

THEATRE FOR THE CURIOUS
SIDESHOW

presents

the world premiere of

TILIKUM

by Kristiana Rae Colón

directed by Lili-Anne Brown

FEATURING

Matt Fletcher*, Gregory Geffrard and Sigrid Sutter

music director/composer

Coco Elysses

choreographer

Noelle Simone

scenic designer

William Boles, USA*

costume designer

Izumi Inaba, USA

lighting designer

Jared Gooding

sound designer

Victoria Deiorio, USA

projection designer

Paul Deziel

properties designer

Amy Peter

technical director

Chad Hain

dramaturg

Isaac Gomez

stage manager

Savannah Clements

production managers

Benjamin W. Dawson*

Ellen Willett*

assistant directorGaby Labotka
music arrangerMelissa F. DuPrey
assistant stage managerKirby Gibson
stage management coverJulie Jachym
assistant sound designerDavid Samba
associate projection designer..... Ben Zeman
casting Brittany Ducksworth*, Matt Fletcher*
master electricianRaphael Grimes

June 22 – July 29, 2018

**denotes Sideshow ensemble member or artistic associate*

Production Sponsors:



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Tilikum was commissioned and developed through Sideshow Theatre's Freshness Initiative.

Tilikum is made possible in part by grants from Bader Philanthropies, the Chicago Community Trust, the Dramatists Guild Fund, the Gaylord and Dorothy Donnelley Foundation, the MacArthur Funds for Arts & Culture at the Richard H. Driehaus Foundation, and by the support of the Arts & Business Council of Chicago. This program is partially supported by a grant from the Illinois Arts Council Agency, which receives support from the National Endowment for the Arts, a federal agency, and a CityArts Grant from the City of Chicago Department of Cultural Affairs and Special Events.

CAST

Tilikum	Gregory Geffrad
Dawn.....	Sigrid Sutter
The Owner	Matt Fletcher*
Understudies.....	Amanda Fink, Christian Isely

MUSICIANS

Congas, diddley bow, percussion	Coco Elysses
Barriles, percussion	Melissa F. DuPrey
Musician alternate.....	Ea Williams

SPECIAL THANKS

Meghan Beals, Ayinde Cartman, Obari Cartman, Chicago Dramatists, Chicago Inclusion Project, Heather Chrisler, City Lit Theatre, Katy Carolina Collins, Peter DeFaria, Kwabena Foli Bryant Cross, Travis Delgado, Donovan Diaz, Evan Hatfield, Dawn Renee Jones, Osiris Khepera, Lookingglass Theatre, Marti Lyons, Meghan Reardon, Ireon Roach, Steppenwolf Theatre, The Theatre School at DePaul University, UIC School of Theatre & Music, Victory Gardens Theater, Scot West, and Chay Yew

ACCESSIBLE PERFORMANCES

Sideshow is happy to provide the following accessible services for the performances listed:

Audio Description and Touch Tour

Sunday, July 22: 1pm Touch Tour;
2:30pm performance

Open Captioning

Saturday, July 14: 8pm performance
Sunday, July 15: 2:30pm performance
Friday, July 20: 8pm performance
Saturday, July 21: 8pm performance

A NOTE FROM THE PLAYWRIGHT

You can't worship walls and be free.

In fall 2015, Chicago hosted the International Assembly of Chiefs of Police at McCormick Place. It was a conference where police from across the globe gather to exchange best practices on how to surveil, harass, and oppress working class people, and the young Black activists of my great city said "not today." It was a year after Mike Brown's murder and the uprising in Ferguson, and by this time I had attended, organized and lead many protest marches, shut down plenty traffic, and been shoved into riot shields; but on this day, I was a driver, strategically blocking an intersection to unload a car full of warriors who would lock themselves together and shut down traffic in front of the entrance to this gathering of top cops. A coalition of organizations locked down all around McCormick Place simultaneously, and for that day at least, it was not business as usual. The demand: stop the cops and fund Black futures. But moments after we locked down, the ire we received was not from the police, who dispassionately radioed the SWAT unit to cut folks out of their lockboxes. No, the rage was from drivers who were stalled for a few minutes before the traffic cops could assemble a diversion. Men hopped out of their cars, shoved young women protesters, threatened to run us over. It was a common trope at protests, the disgruntled and inconvenienced, but on this day, it was particularly putrid. The momentarily-stalled drivers were not enraged at the glut of money the city was spending to swap tactics on how to more effectively mete out violence with impunity; they were enraged that young Black folks in the street, singing and chanting for freedom, were making them late.

Maybe that's why a few weeks later, watching the closing sequence of the CNN documentary *Blackfish*, a warm buzz washed over my body and I knew I had a play demanding to be written. At the end of this harrowing film exposing the conditions of whales in captivity at marine theme

A NOTE FROM THE PLAYWRIGHT CONT.

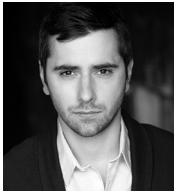
parks, there were montages of white suburbanites, enraged, marching with protest signs in shape of a whale tail. Perhaps they chanted "FREE TILIKUM." Maybe some were brave enough to slow down traffic. But something had captured the white imagination enough to evoke empathy for this confined whale, enough to galvanize them to protest. So I thought: cool, bet. White people love whales. Even if they Black. I got some things up my sleeve.

Spoiler alert: this is an abolitionist play. That means it is in my canon of work that asks you to imagine a world without prisons and police. Another spoiler: slavery was never abolished. The 13th amendment made forced bondage illegal except as punishment for a crime, in a nation that has waged a centuries-long campaign to villainize and criminalize Black and brown people. Spoiler: that means every day you have drawn breath in America, slavery has been legal, in the form of prisons. Spoiler: The work of abolition was not complete in 1865. If captivity, violence, and punishment are the only ways we can conceive to navigate harm and conflict, our imaginations have failed us.

Close your eyes. Imagine the sound of the ocean. Imagine a world without cages. Imagine a world without borders. You can't worship walls and be free. And you can't taste the salt of freedom, design a more liberated future, if you can't first imagine what freedom tastes like, envision a liberation that doesn't depend on a class of humans in captivity. What are the borders of your empathy? What was your name before walls?

— Kristiana Rae Colón

CAST BIOGRAPHIES



Matt Fletcher (*The Owner*) proudly serves as producing artistic director of Sideshow Theatre Company, where he was last seen in *Give It All Back* and both iterations of *Stupid Fucking Bird*. Other

performance credits include *Idomeneus* (Jeff Award for ensemble), *The Golden Dragon*, *Mai Dang Lao*, *Tyrant*, *Heddatron*, *Theories of the Sun*, *Dante Dies!!* (and then things get weird), and others (Sideshow Theatre Company); *The Killer Angels* (Lifeline Theatre); *Failure: A Love Story* (Victory Gardens); *Common Hatred* (The Ruckus); *As Told by the Vivian Girls* (Dog & Pony); *Chicago Fire* (NBC) and two seasons with *The Lost Colony* on Roanoke Island, NC. Matt received his BA in drama at the University of Virginia.



Greg Geffrard (*Tilikum*) is excited to be working with Sideshow Theatre for the first time. His previous Chicago credits include *Another Jungle* (Cloudgate Theatre); *Smart People* (Writers Theatre; u/s); *Puff:*

Believe It or Not (Remy Bumpo), *Pass Over* (Steppenwolf; u/s), *Earthquakes in London* (Steept Theatre); *BBC: Romeo & Juliet* (Along The Way Productions); *Carroll Gardens* (16th Street Theatre); *Our Lady of 121st Street* (Eclipse

Theatre); *Carlyle* and *The Upstairs Concierge* (Goodman Theatre), *Treasure Island* (Lookingglass Theatre); *Coming Home* (Erasing The Distance); *Stick Fly* (Windy City Playhouse); *A Plank in Reason* (Prologue Theatre); *HAIR* (American Theatre Company); *one week in spring* (Halcyon Theatre); *And the Snow Came Down* (Step Up Productions); *Bud, Not Buddy* (Chicago Children's Theatre) and *Seascape* (Remy Bumpo Theatre). TV Credits: Chicago Justice. Proudly represented by Gray Talent Group. Forever grateful for his foundation.



Sigrid Sutter (*Dawn*) makes her Sideshow Theatre debut. Most recently, she played Klara Müller in *Hintert* at Steep Theatre. Other Chicago credits include Connie in *3C* (A Red Orchid Theatre);

Isabella in *Measure for Measure*, Hermia in *A Midsummer Night's Dream* (Back Room Shakespeare Project); Silvia in *Two Gentlemen of Verona* (Oak Park Festival Theatre). Regional credits include Great River Shakespeare Festival, Tectonic Theatre Project, The Playwrights Center, New Jewish Theatre, Workhouse, Red Eye, The Cutting Ball, San Francisco Playhouse, and TheatreWorks. Television and film credits include *Chicago Justice* (NBC), and *Colma: The Musical*. sigridsutter.com

PRODUCTION TEAM BIOGRAPHIES

Kristiana Rae Colón (*Playwright*) is a poet, playwright, actor, educator, Cave Canem Fellow, creator of #BlackSexMatters and co-director of the #LetUsBreathe Collective. She was awarded 2017 Best Black Playwright by The Black Mall. Past works include *good friday* (world premiere Oracle Productions, 2016), *Octagon* (world premiere Arcola Theatre, London, 2015; American premiere Jackalope Theatre, 2016), *but i cd only whisper* (world premiere Arcola Theatre, London, 2012; American premiere The Flea, New York, 2016). In 2013, she toured the UK for two months with her collection of poems *promised instruments*, winner of the inaugural Drinking Gourd Poetry Prize and published by Northwestern University Press. Kristiana is an alum of the Goodman Theatre's Playwrights Unit where she developed her play *florissant & canfield*. She is a resident playwright at Chicago Dramatists and one half of the brother/sister hip-hop duo April Fools. She appeared on the fifth season of HBO's *Def Poetry Jam*. Kristiana is writing, producing, and organizing work to radically reimagine power structures, our complicity in them, and visions for liberation.

Lili-Anne Brown, (*Director*) a native Chicagoan, works as a director, actor and educator, both locally and regionally. She is the former artistic director of Bailiwick Chicago, where she directed *Dessa Rose* (Jeff Award), *Passing Strange* (BTA Award and Jeff nomination for direction), *See What I Wanna See* (Steppenwolf Theatre Garage Rep), and the world premiere of *Princess Mary Demands Your Attention*. Other directing credits include *The Wolf at the End of the Block* (16th Street Theatre), *Lottery Day* (Goodman Theatre New Stages), *Marie Christine* (Boho Theatre), *Peter and the Starcatcher* (Metropolis Performing Arts), *The Wiz* (Kokandy Productions), *Xanadu* (American Theatre Company), *Jabari Dreams of Freedom* (Chicago Children's Theatre), *American Idiot* (Northwestern University); the national tour of *Jesus Snatched My Edges*; and a number of productions at Timber Lake Playhouse. She is a member of SDC, SAG-AFTRA, and a graduate of Northwestern University.

William Boles (*Scenic Designer*) is an artistic associate with Sideshow, where his previous design work includes *The Golden Dragon*, *No More Sad Things*, *Mai Dang Lao*, *Give it All Back*, and *You for Me for You*. Chicago credits: Goodman Theatre, Steppenwolf Theatre Company, Second City, Lyric Opera, Chicago Opera Theater, Victory Gardens Theater, The Hypocrites, American Theater Company, Timeline, A Red Orchid Theatre, About Face Theatre (associate artist), Chicago Children's Theatre, Steep Theatre Company, First Floor Theater, among others. Regional credits: Kirk Douglas, Huntington Theatre Company,

Actors Theatre of Louisville, Children's Theatre Company, Wolf Trap Opera, Minnesota Opera, Milwaukee Repertory Theater Pig Iron Theatre Company, and the Cherry Lane Theatre in New York City. International credits: Stockholm Vocal Academy and Opera Siam in Bangkok. Boles received his MFA at Northwestern University. williambolesdesign.com

Savannah Clements (*Stage Manager*) is elated to make her Sideshow Theatre debut. A freelance stage manager, electrician, and UIC alumna, she has most recently assistant stage managed *Anna Karenina* at Lifeline, stage managed two consecutive seasons at Muse of Fire Theatre, and numerous productions at Oil Lamp Theater, including *Love, Loss, and What I Wore* by Nora Ephron. Special thanks to Ben Dawson, Ellen Willett, and Kirby Gibson. Savannah would like to thank her friends and family for their unwavering love and support, especially while she works nights and increasingly wears nothing but mismatched black clothing.

Benjamin W. Dawson (*Production Manager*) is proud to be an artistic associate with Sideshow, as they were the very first company to welcome him to Chicago eight years ago. At the end of this summer, he, his wife and their dog will head to the west coast for sunnier pastures. During his time in Chicago, Ben worked as the shop foreman at Goodman Theatre, the associate technical director at Lookingglass Theatre, the production manager at Lifeline Theatre, and the production manager and a faculty member at The University of Illinois at Chicago. Elsewhere, he spent time with Santa Fe Opera, The Discovery Channel and PBS.

Victoria Deiorio's (*Sound Designer*) Off-Broadway credits include: *9 Circles* at Sheen Center, *A Christmas Carol* at St. Clements, *Two Point Oh* at Primary Stages, *The Bluest Eye* with Steppenwolf at The Duke Theatre; *Cassie's Chimera* at Joe's Pub (The Public); *Arnie the Doughnut* at the NY Music Theatre Festival; and *Ophelia* at the NYC Fringe Fest. Regional: Oregon Shakespeare Festival, Goodman, Steppenwolf Theatre, Victory Gardens, CenterStage Baltimore, Syracuse Stage, Indiana Repertory and many other theaters in Chicago, Milwaukee, NY and LA. She is the first woman to have been nominated for 13 Joseph Jefferson Awards—winning seven—and she has received two After Dark Awards and a SALT Award. Victoria is the head of sound design at DePaul University. victoria-sound-design.com

Paul Deziel (*Projection Designer*) practices projection design out of Chicago and Washington D.C. Selected credits include: *The Vagrant Trilogy* (Mosaic Theater Company), *Sotto Voce* (Theater J), *United Flight 232* (The House Theatre), *Beauty's*

Daughter (American Blues Theater; Equity Jeff nomination), *Churchill* (SoloChicago), *The Glass Menagerie* (The Hypocrites), *Merge* (The New Colony), and *Mutt* (Red Tape and Stage Left Theatre). Paul is an artistic affiliate with American Blues Theater and a third-year MFA candidate at the University of Maryland. pauldeziel.com

Melissa F. DuPrey (*Musician/Music Arranger*) is an actor, playwright, comic, musician, and a Chicago native from Humboldt Park. After graduating from the University of Houston, she returned to Chicago to join the all-Latina theatre company Teatro Luna. Writing credits include her acclaimed solo shows *SEXomedy* (Greenhouse, Off-Broadway) and *SUSHI-frito* (MPAACT, Free Street, national tour), as well as *Brujaja*, premiering in 2019. Performance credits include *The Compass* (Steppenwolf) and *Luna Gale* (Goodman), as well as *Good Friday* (Oracle), *American Beauty Shop* (Chicago Dramatists), *Adoration of the Old Woman* (Urban Theatre), *A Citizen's Anthology* (Inconvenience), *Forecast* (ICAH/MCA), and *PUTAS!* (Teatro Luna). TV/film credits include: *Two in the Bush* (2017), *The Way We Speak* (2014), *Bromance* (2014), *Chicago PD* (NBC), *The Chi* (Showtime), and the Emmy-nominated web series *Brown Girls* (2017), currently being developed for HBO. She is an artistic associate with Pegasus Theatre Chicago, an ensemble member at UrbanTheater Company, and the general manager of Free Street Theater.

Coco Elysses (*Music Director/Composer*) is a producer, musician, actress, voice-over artist, screenwriter and poet. She was a featured musician in the critically claimed FOX drama *Empire*. Coco's voice can be heard at the Adler Planetarium *Skywatchers of Africa* exhibit, several national commercials, "Saint's Row," "EverQuest II" and "Watchdogs" video games. In 2015, Coco was a featured actress in George E. Lewis' film *Afterword* and in the opera of the same name at The Museum of Contemporary Art. She performed at the Frankfurt Jazz Festival with *Generation Now*, and the Made in Chicago Jazz Festival in Poznan, Poland with *Voice Heard*. She recently appeared in the Midwest premiere of *Detroit '67* at Northlight Theatre, directed by Ron O.J. Parsons. Coco was featured in the book, *Black Women and Music: More Than the Blues and Jazz: A Documentary*, and performed with The Great Black Music Ensemble in Pisa, Italy, Chicago Jazz Festival, Chicago Modern Orchestra Project, Taiko Legacy, the MCA, and the Hyde Park Jazz Festival. She has recorded in Chile, South America with Raiza on *Latinosoul* (EMI), as well as on *Afrika Rising*, *Skylanding: The Music of Yoko Ono by the Miyumi Project* and *Raw and Alive 1 & 2* by the Miyumi Project. Coco is a member of AFTRA-SAG, AEA, AACM and the AFM.

Kirby Gibson (*Assistant Stage Manager*) couldn't be happier to be a part of this production, working with Sideshow for the first time. Kirby hails from Asheville, NC where she attended UNC Asheville and received her BA in drama. While primarily a performer, Kirby likes to consider herself a jack-of-all-trades when it comes to making theater, and has been involved in almost every aspect at some point in her career. She moved to Chicago a little over a year ago, and has since made appearances in The Chicago Theatre Marathon and *Musical Therapy* in The Chicago Musical Theatre Festival. She's also understudied in The Factory Theater's *The Next Big Thing*, and stage managed *Upstairs The Musical* at the Pride Arts Center. Special thanks and love to her parents, Scott, and the rest of her supportive friends and family.

Isaac Gomez (*Dramaturg*) is a Chicago-based playwright originally from El Paso, Texas/ Ciudad Juárez, Mexico. His play *La Ruta* will be receiving its world premiere at Steppenwolf Theatre Company this fall. He is currently under commission from South Coast Repertory, Goodman Theatre, The Theatre School at DePaul University (Cunningham Commission for Youth Theater), Steep Theatre, and StepUp Chicago Playwrights. His plays have been supported by Steppenwolf Theatre Company, Primary Stages, Oregon Shakespeare Festival, Goodman Theatre, Victory Gardens Theater, Northlight Theatre, Albany Park Theatre Project, WaterTower Theatre, Haven Theatre, Teatro Vista, Greenhouse Theater Center, Jackalope Theatre Company, Pivot Arts, Definition Theatre Company, Broken Nose Theatre, Stage Left, The VORTEX, and Something Marvelous. He is a professional lecturer at The Theatre School at DePaul University, and is represented by The Gersh Agency and Circle of Confusion.

Jared Gooding (*Lighting Designer*) returns to Sideshow to after designing *truth and reconciliation*. Design credits include the associate design of *Lookingglass Alice* (Lookingglass), serving as the lighting assistant for *The Wiz Live* on NBC, designs for Milwaukee Rep, American Blues, UIC Theatre, Writers Theatre, Strawdog Theatre, The Hypocrites, Timeline Theatre, Madison Children's Theatre, Victory Gardens Theater, Definition Theatre, Windy City Playhouse, Sideshow Theatre, First Floor Theater, About Face Theatre, MPAACT, Pegasus Theatre, Next Theatre, Congo Square, Citadel Theatre, ETA, and Fleetwood-Jourdain Theatre. He is a company member with MPACCT and an artistic associate at American Blues Theatre. He spends his off time managing a DJ company for Chicago area bars. goodingdesigns.com

Chad Hain (*Technical Director*) is very excited to be working with Sideshow again. Originally from Pittsburgh, he came to Chicago via North Carolina to join Lookingglass Theatre as their technical director. After three adventurous seasons at Lookingglass, Chad accepted the position of associate technical director at Steppenwolf Theatre. In his spare time he enjoys hanging out with his dog Emmy.

Izumi Inaba (*Costume Designer*) is very grateful to be a part of this production. Regional: *The King of the Yees* (Goodman Theatre in association with Kirk Douglas Theatre); *The Who and the What, Animal Farm* (Milwaukee Repertory Theatre); *Faceless* (The Repertory Theatre of St. Louis). Chicago: *Animal Farm, Constellations, The Crucible* (Steppenwolf Theatre); *An Issue of Blood, The House that Will Not Stand, A Wonder in My Soul* (Victory Gardens); *SS! A Midsummer Night's Dream, CPS Shakespeare! Romeo and Juliet* (Chicago Shakespeare); *The Mousetrap, You Can't Take It with You, Charm, Faceless* (Northlight Theatre); *Woyzeck, Adding Machine: A Musical, You on the Moors Now* (The Hypocrites); *Harvey* (Court Theatre). Awards: Michael Maggio Emerging Designer Award and Jeff Awards. Education: MFA in stage design, Northwestern University. A member of United Scenic Artists Local USA 829.

Julie Jachym (*Stage Management Cover*) is happy to be working on her first show with Sideshow. She has previously house managed for Tellin' Tales Theatre Company and has worked with The House Theatre of Chicago and The Chicago Children's Theatre. Her previous productions include *florissant & canfield* and *Intimate Apparel* at The University of Illinois at Chicago and *Coraline: The Musical, Rumors, Savage in Limbo, and The Great American Trailer Park Musical* at Wilbur Wright College. She is a graduate of Wilbur Wright College and a current student at the University of Illinois at Chicago where she is working toward her BA in theatre and performance as well as a BA in theatre design, production & technology with a concentration in stage management.

Gaby Labotka (*Assistant Director*) is an actor, director, choreographer, and more living and working in the city of Chicago. Recent directing credits include: *Wasteland Hero* (Reutan Collective); *[Trans]formation* (The Living Canvas); and Cassandra Rose's *The Dictionary Project*. Recent choreography credits include: *Through the Elevated Line* (Silk Road Rising), *A Story Told in Seven Fights* (Neo-Futurists), *Dontrell, Who Kissed the Sea* (First Floor Theater); *The Good Fight* (Babes with Blades); and *A Swell in the Ground* (The Gift). Upcoming projects: *Hamlet* (The Gift) and *Don't Smoke in Bed* (Chimera). Gaby is an Advanced

Actor Combatant with the Society of American Fight Directors and has received training from Intimacy Directors International. Gaby is the associate artistic director of the Chicago Theatre Marathon, which will go up this July at Greenhouse Theatre Center. Thank you to Lili-Anne, the cast and crew of *Hamlet* and *DSIB*, Bill, Catherine, Abbas, and Dickens. Check out more: facebook.com/GabyLabotkaTheatre

Amy Peter (*Properties Designer*) spends most of her time as the props master at The Theatre School at DePaul University. She was the props designer for TimeLine Theatre Company's productions of *The Price* and *The Audience*. She has also been the props master at Chicago Shakespeare Theatre here in Chicago, Triad Stage in Greensboro, NC, and an assistant at The Dallas Theater Center in Dallas, TX and The Skylight Music Theatre on Milwaukee, WI. She has her BFA in technical theatre from The University of Wisconsin-Milwaukee's Professional Theatre Training Program.

Noelle Simone (*Choreographer*) has been performing for over sixteen years. She trained at Joel Hall Dancers & Center, Northside Dance Theatre, and Gus Giordano Jazz Dance School. She has worked with multiple dance companies and youth dance companies throughout the Chicago land area, and loves teaching. She has performed with Janet Jackson and Paula Abdul, and started a career in theatre after receiving her BFA in theatre arts from The Theatre School at DePaul University. Select credits include: *A Little Princess* with Windy City Performs, *The Light* with New Colony, and *The Odyssey* at the Actors Gymnasium.

Ellen Willett (*Production Manager*) is thrilled to be working with Sideshow again after such fun with *Antigonick, Mai Dang Lao, The Happiest Place on Earth* and *You for Me for You*. She is an artistic associate with Sideshow, a company member with The Inconvenience, and regularly makes theatre and events with the talented folks at Definition, Remy Bumpo, Steep, Strawdog, E.D.G.E. Theatre, the Grant Park Music Festival, and many more. For fun, she plays hockey with the South Side Storm, fosters hound dogs, and takes any opportunity to sail on the lake.

Ben Zeman (*Associate Projection Designer*) is a Chicago based sound and projection designer/engineer. He has recently worked on *The Light Fantastic, Ideation* (Jackalope Theatre Company), *United Flight 232* (The House Theatre), *Smart People, Trevor the Musical, The Importance of Being Earnest, Parade* (Writers Theatre), *Hard Times, Plantation!, 20,000 Leagues Under the Sea* (Lookingglass Theatre), and at educational institutions such as Roosevelt Conservatory and New Trier High School.

THE CENTER RING

The Center Ring is Sideshow's giving program. We would like to extend a special thanks to our current Center Ring members, whose generosity has made this production possible. These gifts were made between June 1, 2017 and June 1, 2018.

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ABOUT SIDESHOW THEATRE COMPANY

"Theatre for the Curious."

Sideshow Theatre Company, an Illinois non-profit, was founded in 2007 in Chicago, Illinois. It is the mission of Sideshow Theatre Company to mine the collective unconscious of the world we live in with **limitless curiosity**, drawing inspiration from the stories, memories and images we all share to spark **new conversation** and bring our audience together as adventurers in a communal experience of **exploration**.

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