

## TEAM BIOS



**Anu Bhatt** (Actor/Playwright) is working on gratitude for being right here, right now. Originally from San Diego, Anu grew up learning Bharatanatyam and Gujarati folk dance and enjoys performing around Chicago. This is her first produced play. Recent theatre credits include: *The Antelope Party* (Theater Wit); *A Disappearing Number* (TimeLine); *The Burials* (u/s, Steppenwolf). Regional: *As You Like It*, *Richard II* (Michigan Shakespeare Festival). TV: *Chicago Fire*, *Chicago Med* (NBC); APB (Fox); *Electric Dreams* (Amazon, opposite Terrence Howard) and numerous commercials. Anu received her BA in Linguistics from U.C. Berkeley and her MFA in Acting from Chicago College of Performing Arts at Roosevelt University. She is represented by Paonessa Talent Agency. Thank you to Jamil, Malik, Barbara, Corey, Kat, this amazing team, and you for this production. For Mom, Dad, and Div. [www.anubhatt.com](http://www.anubhatt.com).



**Barbara Zahora** (Director) is a Chicago-based actor, director, and teacher. She'd like to thank Anu Bhatt for the incredible opportunity to work with her and to work with Silk Road Rising for the first time! Recent directing credits include *Hay Fever* (ShawChicago) and *Macbeth* (Oak Park Festival Theatre). As an actor, Barbara's credits include *All My Sons* and *Les Liaisons Dangereuses* (American Players Theatre); *Hamlet*, *Heartbreak House*, *A Little Night Music*, and *Misalliance* (Writers' Theatre); *The Moliere Comedies*, *The Taming of the Shrew*, *As You Like It*, *Richard II*, *The School for Scandal*, and *All's Well That Ends Well* (Chicago Shakespeare Theater); *Lady Windermere's Fan* (Northlight Theatre); *A Christmas Carol*, *Wit* (Goodman Theatre); and *Hard Times* (Lookingglass Theatre). TV and film credits include *Chicago Fire*, *Operator*, and *The Legend of Amba*. In March of this year Barbara became the Artistic Director for Oak Park Festival Theatre, and will be appearing in the first show of their 2018 season as Penny Sycamore in *You Can't Take it With You*. She has directed and acted in numerous productions with ShawChicago, where she is a core ensemble member, as well as with the Shakespeare Project of Chicago where she was the Associate Artistic Director for eight years. She trained at Shakespeare's Globe as part of their International Artistic Residency and holds an MFA in Theatre Performance from the Chicago College of Performing Arts at Roosevelt University, where she is currently a visiting assistant professor. Love to George, always.



**Bailey Howard** (Stage Manager) is very glad to be back at Silk Road for the third time having previously worked on *Wild Boar* and *Great Expectations*. Other Chicago theatre credits include *Merchant on Venice* (Rasaka / Vitalist Theatres), *Scooby Don't* and *Rip Nelson's Holiday Spectacular* (Hell in a Handbag), and *PrOne* (Underscore Theatre Company). She has also worked on regional theatre in California and Washington D.C. She is excited to be a new member of Actor's Equity.



**Rasika Ranganathan** (Understudy) is excited to work with Silk Road Rising again; she previously appeared in their co-production of *Great Expectations* (Remy Bumpo/Silk Road Rising). A few of her other Chicago theater credits include *In To America* (Griffin), *Domestic Departure* (Haven), *Connected* (Collaboration), *Washer/Dryer* (Rasaka), *Lips Together*, *Teeth Apart*-U/S (Eclipse), *War Zone is my Bed* (Halcyon), *James and the Giant Peach* (Filament), and *Big Love* (Strawdog). She received her training from ActOne Studios Chicago and Acting Studio at Chicago. Rasika is grateful to God, her loving family, teachers, and friends.

# HOLLOW / WAVE

a play by ANU BHATT



## MAY 17 - MAY 27, 2018

Written & Performed by ANU BHATT | Directed by BARBARA ZAHORA



Season Sponsors



# HOLLOW / WAVE

Written and Performed by **Anu Bhatt** | Directed by **Barbara Zahora**

## PRODUCTION TEAM

**Jamil Khoury** | Chief Programming Officer & Mission Trustee

**Malik Gillani** | Executive Director

**Corey Pond** | Associate Producer

**Anu Bhatt** | Playwright/Actor

**Barbara Zahora** | Director

**Rasika Ranganathan** | Understudy

**Bailey Howard\*** | Stage Manager

**Kat McNall** | Production Manager

**Milo Bue** | Set Designer

**Katie Vaughters** | Costume Designer

**Michael Rathbun** | Lighting Designer

**Eric Backus** | Sound Designer

**Abigail Cain** | Props Designer

**Kinnari Vora** | Co-Choreographer

**Manny Ortiz** | Co-Technical Director

**Matthew Chase** | Co-Technical Director

**Jessica Liu** | Assistant Director

**Charlotte Lastra** | Scenic Artist

**Jake Engram** | Master Electrician

**Al Gillani** | Box Office Manager

**Nick Johnson** | House Manager

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



## SPECIAL THANKS

To **Bipin, Sadhana and Divya Bhatt; Arlene Malinowski; Minita Gandhi; Kinnari Vora;** and **Dania Khan.**

To our gracious hosts at the **First United Methodist Church at The Chicago Temple**, who exhibit hospitality and generosity on a daily basis, and provide us space in which we can flourish and grow.

This project is partially supported by a grant from the **Illinois Arts Council**, a state agency, and also by **CityArts**, a grant from the **City of Chicago Department of Cultural Affairs and Special Events.**

### TRIGGER WARNING:

The play addresses childhood trauma of a sexual nature.

## ARTIST'S STATEMENT

I am a survivor of trauma: this I have known for many years.

However, I didn't connect the dots between the trauma I survived and the depressive symptoms I experienced until long, long after the events had occurred.

It shocked me that it had taken me so many years to make that emotional connection, and it scared me that trauma could have lived latent for so long in my body.

In fact, I felt stupid: as a high-achieving, book-smart, educated individual, I felt betrayed by my own body!

When Silk Road Rising invited me to expand my shorter one-woman show into a full-length piece, I started exploring deeper into this trauma, to uncover the "causes" of my depression.

It was terrifying, writing about things I had only mentioned in passing to family and friends. It was like uncovering a well I had buried in my gut for so long, and that started to overflow once I dipped my hands in.

Yet I knew this was the story I needed to tell, for people like me who are also living fulfilling lives and also carrying latent trauma in their bodies and spirits.

Hollow/Wave is specific in that it is my story and my experiences, but it is universal, too. This show is for people of every color, every sexuality, every height, every age.

I want to empower others to validate their own experiences. I want audiences, especially South Asians, to be able to talk openly about mental health, sexual trauma and sexuality.

It took me so long to identify my triggers in part because it is not something openly talked about in South Asian culture.

Let *Hollow/Wave* be yet another indication that no population or type of person is free of trauma, and that we can embrace our shared humanity as a result.

—Anu Bhatt, playwright and performer, *Hollow/Wave*