the Night-Time, Mary Page Marlowe, The Crucible, Our Lady of 121st Street, and Pacific (Steppenwolf); Continuity (Goodman); In The Garden (Lookingglass); Concerning Strange Devices from the Distant West (TimeLine); This (Theatre Wit); and Dracula (Defiant). Rebecca is the Associate Artistic Director at Rivendell Theatre where she appeared in The Firebirds Take the Field, How the World Began, WRENS, and These Shining Lives (Jeff Nomination). Other credits include Cyrano (Milwaukee Rep). Film include CandyMan, Princess Cyd, Slice, Man of Steel, Fools, Tiger Tail in Blue, One Small Hitch, Contagion, The Dilemma, Public Enemies, Grace is Gone and The Break-Up. Television credits include Utopia (Amazon Prime), Empire (FOX), Easy (Netflix), Boss (STARZ) Crisis (NBC), Chicago Fire (NBC), Betrayal (ABC), The Mob Doctor (FOX), Detroit 1-8-7 (ABC), The Chicago Code (FOX), The Beast (A&E) and Prison Break (FOX). Rebecca is a member of SAG-AFTRA.

**VAHISHTA VAFADARI**
(Waitress / Jeanine / Shona) is excited to work with Remy Bumppo again having appeared in Pygmalion and understudied Love and Information. She was the Dialect Coach for Frankenstein and the Assistant Dialect Coach on Bloomday, hang, and Great Expectations. Chicago credits include I Know My Own Heart (Pride Films and Plays); Cyrano (BoHo); As You Like It (First Folio); A Wrinkle In Time (Lifeline); A Widow of No Importance (Rasaka); and Two Gentlemen of Verona (Oak Park Festival). Vahishta received a Jeff nomination for I Know My Own Heart, got her MFA in Acting from The Theatre School at DePaul, and is represented by Gray Talent Group. www.vahishtavafadari.com
CARYL CHURCHILL (Playwright) is a deeply political playwright renowned for her experiments with form and her broad interests in far-ranging topics. While many prolific playwrights employ an identifiable voice or style, Churchill's works varies wildly—from blending realism with fantasy to critique Thatcherism and feminism in the episodic and non-linear Top Girls to a forty-five minute duet wherein a gay couple symbolizes the way the United States seduces its allies into misguided foreign conflicts in Drunk Enough to Say I Love You (2006). She is easily one of the most influential and significant dramatists of the last fifty years. She was born September 3, 1938 in London and immigrated with her family to Canada at age 10. She returned to attend Lady Margaret Hall, a women's college of the University of Oxford, and remained in England after receiving a B.A. in 1960. During the 1960s and ‘70s, while raising a family, Churchill wrote radio dramas and then television plays for British television. Owners, a two-act, 14-scene play about obsession with power, was her first major theatrical endeavor in 1972. During her tenure as resident dramatist at London's Royal Court Theatre, Churchill wrote Objections to Sex and Violence (1974), which led to her successful association with David Hare and Max Stafford-Clark's Joint Stock Company and with Monstrous Regiment, a feminist group. Cloud 9 (1979), a farce about sexual politics, was successful in the United States as well as in Britain, winning an Obie Award in 1982 for playwriting. The next year she won another Obie with Top Girls (1982). The prolific Churchill continued to push boundaries. Softcops (1984) is a surreal play set in 19th-century France about government attempts to depoliticize illegal acts, Serious Money (1987), another Obie winner, is a comedy about excesses in the financial world, and Icecream (1989) investigates Anglo-American stereotypes. In 1997 she collaborated with the composer Orlando Gough to create Hotel, a choreographed opera or sung ballet set in a hotel room. She later explored issues of identity in A Number (2002), about a father and his cloned sons, for which Churchill won her third Obie for playwriting. Also in 2002 she won an Obie for sustained achievement. Her subsequent works included Love and Information (2012), Escaped Alone (2016), and Glass. Kill. Bluebeard. Imp (2019).

KEIRA FROMM (Director) is excited to work with Remy Bumppo again having previously directed hang. Favorite recent Chicago directing credits include Bright Half Life, Significant Other, A Kid Like Jake, and Dada Woof Papa Hot (About Face); The How and the Why (TimeLine); The Columnist (American Blues); Broadsword (Gift); Charles Ives Take Me Home (Strawdog); Fallow (Steep); How the World Began (Rivendell); Luce (Next); Bent (Other Theatre); Enfrascada (16th Street); and Lobby Hero (Redtwist). Regional credits include A Doll's House (American Players Theatre); Miss Bennet: Christmas at Pemberley (TheatreSquared). Keira earned an MFA in Directing from DePaul University, a BFA from Boston University, and is a member of the Stage Directors and Choreographers Society. Upcoming directing projects include the Chicago premiere of The Last Match by Anna Ziegler (Writers) and A Phoenix Too Frequent by Christopher Fry (American Players Theatre). Say hi at www.keirafromm.com

MARA SAGAL (Stage Manager) is excited to be back at Remy Bumppo where she is an Associate Artist and stage managed Howards End, 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.

TYLER MEREDITH (Assistant Director) is excited to work with Remy Bumppo for the first time. Chicago acting credits include Graveyard Shift (Goodman/New Stages); The Columnist (American Blues); You Can't Take It With You (Oak Park); Spinning (Irish Theatre);
Goldfish (Route 66); Romeo and Juliet (Teatro Vista); Celebration (A Red Orchid); Letters Home (Griffin); It's A Wonderful Life: The Radio Play (American Theatre Company); Top Girls, As You Like It, and Twelfth Night (Arc); Titus Andronicus, Romeo and Juliet, and As You Like It (Back Room Shakespeare Project). She also understudied Twilight Bowl (Goodman); The Tempest, and A Midsummer Night's Dream (Chicago Shakespeare); and The Mystery of Love and Sex (Writers). Regional credits include My Father's War, Miss Bennet: Christmas at Pemberley, Arkansas New Play Festival, and Lily's Purple Plastic Purse (TheatreSquared); The Lord of the Flies (Nebraska Repertory); and Hamlet (Montana Shakespeare in the Parks). Television credits include Chicago Fire. Tyler is a graduate of Interlochen Arts Academy, The School at Steppenwolf, and holds a BFA from the University of Illinois-Chicago. She is represented by Gray Talent Group.

SARAH ILLIATOVITCH-GOLDMAN (Dramaturg) is thrilled to work with Remy Bumppo for the first time. Dramaturgy credits include Monster (Steppenwolf); Crime Scene (Collaboraction); Desperate Dolls (Strawdog); The Columnist (American Blues); and A Splintered Soul (ARLA Productions). Playwriting credits include Crime Scene Chicago: Let Hope Rise, This Is NOT A Cure For Cancer, Some Thoughts On Race and Racism in Chicago From Some People Who Sat Down To Talk About It (Collaboraction); The War Photographer (Re:discover Theatre); and The Ball (Bechdel Fest - Broken Nose Theatre). Other credits include We Three, Pieces, The Guilty Party (Cue6 Theatre Company); Hospital (Edmonton International Fringe Festival); Doorplay, Floorplay (Sound It Out Festival); and The Centre of Everything (Toronto International Fringe Festival). Sarah has also worked on the literary team of several Steppenwolf World Premier's including Pass Over, Linda Vista, The Burials, and Mary Page Marlowe. She was a 2011 Finalist for the National Emerging Playwright award. This, and everything, is for Brian, Lucy, Carly and Asa.

COURTNEY O’NEILL (Scenic Designer) is excited to work with Remy Bumppo for the first time. Chicago credits include The Niceties, A Number, Julius Caesar (Writers); A Doll's House Part 2, The Burn, The Compass, Life and Limb, Of Mice and Men (Steppenwolf); Father Comes Home from the Wars, Parts 1, 2, & 3 (Goodman); Plantation!, Moby Dick, The Little Prince (Lookingglass); For Colored Girls... Five Guys Named Moe, Harvey, and Waiting for Godot (Court). Regional credits include Christmas at Pemberley, Black Pearl Sings!, The Amish Project, Song Man Dance Man (Milwaukee Rep); Fetch Clay Make Man (Marin Theatre and Round House), The Mountaintop (Virginia Stage), among others. Courtney received a Joseph Jefferson Award for Mud (Hypocrites) and is a recipient of the Michael Maggio Emerging Designer Award. She holds an M.F.A. from Northwestern University and a B.F.A. from DePaul University, where she currently teaches. www.courtneyoneill.com.

BECCA JEFFORDS (Lighting Designer) is thrilled to work with Remy Bumppo for the first time. She is a lighting designer for theatre, dance, performance art, concerts and other live events. While she works nationally, she currently makes her home in Chicago. She has an immense love of storytelling and visual narrative. Becca received her MFA in Lighting Design from Northwestern University and a B.F.A in Production Design from Columbus State University, where she graduated Summa Cum Laude. www.beccajeffords.com.

RAQUEL ADORNO (Costume Co-Designer) is thrilled to work with Remy Bumppo for the first time. Chicago credits include The Cherry Orchard, Jane Eyre, and Vinegar Tom (Northwestern University); Unelectable You (National Tour - Second City); D.O.A., The Long Christmas Ride Home, Desperate Dolls (Strawdog); Coriolanus, The Winter's Tale, and Cymbeline (Lakeside Shakespeare Theatre); Murder Ballad, Princess Mary Demands Your Attention, and CARRIE: The Musical (Bailiwick); Angry Fags (Steppenwolf); The Submission, and Songs from an Unmade Bed (Pride Films and Plays); Barefoot in the Park, Crimes of
the Heart, Dead Accounts, Darlin’, and The BenchMark (Step Up); A Number, and Scenes from an Execution (Runcible). Other credits include A Doll’s House and A Doll’s House, Part 2 (American Players Theatre). Raquel received The Northwestern University Prize in 2019.

MEEKA POSTMAN (Costume Co-Designer) is excited to work with Remy Bumppo for the first time. Chicago credits include Kiss of the Spider Woman and Fun Home (Northwestern University) and Box Step (Activate: Midwest). Other credits include Dolly Parton’s Smoky Mountain Christmas Carol (Emerson Colonial Theatre), The Diary of Anne Frank (Farmer’s Alley Theatre), The Witches of Eastwick, and Water by the Spoonful (Western Michigan University). Meeka is a second year costume design MFA candidate at Northwestern University. Before coming to grad school, Meeka worked in New York City as a milliner and crafts artisan at Arnold S. Levine, inc and Mio Design NYC. Meeka is the Chicago Ambassador for Ring of Keys, a national network of queer women, trans, and gender non-conforming artists working on and offstage in musical theatre.

SARAH D. ESPINOZA (Sound Design) is an award winning Chicago-based sound designer excited to work with Remy Bumppo for the first time. Chicago credits include The Arsonists, Damascus, (Strawdog); The Displaced, Fear and Misery in the 3rd Reich (Haven); Borealis, Diamond Dogs, The Revel, The Last Defender (House); Future Echoes, Night In Alachua County, The Woman in Black, Motel 666 (WildClaw); Dontrell Who Kissed the Sea, Two Mile Hollow (First Floor); Epic Tale of Scale (Chicago Children’s); Little Red Cyran, The Elaborate Entrance of Chad Deity (Red Theatre); Going to a Place You Already Are (Redtwist); Firebirds (Rivendell); Thumbelina, Midnight Cowboy, Mr. Popper’s Penguins (Lifeline), and You On The Moors Now (The Hypocrites). www.sarahdespinoza.com

EVA BRENEMAN (Dialect Coach) is excited to be working at Remy Bumppo again having worked on Howards End, Bloomsday, hang, Pygmalion, Fallen Angels, The Voysey Inheritance, and Bronte. Recent and upcoming Chicago credits include Roe (Goodman); The Mousetrap (Court); Rutherford and Sons (Timeline); Oslo (Timeline); Something Rotten (Mariott Lincolnshire); Twilight Bowl (Goodman). Other credits include Things I Know to Be True (Milwaukee Rep); five seasons at American Repertory Theatre; Love’s Labour’s Lost (Actors 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.

AMANDA HERRMANN (Properties Designer) is excited to be back at Remy Bumppo where they designed props for Frankenstein, hang, Pirandello’s Henry IV, and Fallen Angels. Other Chicago credits include Frankenstein, Act(s) of God, The Steadfast Tin Soldier, 20,000 Leagues Under the Seas, Plantation!, Hard Times, Moby Dick, Beyond Caring, Mr. and Mrs. Pennyworth, and Life Sucks (Lookingglass); Anna Karenina (Joffrey Ballet); How to Be a Rock Critic (Steppenwolf); W;t (The Hypocrites); The Book of Will, and Miss Bennet (Northlight). Other credits include The Hollow and The Tin Woman (Peninsula Players).

KRISTINA FLUTY (Movement and Intimacy Designer) is excited to work with Remy Bumppo again after designing movement and intimacy for Frankenstein. Other Chicago credits include intimacy design on The Children (Steppenwolf); Cardboard Piano (TimeLine); Indecent and Mies Julie (Victory Gardens). She also worked on Linda Vista (Center Theatre Group - LA). Kristina is a long-standing ensemble member at Molly Shanahan/Mad Shak Dance Company and is an Assistant Professor of Movement for Actors at The Theatre School at DePaul University.

JENNA THIEL (Assistant Stage Manager) is thrilled to be back at Remy Bumppo having been the Assistant Stage Manager on Howards End. Chicago credits include The Girl In The Red Corner (Broken Nose) and regional credits include Legally Blonde, and The Death of A Salesman (Market Theatre). Jenna graduated from the South Carolina School of the Arts in 2018 with a BFA in directing.
ELLEN WILLETT (Production Manager) is an Artistic Associate with Remy Bumppo as well as with Sideshow Theatre Company, and Steep Theatre Company. She is also a Company Member with The Inconvenience. She regularly makes theatre and events with the talented folks at Definition Theatre Company, About Face Theatre, TimeLine Theatre Company, E.D.G.E. Theatre, the Grant Park Music Festival, and many more. For fun, she plays hockey with the Evanston Tigers and fosters hound dogs with Houndsong Rescue.

NICK SANDYS (Producing Artistic Director) became the Artistic Director of Remy Bumppo Theatre Company in 2012, having been an ensemble member since 2001. Recent directing credits include: Howards End, Puff: Believe It or Not, Great Expectations, Pirandello’s Henry IV, The Life of Galileo, Travesties, Our Class (Remy Bumppo); Strauss’ Elektra (Lyric Opera of Chicago 2019, Houston Grand Opera 2018); The Merry Wives of Windsor, Romeo & Juliet (First Folio—artistic associate). 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). He 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, on Broadway, and at Steppenwolf, Goodman, Lyric Opera (over 50 productions—resident fight director), and many others, including The Theatre School at DePaul (adjunct since 1995, Excellence In Teaching Award 2019). He has received 15 Joseph Jefferson Nominations (and one Award), 2018 APA Audie Nomination for his narration of Bram Stoker's Dracula, and a 2011 Achievement Award from The Meier Foundation.
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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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Join our e-newsletter list by visiting remybumppo.org and receive special offers and in-depth articles monthly.

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remybumppo.org | info@remybumppo.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.

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.

INDIVIDUAL CONTRIBUTORS

Remy Bumppo offers our sincere gratitude to the following individuals who made gifts to the Annual Fund between December 1, 2018 and December 10, 2019.

VISIONARY ($25,000 - $49,999)
Geoffrey A. Anderson
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