



REMY BUMPPPO

*think theatre*

SILK ROAD RISING AND REMY BUMPPPO THEATRE COMPANY PRESENT

# GREAT EXPECTATIONS



By **CHARLES DICKENS**

Adapted by **TANIKA GUPTA**

Co-Directed by **LAVINA JADHWANI** and **NICK SANDYS**

THE U.S. PREMIERE | **MAY 11 - JULY 2, 2017**

# GREAT EXPECTATIONS

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By Charles Dickens  
Adapted by Tanika Gupta  
Co-Directed by Lavina Jadhvani and Nick Sandys  
A co-production from Silk Road Rising and Remy Bumpo Theatre Company  
The U.S. Premiere

*GREAT EXPECTATIONS* was first performed by Palace Theatre, Watford, on February 17, 2011.

Silk Road Rising and Remy Bumpo Theatre are proudly affiliated with:



## CAST LIST

**Linda Gillum\*** | Miss Havisham

**Anish Jethmalani\*** | Joe Gargery

**Alka Nayyar\*** | Mrs. Gargery/Molly

**Roderick Peeples\*** | Jagers/Sergeant

**Anand Bhatt** | Pip

**Raj Bond** | Pumblechook/Orator/  
Understudy for Joe Gargery

**Lane Anthony Flores** | Herbert Pocket/Soldier

**Robert D. Hardaway** | Magwitch

**Tommy Malouf** | Compeyson/Drummler

**Siddhartha Rajan** | Wemick/Understudy for Pip

**Rasika Ranganathan** | Biddy

**Netta Walker** | Estella

**Bassam Abdelfattah** | Understudy for  
Compeyson/Drummler

**Sunny Anam** | Understudy for Wemick/  
Pumblechook/Orator

**Leea Ayers** | Understudy for Estella

**Adithi Chandrashekar** | Understudy for Biddy/  
Mrs. Gargery/Molly

**Jeffrey Baldwin Gibson** | Understudy for  
Jagers/Sergeant

**Owen Hickle-Edwards** | Understudy for  
Herbert Pocket/Soldier

**Semaj Miller** | Understudy for Magwitch

**Laura Resinger** | Understudy for Miss Havisham

Other roles played by the Ensemble

## PRODUCTION TEAM

**Tanika Gupta** | Playwright

**Malik Gillani** | Producer

**Jamil Khoury** | Producer

**Nick Sandys** | Producer/Co-Director/  
Fight Choreographer

**Lavina Jadhvani** | Co-Director

**Angela M. Adams\*** | Stage Manager

**Yeaji Kim** | Set and Projections Designer

**Elsa Hiltner** | Costume Designer

**Lindsey Lyddan** | Lighting Designer

**Ronnie Malley** | Sound Designer and Original  
Music

**Spencer Batho** | Sound Designer and Engineer

**Abigail Cain** | Props Master

**Alka Nayyar** | Dance Choreographer

**Linda Gillum** | Casting Director

**Eva Breneman** | Dialect Coach

**Corey Pond** | Production Manager

**Melody Ekstrom** | Dramaturg

**Peter A. Davis** | Theatre Historian

**Joe Schermoly** | Technical Director

**Neal Javenkoski** | Master Electrician

**Annabel Armour** | Assistant Director

**Helen Young** | Assistant Director

**Bailey Howard** | Assistant Stage Manager

**Kelsey Wang** | Assistant Costume Designer

**Vahishta Vafadari** | Assistant Dialect Coach

**Emjoy Gavino** | Casting Assistant

**Jessica Daly** | Casting Intern

**Emily Marrazzo** | Casting Intern

**Julia Skeggs** | Casting Intern

**Rainey Wright** | Casting Intern

**Katie Vaughters** | Wardrobe Supervisor

**Sharon Pak** | Board Operator

**Al Gillani** | Box Office Manager

**Nick Johnson** | House Manager

**Sarah Ibis** | Program Editor

**Johnny Knight** | Press and Archive Photographer

\* Member of Actors' Equity Association, the  
union of professional actors and stage  
managers in the United States.

## CAST BIOS



**Linda Gillum** (Miss Havisham) is an Artistic Associate at Remy Bumpo Theatre where she has been seen in eighteen productions. She has also worked with A Red Orchid, Court, Defiant, Lyric, Mercury,

Roadworks, ShawChicago, and Steppenwolf as an actor; and Defiant, Greenhouse, Next, Noble Fool, Remy Bumpo, Shattered Globe, and Timberlake Playhouse as a director. Linda teaches acting at Acting Studio Chicago, DePaul, and Remy Bumpo. TV/Film credits include *Chicago Fire*, *Prison Break*, *Early Edition*, *Dorkumentary*, *The Photographer*, *Casting About*, *The Haunting Hour*, *Bruised Orange*, and *The Big Date*. Her most recent production was becoming a mom.



**Anish Jethmalani** (Joe Gargery) makes his Remy Bumpo debut. He returns to Silk Road Rising after appearing in *The Merchant on Venice*. Stage credits include *Wit* and *A Christmas Carol* (The

Goodman); *Water by the Spoonful*, *Titus Andronicus*, *Mary Stuart*, *The Invention of Love*, *Life's a Dream* (Court Theatre); *A Disappearing Number*, *Inana*, *Blood & Gifts* (Timeline Theatre); *The Room* (A Red Orchid); *The Man who Murdered Sherlock Holmes* (Mercury); *Romeo & Juliet* (Chicago Shakespeare); *Homeland Security* (Victory Gardens); *Bengal Tiger at the Baghdad Zoo*, *Around the World in 80 Days*, *Sita Ram* (Lookingglass); *The Caretaker*, *To the Green Fields Beyond* (Writers' Theatre); *Omnium Gatherum*, *The Millionaire* (Next); *Twelfth Night* (First Folio); *Indian Ink*, *The Sign of the Four* (Apple Tree); *Henry VIII*, *Much Ado About Nothing* (Oregon Shakespeare Festival). Film credits include *Batman v. Superman*; television credits include *Chicago Med* (NBC), *APB* (FOX), *BOSS* (FOX), *Leverage* (TNT), and *Early Edition* (CBS).



**Alka Nayyar** (Mrs. Gargery/Molly) is thrilled to join Remy Bumpo and Silk Road Rising again! Performance and choreography credits include Disney's *The Jungle Book* (Goodman and Huntington Theatre),

*The Secret Garden* (Court Theatre), *A Disappearing Number* (TimeLine Theatre), *The Masrayana* (Prop and Rasaka Theatre, Jeff-nominated for choreography), *A Widow of No Importance* and *A Nice Indian Boy* (Rasaka Theatre), *Merchant on Venice* (Silk Road Rising), *Multitudes* and *A Passage to India* (Vitalist Theatre), *Haroun and the Sea of Stories* (Halcyon Theatre), *thinkTank: An Immigrant Class* (Remy Bumpo), *A Night at the Oscars* (Chicago Humanities Festival), *After Dark* (The Art Institute of Chicago and Collaboraction), and *Amazing India!* (Navy Pier). A PR consultant by day, Alka also teaches dance through her organization Chitrahhar at the Old Town School of Folk Music. Thanks to family, always.



**Roderick Peeples** (Jaggers/Sergeant) worked with Remy Bumpo in *An Inspector Calls*, *Heroes*, and *The Voyage Inheritance*. He has played many other Chicago theatres, including TimeLine, Chicago Shake-

speare, Goodman, Steppenwolf, Victory Gardens, Court, Next, and Famous Door (where he was a company member.) He received a Jeff Award for Stephen in *Dealer's Choice* (Roadworks), and a Jeff Citation for Harold in *Orphans* (CT20 Ensemble). Regional credits include major roles with Clarence Brown, Syracuse Stage, Madison Repertory, five seasons with Utah Shakespeare Festival, and nine seasons with Illinois Shakespeare Festival. Film and television work includes Robert Altman's *The Company*, *Road to Perdition*, *Novocaine*, and *The Hudsucker Proxy*; *Chicago Med*, *Prison Break*, *ER*, *Early Edition*, and the *Untouchables* series.



**Anand Bhatt** (Pip) is pleased to work on his first production with Remy Bumpo and his second production with Silk Road Rising. Anand has had the privilege to work on many productions such as *A*

*Disappearing Number* (TimeLine Theatre); *Multitudes* (Vitalist/Rasaka); *Mosque Alert* (Silk Road Rising); *A Widow of No Importance*, *Washer/Dryer*, and *A Nice Indian Boy* (Rasaka). His first Bollywood Feature Film *Koi Aae Na* was released in theaters in India in February of 2015. In addition to acting, Anand is also well versed in dance, martial arts, acrobatics, and stunts. Anand is represented by the prestigious Gray Talent Group.



**Raj Bond** (Pumblechook/Orator/Understudy for Joe Gargery) is overjoyed to be working with Remy Bumpo and Silk Road Rising. Recently he appeared in *Vanya or 'That's Life'* (Rasaka Theatre), *Romeo &*

*Juliet or 'Farewell My Friend'* (Rediscover Theater), and *Lion Mountain* (Poet's Den Harlem). Television and film credits include *Aquarius* (NBC/Universal) and *Hare the Movie* (Amizade Co.) He is represented by the Paonessa Talent Agency. Raj received post-graduate training at the William Esper Studio in New York City.



**Lane Anthony Flores**

(Herbert Pocket/Soldier) is excited to make his debut with Remy Bumpo and Silk Road Rising. Chicago credits include *The Temperamentals* and *Abraham Lincoln Was a Faggot*

(About Face), *The Grapes of Wrath* (The Gift), *Lord of the Flies* (Steppenwolf), *The Merchant of Venice* (First Folio), *A Loss of Roses* and *Vieux Carré* (Raven Theatre), and *Our Bad Magnet* (Mary-Arrchie). Regional credits include *Macbeth* (Montana Shakespeare in the Parks), *A Midsummer Night's Dream*, *Taming of the Shrew*, and *Misalliance* (Oklahoma Shakespeare in the Park). Television credits include *The Exorcist* (FOX). Lane Anthony Flores is a founding company member of Adapt Theatre Productions.



**Robert D. Hardaway**

(Magwitch) is making his debut with Remy Bumpo and Silk Road Rising. He holds an MFA in acting from California State University Fullerton, and a BA in theatre from Illinois State

University. Robert is an actor, director, writer, poet, and professor. He has taught acting and speech communication at Cal State Fullerton, Norco College, and Chicago State University. Robert is a member of the 2016-2017 Shattered Globe Theatre's Protégé Class and the 2013 Black Theatre Alliance Best Supporting Actor recipient. Commercial/Film credits include *Not The Child I Raised* and Kmart's *Last Minute Gifts*. Recent theatre credits include *Skin for Skin* (Agency Theater Collective), *As You Like It* (Citadel), *To Kill a Mockingbird* (Oak Park Theatre Festival), *Mud, River, Stone* (Eclipse), *Darlin'* (Step Up Productions), *BODIES* (MPAACT), *Ceremonies in Dark Old Men* (eta). Robert thanks the Most High for his artistic gifts and the opportunity to give those gifts back to the world. He is proudly represented by Paonessa Talent Agency.



**Tommy Malouf**

(Compeyson/Drummler) is terribly excited to be a part of this Remy Bumpo/Silk Road Rising collaboration. You may have last seen him at the Semitic Commonwealth

play series here at Silk Road Rising, where he read in *Tennis in Nablus* and *69 Years*. Other Chicago credits include *Bobbie Clearly* and *Posh* at Steep Theatre; *Ring of Fire*, *Rent*, and *The Last Five Years* at Metropolis Performing Arts Center; and *Soon I Will Be Invincible* at Lifeline Theatre. Special thanks go to my loved ones for their continued support.



**Siddhartha Rajan**

(Wemick/Understudy for Pip) makes his Remy Bumpo and Silk Road Rising debuts in *Great Expectations*. He recently graduated from Roosevelt University with a BFA in Acting. His recent credits include *A Disappearing*

*Number* (Timeline Theatre Company), *A Winter's Tale*, and *The Rivals* (Lakeside Shakespeare Theatre). Siddhartha Rajan is represented by Actor's Talent Group.



### **Rasika Ranganathan**

(Biddy) is proud to be working with Remy Bumpo and Silk Road Rising. She received her training from Act One Studios Chicago and Acting Studio at Chicago. A few of her theater

credits include *In to America* (Griffin), *Domestic Departure* (Haven), *Connected* (Collaboraction), *Washer/Dryer* (Rasaka), *Lips Together, Teeth Apart* (Eclipse), *War Zone is my Bed* (Halcyon), *James and the Giant Peach* (Filament), and *Big Love* (Strawdog).



**Netta Walker** (Estella) is very excited to be working with both Remy Bumpo and Silk Road Rising for the first time. Her credits include *truth and reconciliation* (South African Child) with Sideshow Theater

Company, and *The Grapes of Wrath* (understudy for Rose, Ruthie, and Winfield) at The Gift Theater Company. She is currently studying Musical Theatre at Chicago College of Performing Arts at Roosevelt University. She is represented by Paonessa Talent Agency. She wants to thank her brothers and her incredible parents for teaching her how to love and appreciate human experience in all forms. *You learn the most in life from experience...so get out there, kid!* Love you, Pops.



### **Bassam Abdelfattah**

(Understudy for Compeyson/Drummler) moved to Chicago from Texas in 2013, and quickly got schooled on the definition of the word "cold." In 2015, after having built a career in

the corporate world of finance, he decided he could no longer ignore his life-long calling to act, and so he began to explore the Chicago acting scene. He quickly found work as an extra on NBC's hit show *Chicago P.D.* Shortly thereafter, he signed on

with one of the top talent agencies in Chicago and has been riding the waves of the ocean of acting ever since. Bassam's most recent work includes a comedy skit for the news satire website The Onion, as well as a role in an upcoming short film series called *Constance Murphy*. He is very humbled and excited to be part of the Silk Road Rising and Remy Bumpo Theatre families.



### **Sunny Anam**

(Understudy for Wemick/Pumblechook/Orator) is grateful to be a part of this collaboration of Remy Bumpo and Silk Road Rising. Originally from Ann Arbor, Michigan, Sunny began

his theatre training at the Purple Rose Theatre. Sunny relocated to Chicago in 2016, and was seen most recently as Abdul Walli in *Skin for Skin* at The Agency Collective Theatre. Other Chicago credits include *Burn* (Gorilla Tango Theatre), *Multitudes* (Rasaka and Vitalist Theatres), the Jeff Recommended *Human Terrain* (Broken Nose Theatre), and *A Widow of No Importance* (Rasaka Theatre). He would like to thank the entire cast and crew of this wonderful production.



### **Leea Ayers**

(Understudy for Estella) is thrilled to be working with Remy Bumpo and Silk Road Rising on this exciting adaptation. Other Chicago credits include *Earthquakes in London* (Steep Theatre)

and *Letters Home* (Griffin Theatre). She also understudied at Court Theatre this season for their productions of *The Hard Problem* and *Man In The Ring*. Leea is a graduate of the MFA Acting program at DePaul University. She is represented by Gray Talent Group.

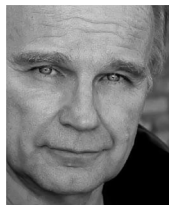


### **Adithi Chandrashekar**

(Understudy for Biddy/Mrs. Gargery/Molly) is an actor and writer based in Chicago. She has worked with The Gift Theatre Company, Jackalope Theatre, and Haven Theatre. She most

recently appeared in The Hypocrites's *Wit*. Adithi is

a proud 2015 graduate of the School at Steppenwolf, and has also trained at the Second City Training Center, iO Theater, Green Shirt Studios, and the Acting Studio Chicago. She is represented by the hard working folks at Stewart Talent Agency. She sends her sincere thanks to the *Great Expectations* team for this wonderful opportunity and to her family for their unfailing support.



### **Jeffrey Baldwin Gibson**

(Understudy for Jagers/Sergeant) has appeared with Court Theater, Chicago Rep, and Apple Tree Theater, as well as in films directed by Peter Bogdanovich, Brian DePalma,

and Clive Donner. He has been involved in voice over work since he moved to Chicago some thirty years ago, and has been with Voices Unlimited (and now Naked Voices Chicago) for donkeys years. He is also a professional academic with degrees in Philosophy and Theater from Purdue University, and an MA and a DPhil in Theology from Oxford University. He has authored the books *The Temptations of Jesus in Early Christianity* (Sheffield University Press) and *The Disciple's Prayer: The Prayer that Jesus Taught in Its Historical Context* (Augsburg/Fortress Press), and numerous articles for professional academic journals and reference works.



### **Owen Hickie-Edwards**

(Understudy for Herbert Pocket/Soldier) is excited to be appearing at Remy Bumpo and Silk Road Rising for the first time. He is a company member at Runcible Theatre

in Chicago, where credits include *After the Dance*, *A Number*, and *Scenes from an Execution*. He is a graduate of the University of North Carolina, Wilmington.



**Semaj Miller** (Understudy for Magwitch) is thrilled to be making his Remy Bumpo debut and to be working with Silk Road Rising again. Semaj is a local actor, director, and producer who has worked

at Raven Theatre (*Direct from Death Row: The Scottsboro Boys*, 2016 Jeff Award Best Ensemble), Victory Gardens, Porchlight Music Theatre, ETA Creative Arts Foundation, Halcyon Theatre, Redtwist Theatre, Black Ensemble Theatre, Syracuse Stage, and many others. Semaj recently co-directed an abridged version of August Wilson's *Joe Turner's Come and Gone* to the IHSA State Final Drama competition, in memory of his late mentor and friend Yvonne Nesbitt. Well wishes and blessings to my family, friends, students, and all those involved with this production of *Great Expectations*.



### **Laura Resinger**

(Understudy for Miss Havisham) is happy to be performing with Remy Bumpo for the first time. Previously she enjoyed working with Silk Road Rising as the choreographer for

*Yellow Dress*, a solo show. In-town credits include *Christina the Girl King* (Cor Theatre), *Charlotte's Web* (Emerald City Theatre), and *Lysistrata* (Side Project Theatre), as well as understudy roles for Strawdog, American Theater Company, and Cock and Bull. This summer she is devising work with Interstice and The Antidote. Laura Resinger graduated with a MFA from The Theatre School at DePaul University.

## PRODUCTION TEAM BIOS



**Tanika Gupta** (Playwright) graduated from Oxford University and worked as a community worker, and in an Asian women's refuge before becoming a full time writer. She has written

extensively for theatre and also for radio drama and television drama. Theatre credits include *A Midsummer Night's Dream* (Globe Theatre–Dramaturg), *Anita and Me* (Birmingham Rep), *Love 'n Stuff* (Theatre Royal Stratford East), *The Empress* (Royal Shakespeare Company), *Wah! Wah! Girls - A British Bollywood Musical* (Sadler's Wells), *Mindwalking* (Bandbazi Theatre), *Great Expectations* (Watford Palace Theatre/English Touring Theatre), *Meet The Mukherjees* (Bolton Octagon Theatre), *White Boy* (National Youth Theatre/Soho Theatre), *Sugar Mummies* (Royal Court Theatre), *Gladiator Games* (Sheffield Crucible Theatre), *Hobson's Choice* (Young Vic), *Fragile Land* (Hampstead Theatre), *Inside Out* (Clean Break), *Sanctuary*, *The Good Woman of Setzuan*, and *The Waiting Room* (National Theatre), and *Skeleton* (Soho Theatre). Television credits include *Doctors*, *London Bridge*, *All About Me*, *EastEnders*, *Grange Hill*, *The Bill*, *Flight*, *Banglatown Banquet*, *Our Lives as Animals*, *The Fiancée*, and *Bideshi*. Radio credits include *Writing the Century*, *Bindi Business*, *Song of the Road*, *The God of Small Things*, *Baby Farming*, and *A Doll's House*. Awards include the John Whiting Award for *The Waiting Room*, the Asian Women Of Achievement Award, the BBC Audio Drama Award for Best Adaptation for *A Doll's House*, and the Amnesty International Media Awards for the radio play *Chitra*. She was also nominated for an Outstanding Achievement Olivier Award. In 2008 she was awarded a Member of the Most Excellent Order of the British Empire (MBE) for Services to Drama, and in 2016 was made a Fellow of the Royal Society of Literature.



**Malik Gillani** (Producer) is Founding Executive Director of Silk Road Rising, a position to which he brings extensive experience in production, management, and business development. Gillani is a

recognized leader in the creation of innovative arts programming that expands artistic access. Most notably, he conceived of and developed SRR's model for creating online video plays which are now being accessed across the globe. He established SRR's arts integrated education program, *Myths to Drama*, which was heralded as one of the finest elementary school arts education programs in the Chicago Public Schools system. He also developed and piloted a new arts education program for high school and elementary school students in partnership with San Diego's Playwrights Project, called Empathic Playwriting Intensive Course (EPIC). Gillani earned a BA in Liberal Arts from St. John's College in Annapolis, Maryland, with an emphasis on the Great Books. He is a Kellogg Executive Scholar (Kellogg School of Management, Northwestern University). Gillani received an MA degree in Nonprofit Administration from North Park University. Gillani has been a grant panelist for CityArts, Illinois Arts Council, National Endowment for the Arts, Shakespeare in American Communities, and Chicago Community Trust's Fellowship Program. Gillani is the recipient of the IBM Business and Technology Leadership Award, Changing Worlds Award for Outstanding Contributions to the Arts, and the Chicago Community Trust Fellowship Award.



**Jamil Khoury** (Producer) is Founding Artistic Director of Silk Road Rising. As a theatre producer, playwright, essayist, and filmmaker, Khoury's work focuses on Middle Eastern themes

and questions of Diaspora. He is particularly interested in the intersections of culture, national identity, and citizenship. Khoury's most recent play, *Mosque Alert*, received its World Premiere at Silk Road Rising in the spring of 2016. It



has been translated into German and Russian and performed in Hamburg, Germany. His most recent video project is the animated short film *The Four Hijabs* (2016), which he co-wrote with Dr. Manal Hamzeh of New Mexico State University. Khoury holds an MA degree in Religious Studies from The University of Chicago Divinity School and a BS degree in International Relations from Georgetown University's School of Foreign Service. He is a Kellogg Executive Scholar (Kellogg School of Management, Northwestern University) and has been awarded a Certificate of Professional Achievement in Nonprofit Management. Khoury is the 2017 recipient of The University of Chicago Diversity Leadership Alumni Award, the 2015 recipient of the Community Leader Award from the Association for Asian American Studies, the 2013 recipient of the Kathryn V. Lamkey Award from Actor's Equity Association for promoting diversity and inclusion in theatre, the 2013 recipient of the ChangeMaker Award from South Asian Americans Leading Together, the 2010 recipient of the 3Arts Artist Award for Playwriting, and the 2003 recipient of the After Dark Award for Outstanding New Work (*Precious Stones*).



**Nick Sandys** (Producer/Co-Director/Fight Choreographer) last collaborated with Silk Road Rising as Fight Choreographer in their productions *The Hundred Flowers Project* and *Caravaggio*.

Nick Sandys became the Artistic Director of Remy Bumppo Theatre Company in 2012, having been an Artistic Associate since 2002. For Remy Bumppo, he has directed Luigi Pirandello's *Henry IV*, *Life of Galileo*, *Travesties*, *Our Class*, *Seascape*, *Fiction*, *American Ethnic*, and *365Days/365Plays*. His recent acting credits include *Pygmalion*, *An Inspector Calls*, *Les Liaisons Dangereuses*, *Old Times*, *The Real Thing*, and *The Goat Or, Who Is Sylvia?*. Other directing credits include productions with First Folio Theatre (where he is an Artistic Associate), Eclipse, Chamber Opera Chicago, Noble Fool Theatricals, Stage West, and Fort Worth Shakespeare in the Park. Other acting credits include *Captain*

*Blood* (First Folio Theatre), *The Tempest* (Notre Dame Shakespeare), *My Fair Lady* (Light Opera Works), *The Man Who Murdered Sherlock Holmes* (Mercury Theater Chicago), and productions at Northlight, Goodman, Next, Lookingglass, Chicago Shakespeare, Marriott, Writers' Theatre, and Drury Lane Oakbrook, as well as regionally and Off-Broadway. Nick Sandys is also a certified Fight Director with The Society of American Fight Directors. His Jeff Award-winning choreography has appeared on Broadway, at the Metropolitan Opera, at the Steppenwolf Theatre, in over 25 productions at the Goodman Theatre, in over 50 productions at the Lyric Opera of Chicago, and at The Theatre School at DePaul, where he has been adjunct faculty since 1995. He has received 15 Jeff nominations (nine for acting, four for fight choreography, and two for direction), and a 2011 Achievement Award from The Meier Charitable Foundation for the Arts.



**Lavina Jadhvani** (Co-Director) is a Chicago-based director and adaptor. Previous credits at Silk Road Rising include Marissa Lichwick's *Yellow Dress*, readings of *after all the terrible things I do*, *Gold Boy/Emerald Girl*, and *Ching Chong Chinaman*, dramaturg for six productions. Lavina maintains relationships with Lifeline Theatre (Casting Director), Oregon Shakespeare Festival (Phil Killian Directing Fellow), Silk Road Rising (Artistic Associate), and Steppenwolf Theatre Company (Artistic Engagement Associate). As Artistic Director of Rasaka Theatre Company (2007-2013), she directed *Yoni Ki Baat* (2009 and 2010), *Gruesome Playground Injuries*, *Much Ado About Nothing*, and more. Lavina has received the inaugural O'Neill/National New Play Network National Directors Fellowship, the Drama League's Classical Directing Fellowship, a Stage Directors and Choreographers Foundation Observership, an Illinois Board of Higher Education Fellowship, and a Literary Managers and Dramaturgs of the Americas Residency Award. Her adaptations include *The Sitayana* (a solo performance piece based on the Hindu epic *The Ramayana*), *Vanya* (adapted from Chekhov),

and *Shakuntala: An East-Meets-West Love Story* (adapted from Kalidasa). As an educator, Lavina has worked with the Chicago College of the Performing Arts at Roosevelt University, Chicago Dramatists, Northlight Theatre Academy, the National High School Institute at Northwestern University, Shakespeare & Company, and The Viola Project. Lavina is a graduate of The Theatre School at DePaul University, Carnegie Mellon University, and the Illinois Mathematics and Science Academy.

**Angela M. Adams** (Stage Manager) is pleased to make her Remy Bumpo and Silk Road Rising debuts. Chicago credits include *Madagascar*, *Spring Awakening*, *Seussical*, *October Sky*, *The Nutcracker*, and *Cinderella* (Marriott Theatre); *Grapes of Wrath* (Gift Theater); *Julius Caesar*, *Othello: the Remix*, *The Feast: an intimate Tempest*, *Funk It Up About Nothin'*, *Edward II*, and *How Can You Run with a Shell on Your Back?* (Chicago Shakespeare Theater); *The Etiquette of Vigilance* (Steppenwolf Theatre Company); and *Million Dollar Quartet* (Apollo Theater). Regional Theater credits include *Inherit the Wind* (Bristol Riverside Theater). Thanks to my family for everything!

**Yeaji Kim** (Set and Projections Designer) is a set and media designer based in Chicago. Born and raised in South Korea, she came to the United States in 2012 for her MFA at University of Illinois at Urbana-Champaign. She has worked at theatres across the USA, including Silk Road Rising, Remy Bumpo, The New Colony, Steppenwolf, Cerqua Rivera Dance, Spartan Theatre Company, HERE Arts Center, Metropolitan Museum of Art, and Bard College Fisher Center. Yeaji was the 2014 winner of the Best Student Exhibit at the Michael Merritt Awards, and received the Theatrical Design Excellence Honorable Mention in scenic design for the Kennedy Center Theatre Festival. [yeajikim.wix.com/yeajikim](http://yeajikim.wix.com/yeajikim)

**Elsa Hiltner** (Costume Designer) is honored to design for *Great Expectations* and to return to Silk Road Rising after designing for *Mosque Alert*, *Paulus*, and *Night Over Erzinga*. Elsa Hiltner is based in Chicago and has designed for Steppenwolf Theatre Company, Signal Ensemble,

Collaboraction, Eclipse Theater, LifeLine Theatre, American Blues Theater, Walkabout Theatre, The Right Brain Project, Teatro Vista, and First Folio Theatre, among others. Notable regional credits include Next Act Theatre, SecondStory Repertory, Balagan Theatre, and Book-It Repertory Theatre. She is a Company Member of Collaboraction and an Artistic Associate of First Folio Theatre. More information about her designs may be found at [www.elsahiltner.com](http://www.elsahiltner.com).

**Lindsey Lyddan** (Lighting Designer) is happy to be returning to Silk Road Rising, where she lit *Mosque Alert* last year. She has worked with theatres all over the city including Haymarket Opera Company, Chicago Dramatists, Lookingglass Theatre, Steppenwolf, Drury Lane Oakbrook, Roosevelt University's Opera Program, University of Illinois at Chicago, Adventure Stage Chicago, and the Cherub program at Northwestern University. She received her MFA in lighting and scenic design from Northwestern University. She would love to thank her husband, Bill, for his support in all her endeavors. [Lindseylyddandesign.com](http://Lindseylyddandesign.com).

**Ronnie Malley** (Sound Designer and Original Music) is a multi-instrumentalist musician, theatrical performer, producer, and educator. His credits include *A Disappearing Number* (Timeline), *Ziryab*, *The Songbird of Andalusia* (Silk Road Rising), *The Secret Garden* (Court Theatre), Disney's *The Jungle Book* (Goodman, Huntington), co-composer and musician in *The White Snake* (Oregon Shakespeare Festival, Berkeley Rep, McCarter, Goodman, Guthrie, Wuzhen Theater festival in China, Old Globe), composer and co-sound designer on *The Who and The What* (Victory Gardens), associate producer on *The Sultan's Dilemma* (International Voices Project), and *The Arabian Nights* (Lookingglass, Berkeley Rep, Arena Stage). Ronnie is an artistic associate with International Voices Project, teaching artist with Chicago Arts Partnership in Education (CAPE) and Global Voices Initiative (GVI), and a faculty member at the Old Town School of Folk Music. He performs with the music groups Allos Musica, Baeoa, EMME, Lamajamal, Surabhi, and the University of Chicago Middle East Music Ensemble.

**Spencer Batho** (Sound Designer and Engineer) is extremely excited to help bring this show to life. Spencer is from West Babylon, New York. He is a graduate of The Theatre School at DePaul University. He has worked with Remy Bumpo as the Sound Board Operator and Electrician for the past two seasons, most recently on *Born Yesterday*. Other recent sound design credits include *Leavings* (Polarity Ensemble Theatre), *Mnemonic* (Red Tape Theatre), *Brewed* (The Theatre School), *The Lady from the Sea*, *Vigils*, ...*Said She*, and *A Little Betrayal Among Friends* (Airmid Theatre).

**Abigail Cain** (Props Master) is very excited to be making her Silk Road Rising and Remy Bumpo debuts with *Great Expectations*. She is a freelance prop master/designer and prop artisan, and a recent graduate of Viterbo University where she earned a BFA in Theatre. Abigail's past credits include *Shrewish* (Artemisia), *A Hedda Gabbler* (Red Tape Theatre), *American Hwangap* (A-Squared/Halcyon), *The Nether* (A Red Orchid Theatre), and *Picnic* (American Theatre Company). If you are interested in seeing more of Abigail's work, please feel free to visit her website at [abbiacain.wixsite.com/props](http://abbiacain.wixsite.com/props).

**Eva Breneman** (Dialect Coach) is delighted to be back at Silk Road Rising and Remy Bumpo. Recent SRR credits include *Night Over Erzinga* and *Scorched*. Recent Remy Bumpo credits include *Pygmalion* and *Fallen Angels*. Other credits include *Objects in the Mirror* (Goodman), *Shakespeare in Love* (Chicago Shakespeare), *The Hard Problem* (Court Theatre), *A Disappearing Number* (Timeline), and *By the Water* (Northlight). Regional credits include *Death of a Salesman*, *The African Company Presents Richard III*, *A Streetcar Named Desire*, and *The Island* (American Players); and *Love's Labour's Lost* (Actor's Theatre of Louisville). Eva is an associate artist at TimeLine Theatre Company.

**Corey Pond** (Production Manager) has been the resident Production Manager for Silk Road Rising since *Night Over Erzinga* in 2012. He holds a BA in Theatre from Illinois State University where his studies concentrated on directing but also explored theater management and dramaturgy. Previous

work at SRR includes director for *Yasmina's Necklace* and assistant director for *Re-Spiced* and *The Lake Effect*. Other directing credits include *Lady Lazarus* (Gorilla Tango), *Flash* (Kennedy Center American College Theatre Festival, Region III, Best Director), *Doubt* (FreeStage, Illinois State University), and *Going Nowhere* and *Double Feature* (Heartland Theater).

**Melody Ekstrom** (Dramaturg) is a Ball State University alumna. She was as an artistic apprentice at Cleveland Play House for the 2013-2014 season. Melody also served as an intern at the Goodman Theatre. She has provided dramaturgical support for, among others, Mamai Theatre Company, Minnetrista Cultural Center, and Sutton Foster, as a member of a student group that conducted pre-production research for *Anything Goes*. She reads scripts for many theatrical organizations. In 2013, she traveled to the Kennedy Center for her dramaturgical work on *Spring Awakening* at BSU.

**Peter A. Davis** (Theatre Historian) holds an MA in directing and a PhD in theatre history from the University of Southern California. He is currently a professor of theatre at the University of Illinois at Urbana-Champaign where for many years he chaired the Theatre Studies and MA/PhD Programs.

**Joe Schermoly** (Technical Director) worked on *Mosque Alert* at Silk Road Rising in 2016. He is a set designer and technical director throughout Chicago. As a Griffin ensemble member, his credits include *Pocatello*, *Titanic*, *Spelling Bee*, *Flare Path*, *Punk Rock*, *Port*, *Constant Wife*, and more. Other credits include *Samsara* (Victory Gardens); *The Watson Intelligence*, *Mr. Burns*, *Seven Homeless Mammoths*, *Completeness* (Theatre Wit); *Travesties* (Remy Bumpo); *American Idiot* (The Hypocrites); *Stupid Fucking Bird*, *Idomeneus*, *The Ugly One* (Sideshow); and *The Seafarer* and *Lay Me Down Softly* (Seanachai). Joe studied set design at Northwestern University and has received two After Dark Awards and two Jeff Nominations. [www.joeschermoly.com](http://www.joeschermoly.com).

# A PERFECT UNION

## LETTER FROM THE CO-FOUNDERS OF SILK ROAD RISING

By Malik Gillani and Jamil Khoury



There are collaborations of convenience and collaborations of necessity. But rarely does collaboration emerge as organically and complementarily as the one that's made possible the US Premiere of Tanika Gupta's adaptation of Charles Dickens' *Great Expectations*. Call it mission alignment meets mission synergy: Remy Bumppo Theatre's commitment to the Anglo and American canons, and Silk Road Rising's commitment to Asian and Middle Eastern stories. Together, we have a unique opportunity to harness our respective strengths and leverage our differences in the service of an excellent play.

We were intrigued when Remy Bumppo's Producing Artistic Director, Nick Sandys, first shared with us Gupta's masterful reimagining of Dickens' classic, now set in 19th century Calcutta India, under the British Raj. That he pitched it as a potential co-production, one that he hoped to co-direct with Silk Road Rising Artistic Associate Lavina Jadhvani, moved it to the top of our reading list (a one-sitting read, as it happened, so captivated were we.) Suddenly, Dickens' poignant indictment of the entrenched class politics of his native England converged with racism, colonialism, and empire. The story's central question, "Is it worth losing who you are for who you might become?" took on a slew of new meanings.

If the script had us at "hello," then the proposed co-pro with Remy Bumppo sealed the deal. The union was further blessed by an inspiring meeting in London with playwright Tanika Gupta herself. It seemed that *A Tale of Two Theatres* was about to be written! And now, here we are: living out the polycultural act of interchange, allowing both parties to grow and gain new knowledge. Our approach to telling this story has not been one of "East meets West," with its incumbent Orientalist baggage, but rather a skillful undoing of the barriers and dichotomies that keep peoples divided and at each other's throats. In our read, Gupta never set out to superimpose or blur cultural contexts. She wanted to honor the genius of Dickens' 19th century narrative by re-centering it within her own Bengali heritage. And she wanted to allow the politics of the story to bloom again, to bear new fruit, in an altogether different garden.

Working on *Great Expectations* with such a distinguished company as Remy Bumppo has been an extraordinary experience, one that we've already discussed repeating. Co-producing with theatre companies that excite us is an integral part of our growth strategy in the coming years. We believe that thoughtful co-productions based on mission compatibility and aesthetic alignment are the ultimate win-win for theatre companies. While pooling resources, personnel, audiences, and expertise are, of course, the most obvious gains of partnering, it's the ability to expand and extend a story's reach that ultimately yields the richest rewards. Theatre makers tell stories that we feel passionate about. And telling them through collaboration is the best way to honor that passion. *Great Expectations* should make that abundantly clear.

# SEWING NEW CLOTHES FROM OLD SILK

## LETTER FROM THE PRODUCING ARTISTIC DIRECTOR OF REMY BUMPPPO THEATRE COMPANY

REMY BUMPPPO

*think theatre*

By Nick Sandys

After I read the first scene of Tanika Gupta's 2011 script, I could not put the text down. I had been reading a number of different adaptations of Charles Dickens for possible production at Remy Bumpopo but none had so boldly and yet so faithfully revived the novel's imagery for the stage as well as brought a freshness that made Dickens' classic coming-of-age tale new again.

Having read *Great Expectations* as a teenager, and studied it at college, it was eye opening to return now and re-read Dickens' astonishing descriptions afresh and see his characters come alive from the page again. Dickens' first-person narrative of Pip's life journey is filled with wicked humor, genuine insights into an individual's moral and ethical growing pains, and, of course, a crusading sense of justice and awareness of Victorian society's hypocrisies and cruelties. And, by flipping India's cultural fascination with Dickens on its head, here Tanika Gupta had captured the tone of that novel, large as life, while at the same time introducing us to a completely different cultural context from the exact same time period, a world that Charles Dickens would have recognized—or at least have read about.

India between 1840 and 1860, a period covering the huge transitions and complexities of colonized India and the British Raj, provides a landscape that not only makes the familiar new again but provides a unique matrix of identity issues that magnify the original story's examination of social barriers and class structures. With Gupta's very adept articulation of caste/race/colonialism with the novel's original dissection of regionalism/class/capitalism, this new version re-imagines Dickens' narrative with a specificity and theatricality that is truly exciting—and yet the majority of the dialogue comes directly from the original novel.

After having read the script, I immediately approached Silk Road Rising in order to bring this production to the stage. For several years Remy Bumpopo had been looking for suitable plays to propose to other Chicago theatre companies for co-production, with the goal of producing projects outside our current capacities and perspectives while honoring our respective missions. This play provided the perfect opportunity for us to work with our good friends at Silk Road Rising. Gupta's script, which breaks down the binaries of East/West thinking, cries out for a blending of specific resources: two countries, two writers, two cultures, two texts... two companies. As Gupta has collaborated so seamlessly with Dickens to bring her Bengali roots to bear on a classic English narrative, so Silk Road Rising's inclusive polyculturalism and experience with East Asian theatrical traditions complements Remy Bumpopo's skill with classical language and Western theatrical styles and texts.

And therefore why not two directors to represent those cultures and companies? Lavina Jadhvani is a long-time friend of Remy Bumpopo, having served on our Programming Committee and directed one of the elements in our 2007 *thinkTank* project, *The InSecurity Blanket*. She has also directed several projects for Silk Road Rising over the years, so it made total sense to me to blend our own skillsets and cultural backgrounds in this unique project.

All of these factors combine to make us very excited about presenting *Great Expectations* as the culmination of Remy Bumpopo's 20th anniversary season in 2016/2017. And we are also very honored, in our first co-production, to be presenting Tanika Gupta's work in America, where she has been largely overlooked, a serious omission of one of England's current leading playwrights and an important voice in the British/Indian experience.

# ENGLISH NOVEL, INDIAN ACCENT

## LETTER FROM THE PLAYWRIGHT OF *GREAT EXPECTATIONS*

By Tanika Gupta



Of all the Charles Dickens novels I read as a youth, *Great Expectations* was always a favourite. The novel felt very Indian to me! Even the names sounded vaguely Indian: Pumblechook, Gargery, Magwitch (say them with an Indian accent and you'll see what I mean.) This was a story I could really relate to because of the rags to riches plot, the eccentric but wonderful characters, the intricate storylines, and the aspirations of the main character, Pip, to rise above his class and social status and to be educated. It was what my 24-year-old father aspired to in 1961 when he got on a ship in Bombay and sailed to England with the obligatory £1 note in his pocket.

The great thing about adapting such a classic novel for the stage is that the plot and characters are already in place; as a playwright, one is able to inject one's own ideas into the pre-existing drama. This adaptation is set in India in 1861 because it meant that I could use Dickens' language without having to worry about modernising it. I didn't want to simply retell the recent "immigrant" story and I didn't want to do a straightforward "Indian" adaptation. Therefore Magwitch is an African convict from Cape Colony; he is not a slave, since the British had abolished slavery by 1861, but an African sailor with a criminal background (there are over 50,000 Africans known as the Siddi living in India today, who descend from Bantu Southeast Africans going back as far as 628 AD.) His story, as in the original story, is one of poverty and degradation. In this version, his anger at the way the white man treats the black man lends an added fury. He is determined to make the Indian Pip into "an English gentleman" able to hold his head high. Miss Havisham, the lawyer Jaggers, and Herbert Pocket all represent the different English facets of the Raj whilst Joe Gargery (now a cobbler instead of a blacksmith), Pip, and Biddy are Indian villagers.

I was fascinated by the way the colonial British authorities educated Indians of so-called good families in a very British way, encouraging them to embrace English values and morals. It wasn't an accident that Jawaharlal Nehru, the first Indian Premier of India, Mohammed Ali Jinnah, the first Governor General of Pakistan, and even Mahatma Gandhi qualified as barristers in London before going back to India to fight for independence. In this adaptation, Pip's aspiration to be an educated English gentleman awakens his sense of Indian pride. Ultimately his dissatisfaction at the way the English treat him leads him to question English wisdom. While Pip loses a lot at the end of the play, he gains a life long friend in the quintessentially English Herbert Pocket. It is this friendship that gives us hope and propels us forward into the present day.

I am so delighted that this adaptation is enjoying another life in Chicago, with a new and diverse audience.

## ENGLAND'S NOVELIST IN TURMOIL: CHARLES DICKENS AND *GREAT EXPECTATIONS*

By Peter A. Davis, Remy Bumpo Theatre Company  
Artistic Associate, Theatre Historian

Charles Dickens began writing his thirteenth major novel, *Great Expectations*, in the summer of 1860, a work that would become one of his greatest masterpieces. And yet about that very same time, in September of 1860 at the height of his greatest fame and fortune, Charles Dickens did a most curious thing. He walked out the back of his Kent estate, Gad's Hill, and in an empty field hidden from view he piled his life's correspondence and burned it. He was 48 years old (still ten years away from his death) and had spent nearly three decades establishing himself as England's most celebrated writer and lecturer. Yet, on this late summer's evening, Dickens felt the time had come to reconcile his past and begin anew by destroying any shred of his personal thoughts committed to paper. His published work alone would now determine who he was for posterity.

While there is much speculation as to why he did such an odd thing, most scholars agree that his relationship with the much younger actress Ellen Ternan, whom he met three years earlier, while still married to his wife Catherine, played a significant role. Victorian society, of course, would attach intolerable shame to such a relationship, a viable reason to hide his affair. But it seems possible Dickens might have had another, equally compelling reason: the recognition that he wasn't the same man he once was. And it's this change, perhaps highlighted by his love for Miss Ternan, as well as his guilt over his own failed marriage that is reflected in his two great autobiographical novels *David Copperfield* and *Great Expectations*. Both are among his most famous works, both masterpieces in their own right, but both reflecting an entirely different sort of man—the Dickens he once was and the man he had now become.

*David Copperfield*, written in serial form between 1849 and 1850, is generally recognized as Dickens's preeminent autobiographical novel. Like *Great Expectations*, most scholars consider *David Copperfield* as a not-so-veiled novelization of Dickens's own life. And indeed the book was Dickens's particular favorite. The work is an indictment of the abuses of England's industrial society in which the exploitation of the poor and weak underlie economic progress. But it also challenges age-old British notions of wealth and class as the sole measure of one's worth. The title character struggles to define himself as a worthwhile gentleman through the impediment of his unfulfilled relationship with his mother.

*Great Expectations*, on the other hand, shows a more developed and perhaps damaged Dickens. It is a reflection of a man who has outgrown his youthful defects and now faces the complexities of sexual desire, leading to the infidelity that threatened to condemn him. Whereas David must find release from his troubled relationship with his mother in order to become whole, Pip is forced to confront outside forces that cause him to doubt and is only saved when he frees himself from these disreputable influences and returns to his innate values and innocence. One can't help but see Dickens' own desire to do much the same in what had become his most complicated life. Burning his correspondence, then, when seen in this light, becomes a symbolic new beginning for him—a way to rid himself of his past and youthful indiscretions, as he begins a wiser, more thoughtful (albeit more treacherous) approach—one that is clearly seen in Pip, the character's internal turmoil symbolically ignited by Dickens's impromptu backyard bonfire on that late summer evening in 1860.



*Charles Dickens in 1861*

# INDIA IN TURMOIL: TANIKA GUPTA AND *GREAT EXPECTATIONS*

By Peter A. Davis and Nick Sandys

Charles Dickens' original story was set in the England that he knew, in the marshes around Rochester in Kent where he was born and in the streets of London between 1835 and 1860. However, Tanika Gupta purposefully begins her Bengali-set adaptation of the novel in 1861, the year that Dickens finished the serialization and completed the novel:

I wanted set the play post 1857 - what they used to call the 'Indian mutiny,' but now I think they call it the first Indian War of Independence. After 1858, the Crown took over the rule of India and this is what we now call the British Raj. Things were vastly changing in terms of the way India was ruled by the Crown. Queen Victoria is made Empress of India by Disraeli in 1876 and the East India Company was dissolved in 1874. But there was a growing sense of Indian nationalism, which was bubbling beneath the surface in this adaptation. ... I also set it close to and in Kolkata because that was the centre of the British Raj and of course where my family come from.

*(email communication with Ms. Gupta, 04/10/2017)*

The 1850s saw British influence escalate over India, under the auspices of the East India Company, which had monopolized trade routes and commodities such as salt, tea, cotton, silk, and opium. However, recent missionary activity, intrusive social reforms, and increased taxation created bitter skepticism over British colonial rule. The Indian "Mutiny" or Great Uprising of 1857 began in Meerat, when British Army sepoys (over 90 percent of the British troops in India were Hindu or Muslim soldiers) stormed officers' homes, marched on Delhi and captured that historic capital. Widespread rioting soon broke out through much of northern and central India, and though there were atrocities on either side, the British response was vicious.

Despite having several technological advantages at their disposal, such as the new telegraph and railway systems, it took the British forces nearly two years to suppress the rebellion, which led to further oppression and restrictions that would damage Anglo-Indian relations for decades. The immediate aftermath was a series of radical reforms in the British structures of control, most notably the Crown's expropriation of the East India Company's affairs and assets.

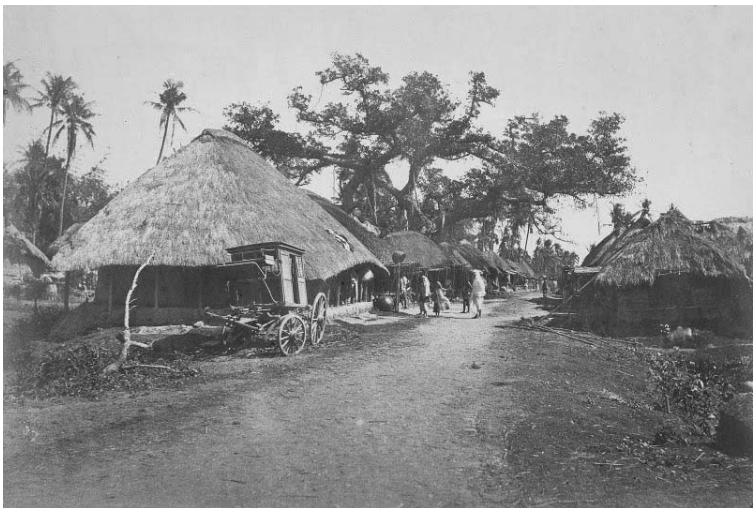
These strict reforms also included a royal proclamation designed to quiet the fears of the Indian people and Indian princes, with assurances of religious tolerance, respect for ancient rights, usages and customs, and due regard for rights of land. Similarly, to avoid further rebellions, the British government implemented a growing rule of law, which respected the marriage and inheritance laws of the different communities. Furthermore, the same systems that helped the British tighten their grip on India ironically also helped the nationalist seeds of rebellion grow. The developing postal service, telegraph and railway systems that enabled troops and the British export/import economy to move more swiftly also improved communications between nationalist leaders and aided Indian unity. And the insistence on English as a common language provided another unifying element and increased access to the legal institutions and civil service for the newly educated Indian middle class.



Undoubtedly, had Dickens's *Great Expectations* been originally set in India, this recent rebellion would have been quite present in everyone's mind. Nevertheless, it certainly adds a crucial background element to this particular adaptation, augmenting Dickens' tale by layering multiple meanings of what it was to be a gentleman (and an Indian gentleman at that) in British India. And equally, what the meaning of British wealth was in the wake of the Indian Rebellion of 1857. Pip's journey to independence, and his education as an "English gentleman," may well parallel India's own political struggles and understanding of its own complex cultural identity in the shadow of its colonized history.



*Calcutta, the capital of India under the British Crown.*



*A Bengali village scene, circa 1870*

# BIDDY'S LESSON: MODERN BENGALI LITERATURE, CIRCA 1870

by Nick Sandys

*You should try reading some other Indian writers...like Bankim Chandra Chatterjee's work and...there are many, many new Indians writing now. They write about changing our ideas, about religion, about the loss of our land to foreigners.*

In Tanika Gupta's adaptation of *Great Expectations*, Biddy discusses Indian writers, contemporaries of Charles Dickens. These two authors were educated in the manner of Englishmen, as was our Pip, and we briefly discuss them here.



Michael Madhusudan Dutta

## Michael Madhusudan Dutta

(1824 –1873) was the first great poet of modern Bengali literature and a pioneer of Bengali drama. He is the father of the Bengali sonnet and was the first to make what came to be called *amitrakshar chhanda* (blank verse). He was born in Sagordari, a village in East Bengal (now in Bangladesh). He was educated as an Englishman in form and manner at the Hindu College in Calcutta. From an early age, English culture



Tomb of Michael Madhusudan Dutta

fascinated Dutta, particularly the Romantic poets. In 1843, he became a Christian, but later in life came to regret his obsession with Occidental culture. His early writings were in English, but they were unsuccessful, so he turned, reluctantly at first, to Bengali. His main works, written mostly between 1858 and 1862, include prose drama, long narrative poems, and lyrics. Dutta died in Calcutta, India on June 29, 1873.

## Sonnets by Michael Madhusudan Dutta

I.

I am not rich, nay, nor the future heir  
To sparkling gold or silver heaped on store;  
There is no marble blushing on my floor  
With thousand varied dies:—no gilded chair,  
No cushions, carpets that by riches are  
Brought from the Persian land, or Turkish shore;  
There is no menial waiting at my door  
Attentive to the knell: and all things rare,  
Born in remotest regions, that shine in  
And grace the rich-man's hall, are wanting here.  
These are not things that by blind Fate have been  
Allotted ever to the poor man's share:  
These are not things, these eyes have ever seen,  
Tho' their proud names have sounded in this ear!

II.

But oh! I grieve not;—for the azure sky  
With all its host of stars that brightly shine,  
The green-robed earth with all her flow'rs divine,  
The verdant vales and every mountain high,  
Those beauteous meads that now do glittering lie  
Clad in bright sun-shine,—all, oh! all are mine!  
And much there is on which my ear and eye  
Can feast luxurious!—why should I repine?  
The furious Gale that howls and fiercely blows,  
The gentler Breeze that sings with tranquil glee,  
The silver Rill that gayly warbling flows,  
And e'en the dark and ever-lasting Sea,  
All, all these bring oblivion for my woes,  
And all these have transcendent charms for me.

**Bankim Chandra Chatterjee** (1838–1894) was a Bengali writer, poet and journalist, widely regarded as a key figure in the literary renaissance of Bengal as well as India. He was born to an orthodox Brahmin family in Kanthalpara. He was educated at Hooghly College and was one of the first graduates of the University of Calcutta. From 1858 until his retirement in 1891, he served as a deputy magistrate and deputy collector in the Government of British India. He is the composer of India's national song *Vande Mataram* (translated below by Shri Aurobindo) which personifies India as a mother goddess and inspired the activists during the Indian Freedom Movement. Bankim Chandra wrote thirteen novels and several serious, serio-comic, satirical, scientific, and critical treatises in Bengali, which were a breakaway from traditional verse-oriented Indian writings, and provided an inspiration for authors across India. His works were widely translated into other regional languages of India as well as into English.



*Bankim Chandra Chatterjee*

### **Mother, Hail** by Bankim Chandra Chatterjee

Mother, hail!  
 Thou with sweet spring flowing,  
 Thou fair fruits bestowing,  
 Cool with zephyrs a-blowing,  
 Green with corn crops growing,  
 Mother hail!  
 Thou of the shivering joyous moon-blanced  
 night,  
 Thou with fair groups of flowering tree-clumps  
 bright,  
 Sweetly smiling  
 Speech beguiling  
 Pouring bliss and blessing  
 Mother hail!  
 Though now million voices through thy  
 Mouth sonorous shout,  
 Though million hands hold thy  
 Trenchant sword blades out  
 Yet with all this power now,

Mother wherefore powerless thou?  
 Holder thou of myriad might,  
 I salute thee, savior bright,  
 Thou who dost all foes a-fright,  
 Mother, hail!  
 Thou sole creed and wisdom art,  
 Thou our very mind and heart,  
 And the life breath in our bodies,  
 Thou as strength in arms of men,  
 Thou as faith in hearts dost reign,  
 Himalaya crested only rivalless,  
 Radiant in thy spotlessness,  
 Thou whose fruits and waters bless,  
 Mother hail!  
 Hail thou verdant unbeguiling,  
 Hail, o decked one sweetly smiling  
 Ever bearing  
 Ever rearing  
 Mother hail!

# ABOUT SILK ROAD RISING

Life partners Malik Gillani and Jamil Khoury founded Silk Road Rising as a response to the attacks of September 11, 2001.

## MISSION

**Silk Road Rising creates live theatre and online videos that tell stories through primarily Asian American and Middle Eastern American lenses. In representing communities that intersect and overlap, we advance a polycultural worldview.**

## CORE VALUES

Discovery • Empathy • Pluralism

## VISION

Silk Road Rising understands that cultures are inherently linked. We seek the intersection of cultures without denying the specificities of cultures. Through our work, we strive to create a world that values art over ideology and inquiry over dogma.

## ARTISTIC GOALS

To advance the creation of and expand access to works of Asian American and Middle Eastern American artists.

To deepen understanding of Asian and Middle Eastern cultures within the broader community.

To provide resources and learning opportunities that allow individuals to explore, express and embrace a more global perspective.

## CONTACT US

Silk Road Rising  
The Historic Chicago Temple Building  
77 West Washington Street, Lower Level  
Chicago, Illinois 60602

Tel: 312-857-1234

Fax: 312-577-0849

[info@silkroadrising.org](mailto:info@silkroadrising.org)

[www.silkroadrising.org](http://www.silkroadrising.org)

## COMPANY LIST

**Jamil Khoury** | Founding Artistic Director  
**Malik Gillani** | Founding Executive Director  
**Corey Pond** | Production and Literary Manager  
**Ethan Grant** | Development Associate  
**Brent Ervin-Eickhoff** | Education and  
Community Engagement Coordinator  
**Al Gillani** | Box Office and IT Manager  
**Nick Johnson** | House Manager  
**Nathan Wagner** | Accountant  
**David Henry Hwang** | Artistic Ambassador  
**Dan Stratton** | Resident Scenic Designer  
**Sarah Hughey** | Resident Lighting Designer  
**Lavina Jadhvani** | Artistic Associate  
**Amelia Hefferon** | Teaching Artist  
**Levi Holloway** | Teaching Artist  
**Lindsay Hopkins** | Teaching Artist  
**Lexi Saunders** | Teaching Artist  
**Alex Stein** | Teaching Artist  
**Deann Baker** | Video Coordinator and Editor  
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**Darrel Reese** | Graphic Designer  
**Phil Shayne** | Saints Coordinator  
**Sarah Ibis** | Editor

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# ABOUT REMY BUMPPPO THEATRE COMPANY

## MISSION

Remy Bumpopo Theatre Company produces theatre that thrills the ear, stirs the heart, feeds the mind, and sparks a conversation. As an ensemble based producer of intellectually and emotionally inspiring plays that reveal the power and pleasure of language, we explore timeless ideas in timely productions that celebrate our common humanity; and we invite audiences to converse directly with the art and the artists.

We champion respect—respect for the text, for the artistic process, for our fellow artists, colleagues, and patrons, and for each other's paths, truths, and cultures.

As our motto *think theatre* suggests, the plays we produce will make you think, actively, about the complex issues we face as people, as community, and as humankind. We produce such theatre in order to advance deeper understanding of the human condition, to test commonly perceived notions, and to elevate cultural discourse, because we know that conversation is an agent of change.

## HISTORY

Remy Bumpopo Theatre Company was founded in 1996 by Chicago-born Artistic Director James Bohnen and two producers from Colorado, Carol Loewenstern and John Stoddard. The company's unique name emerged from a combination of the names of Loewenstern's cat and Bohnen's black Labrador. The founders' vision was to utilize the talents of Chicago's top-notch professional actors and designers in meaningful plays that stimulated the minds of audience members.

In 2001, Remy Bumpopo incorporated as a not-for-profit organization, inaugurated its Board of Directors, and added a core company of Artistic Associates Annabel Armour, David Darlow, Shawn Douglass, Linda Gillum, and Nick Sandys, later including Joe Van Slyke and Greg Matthew Anderson. In 2012, Nick Sandys became Producing Artistic Director and, in 2014, Remy Bumpopo Theatre Company expanded the company of actors, adding Kelsey Brennan, Peter A. Davis, Emjoy Gavino, and Eliza Stoughton.

The company is the recipient of six Joseph Jefferson Awards, nine After Dark Awards, one Black Theater Alliance Award, and fifty Joseph Jefferson Nominations.

## CONTACT US

Remy Bumpopo Administrative Office  
3717 N. Ravenswood Ave., Suite 245  
Chicago, Illinois 60613  
773-244-8119

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**Kelsey Brennan**  
**David Darlow**  
**Peter A. Davis**  
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## **TRIBUTES**

April 1, 2016 to April 10, 2017

The following donors made  
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 due to space limitations, we can only  
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In honor of Sally Anderson  
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In memory of Linda Blumenshine  
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In memory of James Oates  
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In honor of Mary Pavia  
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In honor of Karen Randolph  
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In honor of Nick Sandys  
 Caroline Cracraft

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 & Richard Skolly  
 Peggy & Perry Goldberg  
 Margaret & Richard Gore



# Beef 'n Brandy

## RESTAURANT AND BAR

### *Casual American Diner in the Heart of the Loop*

Visit Beef N' Brandy for true American comfort food in a family-friendly diner smack dab in The Loop at 127 S State Street (a ten minute walk from Silk Road Rising).

#### HOURS

Open Everyday for Breakfast and Lunch from 7am to 3pm.

#### SPECIAL OFFER FOR SILK ROAD RISING PATRONS

Receive 15% discount on your food (not applicable to liquor)  
Mention "SILK ROAD" when requesting discount.



## DINNER - COCKTAILS

The Bar Below is a neighborhood prohibition era bar tucked below the busy streets of downtown Chicago at 127 S State Street (a ten minute walk from Silk Road Rising).

The newly restored bar features original woods, tin ceilings and a fireplace, as well as classic prohibition era cocktails and craft beers.

#### HOURS

Open until 2am on weeknights

Open until 3am on Saturdays and 10pm on Sundays