



present

Row After Row

By Jessica Dickey

Directed by Ann Kreitman

Production Stage Manager – Melanie Kulas

Set Designer – Sydney Achler

Technical Director/Co-Sound Designer – Becca Venable

Lighting Designer/Co-Sound Designer – Nick Coso

Costume Designer – Uriel Gomez

Fight Director – Molly Donahue

Properties Coordinator – Derek Bertelsen

Casting Director – Alison Plott

The Comrades

Derek Bertelsen, Nicholas Coso, David Coupe, Angela Horn,
Raymond Jacquet, Melanie Kulas, Kate Leslie, Cydney Moody,
Mike Newquist, Alex Nolen, Alison Plott, Carol Ann Tan,
Becca Venable, Taylor Wisham

ROW AFTER ROW is presented by special arrangement with
Dramatists Play Service, Inc., New York.

The World Premiere of ROW AFTER ROW was produced in 2014 by
Women's Project Theater, Julie Crosby, Producing Artistic Director.

Also produced by Winding Road Theater Ensemble
Glen Coffman, Artistic Director.

CAST

Cal David Coupe
 Tom Eric Lindahl
 Leah Stephanie Mattos

Please note: ROW AFTER ROW runs 70 minutes with no intermission.

CAST BIOGRAPHIES



David Coupe (Cal) is a native New Englander who has been a Chicago based actor/writer since 2006. He was most recently seen in *Deadpool Andronicus* (New Millennium), *Low-Hanging Fruit* (Fearless Fiction), *The Incredible Hank* (New Millennium), and *Prelude to a Kiss* (The Comrades). David is a company member of both The Comrades and New Millennium Theatre Company. He also played a major role in the feature film *2 Jennifer* (LA Horror Productions) and wrote & directed the web-series *Post*. David studied improvisation at Second City, received his A.A. from Dean College, and his B.F.A. from Columbia College Chicago.

(Booth) Jeff Nomination; Griffin: *Titanic* (Thomas Andrews); BoHo: *Side Show* (Buddy) Jeff Citation and After Dark Award; Signal Ensemble: *Six Degrees of Separation* (Trent), *1776* (Courier); TATC: *Footloose* (Chuck Cranston); Circle Theatre: *The Who's Tommy* (Capt. Walker) Jeff Nomination, *Seven Brides for Seven Brothers* (Adam), and *Hayfever* (Sandy). A special thanks to his family, friends, and D.



Stephanie Mattos (Leah) is thrilled to work with The Comrades on this production! Who knew how *heavy* a musket really was.

Previously, she worked with Otherworld Theatre Company, The Illinois Caucus for Adolescent Health, and (re)discover theatre. You can listen to her talk about comics on her monthly podcast Candid Comics Podcast or see what else she's up to on her website, stephaniemattos.com.



Eric Lindahl (Tom) is excited to work on The Comrades! Most recently seen in *Perfect Arrangement* with PFP. Favorite credits include: *Kokandy: Assassins*

The company of ROW AFTER ROW in rehearsal.
 Photo by Cody Jolly.



Ann Kreitman (Director) is delighted to be working with The Comrades for the first time. Most recently, Ann created and directed *Eugenia* as a part of (re)discover theatre's *For One*, with whom she is proud to be Co-Artistic Director. Other directing credits include *The Veil* (Idle Muse Theatre Company), *50 Shades of Shakespeare* ((re)discover theatre), *Cry Baby Meets Audrey Hepburn* (20% Theatre), "I left your key under the mat, dear" (2nd Floor Rear, Chicago Home Theatre Festival), *Home* ((re)discover theatre for Chicago Fringe Festival), *El Stories 21: People Watching* (Waltzing Mechanics), *I Love You... Now Change* and *The Melodrama* (Shawnee Summer Theatre) and assistant-directing *The? Unicorn? Hour?* (The Neo-Futurists). She was a recipient of a 2016 Individual Artist Grant from the City of Chicago Department of Cultural Affairs and Special Events to devise and produce the immersive queer love journey set in the Paris Catacombs: *Les Innocents*. Ann received a BA in Directing from The Conservatory of Theatre Arts at Webster University. Online portfolio at annkreitman.com.

Melanie Kulas (Production Stage Manager) is excited to be working with The Comrades again! In Chicago, Melanie has worked as a stage manager with AstonRep, Circle Theatre, Pride Films & Plays, and Strawdog, to name a few. She travels to her alma mater each spring to work on the UW Varsity Band Spring Concert in Madison, WI. Recently, she even took part in WPR's 100th Anniversary Show, celebrating one of the oldest continuously broadcasting radio stations of any kind in the country. Melanie would like to thank her friends and family, especially her partner, Joe, for all of their support.

Becca Venable (Technical Director, Co-Sound Designer) is a Dallas, Texas native now living in Chicago where she is the assistant technical director at

the University of Illinois at Chicago, the technical director for Chicago Children's Theatre and Red Theater Chicago, and a company member with Red Theater Chicago and The Comrades. Becca also works as a technical director, lighting designer, and sound designer around the city. Some of Becca's credits include *The Nutcracker* (Ballet Lubbock), *A Year with Frog and Toad* (Chicago Children's Theatre), *Weekend Comedy* (Oil Lamp Theater), *Dying City* (The Comrades), *American Hero* (First Floor Theater), and *Gender Breakdown* (Collaboraction Theatre Company).

Sydney Achler (Set Designer) is delighted to be working on her first show with The Comrades! She is an ensemble member with (re)discover theatre and resident scenic designer for DalekoArts's 2017-2018 season back in New Prague, Minnesota. Recent designs include *For One*, (re)discover theatre; *A Chris Smith Carol*, *Stones in his Pockets*, *Our Town*, DalekoArts; *Big Love*, Apple Valley HS; *Hamtown Races*, Planet Ant Theatre; *Pluto was a Planet*, Illinois Wesleyan University; *Tarzan, Joseph and the Amazing Technicolor Dreamcoat*, Crane River Theater. She received her BFA from Illinois Wesleyan University. sydneyachler.wix.com/scenicdesign

Molly Donahue (Fight Director) is a director, new works developer and fight choreographer in Chicago. She most recently directed for (re)discover theatre as a one of the creators in *For One* - an immersive series of theatre for one pieces. She is currently directing and developing another immersive piece: *The Bloody Bathory Project*. She is very excited to join Ann Kreitman and The Comrades on *Row After Row*, as fight director!

Nicholas Coso (Lighting Designer, Co-Sound Designer) an Artistic Associate with The Comrades, is excited to be doing his 4th show with the company. This is his first Sound Design with The Comrades and he

would like to thank his Co-Designer Becca Venable. Nicholas would also like to thank his family and friends for their continued support and hope you enjoy the show.

Uriel Gomez (Costume Designer) Design credits include the Chicago premieres of *The Wolf At The End Of The Block*, *Parachute Men* (Teatro Vista); *The River Bride* (Halcyon Theatre); and many more. He would like to thank Matt; as well as his friends, and family for all their support. For more information & designs please visit ugomez.com

Derek Bertelsen (Artistic Director/ Props Designer) currently serves as Artistic Director of The Comrades and Associate Artistic Director for AstonRep Theater Company. Directing credits include work with Pride Films & Plays, BrightSide Theatre, Timber Lake Playhouse, Shawnee Summer Theatre, Festival 56. Assistant directing credits at Bailiwick Chicago, Goodman, Steppenwolf Garage. Upcoming: *The Laramie Project* with AstonRep. A big thanks to Ann and the rest of the team. Enjoy the show!

DIRECTOR'S NOTES

Once you see ROW AFTER ROW, I seriously doubt I will need to explain to you its relevance. However, the remarkable gift of this play is the time Dickey permits for the conversation: time to listen and process and try to find their words and time say the wrong thing and realize it. These three don't fully succeed on any of those tasks and often neither do we, but I believe we must continue to try.

For some dramaturgical context, the Gettysburg reenactment is the largest annual battle reenactment in the world. Each year, on 4th of July weekend, an average of 8,000 reenactors and 100,000 visitors flock to Gettysburg, Pennsylvania (a rural town about 15 miles from the Mason Dixon Line, with a population of only 7,700) to play out the three-day battle, the bloodiest ever fought on American soil.

Civil War reenactment is an expensive and intense hobby. As Cal says, "—I spent fifteen hundred on my weapons alone. My uniform and the extra stuff were another two grand." Reenactors travel across the country to attend various battles and to purchase authentic reproduction equipment. They join battalions and reenactment units to amass numbers and attain better assignments at popular battles. Extensive rule books are published on period-appropriate dress, conduct, and safety protocols. It's in these rule books where you can find standards such as the "15 foot rule," where women interested in joining the reenactment must not be identifiable as anything other than "man," from a distance of 15 feet.

With all of the strict requirements, voluntary hardship, and no possible chance of changing the outcome of a battle despite your effort, Civil War reenactment can be a hard hobby to understand. Reenactors each have their own reasons for engaging with this one version of history, as do Leah, Cal and Tom. While there is much to learn about the nuance of American history and the implicit bias in those who have been able to tell it, the valuable lesson for our characters as simple as trying on someone else's shoes.

Thank you for coming. I hope you enjoy what we've made for you.

—Ann Kreitman, Director