TAMBO & BONES

WRITTEN BY
DAVE HARRIS

DIRECTED BY
MIKAEL BURKE

OCTOBER 5 - NOVEMBER 11, 2023

THE BOOKSPAN THEATRE AT THE DEN

PRODUCED BY

REFRACTED
THEATRE CO.

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AUDIENCE SURVEY:
DOES MONEY SET YOU FREE?

ANSWER HERE

WHAT'S INSIDE

- From Tova Wolff and Graham Miller ~ Page 3
- Where Did They Come From? ~ Page 4
- Land Acknowledgement ~ Page 7
- Black Labor Acknowledgement ~ Page 8
- Cast Bios ~ Page 9
- Creative & Production Team Bios ~ Page 10
- Special Thanks ~ Page 11
- Recommended Partners ~ Page 12
- Sponsor a Ticket ~ Page 13
- Support Refracted ~ Page 14

FROM THE ARTISTIC DIRECTORS

If this is your first time seeing a Refracted show, we're psyched you're here. Welcome! You're joining us for a really good one.

In so many ways, *Tambo & Bones* is the quintessence of the theatre that Refracted came to Chicago to create. As Artistic Directors, we consider scrupulously about what work most perfectly embodies our mission: theatre that breaks open the form, in order to break open a complex topic that most people would rather shy away from. The theatre Refracted creates is as engaging, hilarious and spectacular as it is impactful and thought-provoking.

We feel honored to present the first ever Chicago production of *Tambo & Bones*, as we feel it does just that. This play is deeply complex, but the packaging in which it is delivered is wildly entertaining and defies expectation. Our inimitably talented director Mikael Burke said it best when he said that sometimes Dave Harris, the playwright, almost allows us to "forget" what we are talking about, because we are having so much fun. That is Refracted: the paradigm shift towards nuance that you didn't know was coming, that leaves you hungry to rethink and re-feel.

"I think if theater were a verb, it would be 'to remember." - Anne Bogart, Theatre Director

Our hope is that you, the audience, might leave with a sense of rearrangement, or at the very least, remembering: remembering your potential for impact, and the power that your compassion in action has in this world.

We could not possibly convey to you the amount of tenacity, courage and passion that our team of designers, actors and technicians has put into this production. For a young company in its second year in a new city to take on a show of this size and scope was a big lift, and we have the work of our talented, dedicated team to thank for making this dream come true. We are endlessly grateful to them, and to our supporters, without whom none of this would exist. And of course, we are indebted to the playwright, Dave Harris, for trusting us with bringing his magical brain-baby to life for its first ever production in the Windy City.

We aim to be your theater, and we take that responsibility seriously. This play does not hold back. Please know that as your theater, this physical space is your space tonight. You can sit here for several minutes if you need to after the show to process. You can reach out to either of us (tova@refractedco.com and graham@refractedco.com) if you would like someone to listen as you process this experience. If you want more tools to digest this, we are here to offer you those. We are here for you.

If you feel impacted by this experience tonight in a way that makes you wanna talk about it, talk about it. Word of mouth is the number one way you can help us make sure everyone gets to experience this powerful work.

Now buckle up. You're in for one hell of a ride.

DIVE INTO DRAMATURGY
WITH DRAMATURG KENYA ANN HALL

We know you know their names, but you might not know their story. Dramaturg Kenya Ann Hall helped us discover the ins and outs of the history behind "the clowns." *(Warning: this page contains historic racist depictions of Black people.)*

TAMBO AND BONES: THE STORY BEHIND THE NAMES

"A MINSTREL SHOW. IT---IT WAS WHEN WHITE N*GGAS WOULD PRETEND TO BE REAL N*GGAS TO GET PAID."
- TAMBO

Tambo and Bones originally appeared as stock characters in minstrel shows. The creation of the minstrel show can be attributed to T.D. Rice around 1828. Legend has it that he saw aBlack man dancing by a horse and singing a song, and Rice tried to emulate this through a character he named "Jim Crow". He painted his face black, put on some shabby clothes, and thus the practice of White people performing grotesque, inaccurate and humiliating versions of Black life was born.

Image Credit: PBS.com

T.D. Rice's character Jim Crow became so popular that the minstrel show was expanded to include a host of stock characters including this play's featured subjects, Tambo and Bones. The popularity of the minstrel show also forced Black people into performing these humiliating depictions because White venues, for the most part, would not allow Black performers to do anything else.

Tambo and Bones are so named for the instruments they played during the show. Tambo was often featured with a tambourine and Bones was featured with a version of cassinettes that were called "bones" since they were originally made of bones. The duo often flanked the Interlocutor, who was a gentile and proper White man that emceed the show. They were dressed in tattered clothes and did bits with each other between acts. And Tambo and Bones were always the

REFRACTED QUESTION: IS IT POSSIBLE TO FULLY OUTRUN LEGACIES UNWILLINGLY GIVEN?

TRUE REPRESENTATION: HOW WE FIGHT FOR AUTHENTICITY

"YOU THOUGHT YOU WAS GONNA SING A SONG ABOUT RACISM AND CHANGE THE WORLD."
- BONES

From the dawn of the minstrel show, performance has consistently been the widest avenue for Black people to showcase themselves to the world. Even today there are many White people whose only interactions with Black people (and people of color in general) are through music and film. The unfortunate truth in that is, when the platform of performance is owned by White people, the stories of Black people are consequently diluted. In the music episode of *The 1619 Project*, cultural critic Wesley Morris speaks on how detrimental the minstrel show being the first mainstream avenue for Black performance was to the image of Black people in America. He says,

"THE IDEA THAT WHITE PEOPLE GOT TO TELL THIS COUNTRY WHO BLACK PEOPLE WERE BEFORE BLACK PEOPLE EVEN HAD THE RIGHT TO PERFORM IN THEIR OWN NAME IS WHAT GOT US INTO THIS MESS."

Unfortunately, White people remain in control of Black narratives because they maintain ownership over the movie studios, the record labels and the theatres. For example, the CEO's of the biggest three record labels, Warner, Sony, and Universal, are all White men.

Despite this major obstacle, Black people have found ways to let their authenticity and political messages shine through. However, representation is a double-edged sword. On one side you have to make the right kind of art, palatable to the masses. In some cases, that requires a sacrifice of authenticity. On the other side, if you manage to break through and present something revolutionary, once it gains mainstream success is it still revolutionary?

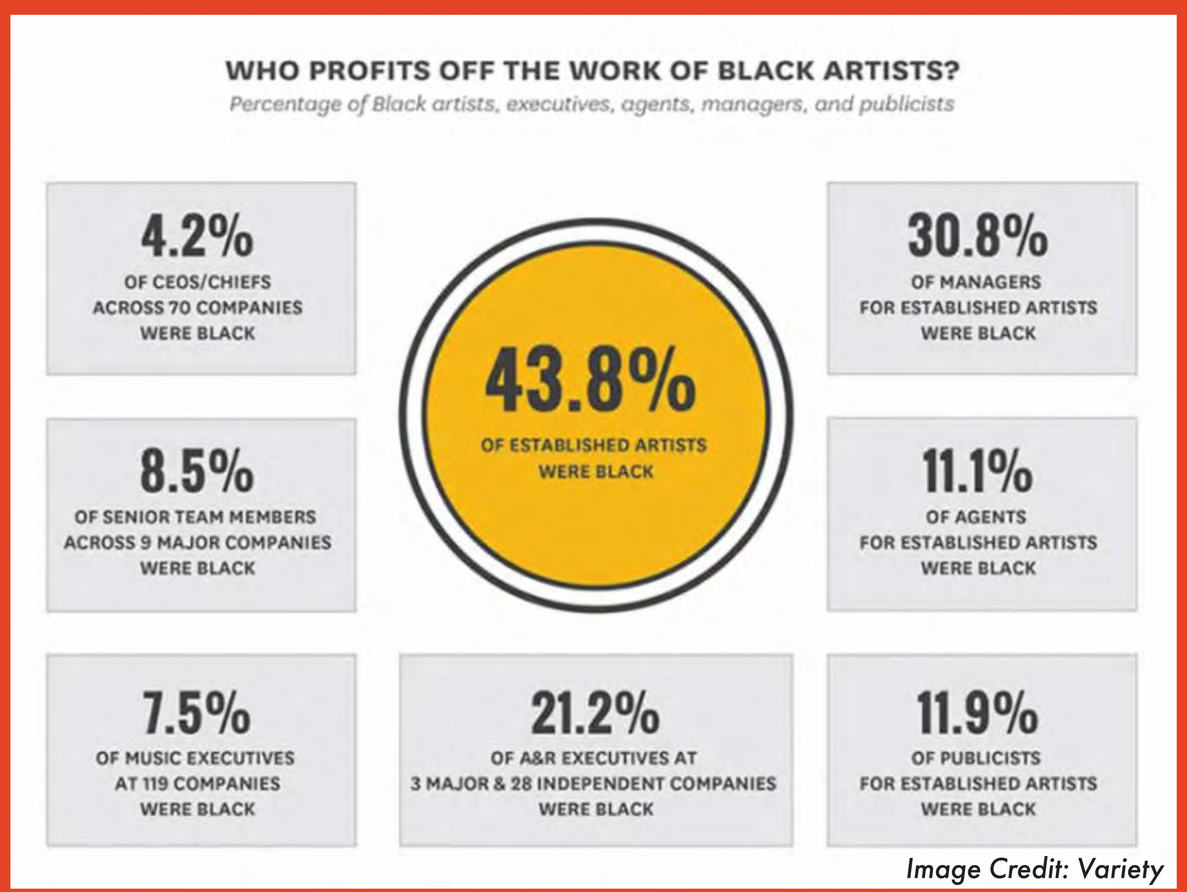
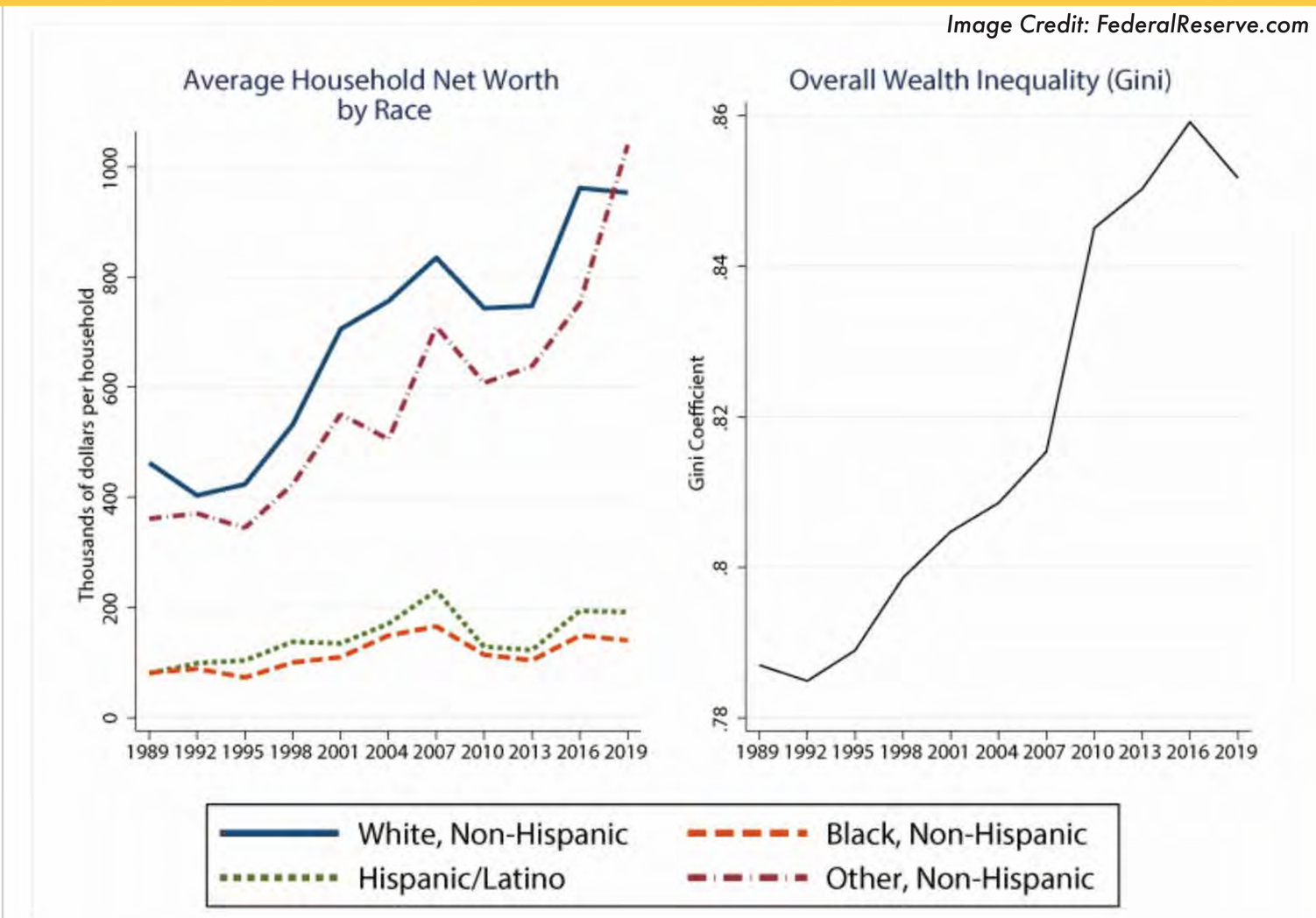


Image Credit: Variety

REFRACTED QUESTION: DOES REPRESENTATION REALLY MATTER?

DOLLAS TO DREAMS: BUYING OUT SYSTEMIC OPPRESSION

*"F*CK THERE'S GOTTA BE SO MANY QUARTERS OUT THERE!"*
-TAMBO



"Black Capitalism," a term made popular by Richard Nixon to attract Black voters, is the concept that if Black people can amass their own wealth that is proportional to the percentage of society they represent, then they can provide their communities with the resources to end poverty and uplift themselves. This projects an individual responsibility onto Black people that are able to break into higher tax brackets, but does not address the larger systematic disenfranchisement (including but not limited to unjust housing policies aka "redlining," a lack of educational resources, unjust incarceration and interpersonal bias) that will stunt any individual much less an entire community from being able to achieve the "American Dream."

But what if you do "make it"? Tambo and Bones choose rap careers as their way to the top. While the origins of hip hop are linked to poverty and the societal ills it manifests, the genre has always been imbued with the idea that money is power. However, once Hip Hop became mainstream and rappers started making a lot of money, the proverbial "struggle" began to clash with the reality of the new rapper lifestyle. How can you continue to sell an aspirational lifestyle born from the hustle when you are the only one who made it out?

The article "How Do We Build Black Wealth? Understanding the Limits of Black Capitalism" in Non-Profit Quarterly discusses the futility of building enough wealth to bridge the racial economic gap. Francisco Peréz writes:

"Even if promoting Black capitalism could close the racial wealth gap, is our vision of a just society in the US simply one where the top one percent is roughly 13 percent Black, 18 percent Latinx, six percent Asian, and 1.5 percent Native American—ie, one where the elite looks more like the mass of workers it exploits? Is massive wealth inequality justified so long as it is not racialized?"

REFRACTED QUESTION: IS IT POSSIBLE TO CHANGE SOCIETAL SYSTEMS WHILE PARTICIPATING IN THEM?

LAND ACKNOWLEDGEMENT

We'll be honest:
We acknowledge that this show takes place on land that was stolen from Indigenous people by colonial invaders and with the support of the United States government. However we found our "land acknowledgement" that did not create any actual change for Indigenous folks felt performative.

Please consider making a $3 donation to one of these organizations that help Indigenous Americans get the resources they need.

IF EVERY AUDIENCE MEMBER THAT CAME TO SEE THIS SHOW DONATES $3 TO ONE OF THESE ORGANIZATIONS, WE WOULD RAISE $2,760 FOR INDIGENOUS PEOPLE OVER THE COURSE OF THIS RUN. NOW THAT'S IMPACT.

Please consider donating $3 to:
First Nations Garden - they run a garden that is a community healing and education space for First Nations peoples, right here in Albany Park.

Native American Heritage Foundation- they provide health and food essentials to Native Americans who need it most in South Dakota and Wyoming.

BLACK LABOR ACKNOWLEDGEMENT

We acknowledge that the prosperity afforded to White Americans in the United States of America is a result of the forceful labor of enslaved Black people, and the continued systems of White Supremacy that disenfranchise Black Americans to this day. We acknowledge that Refracted has benefited from that system of White Supremacy. We acknowledge that Chicago remains a segregated city, suffering from the effects of years of inequity. And we recognize that the prison system acts as a way of continuing to unjustly control and disenfranchise Black and Brown bodies, often forcing them into unpaid labor.

Refracted is committed to an ongoing respect for the history and current reality of the contributions Black people have made to this country, as well as to our own education of the ways we can fight racism inside and outside our organization.

Which is why we are partnering with Storycatchers Theater, to close the gap between incarcerated youths and the art that they deserve to see.

Please go to the "SPONSOR A TICKET" section of this program to learn how you can help us close that gap.

CAST

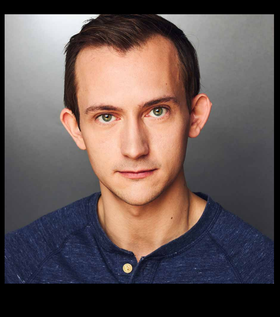
WILLIAM ANTHONY SEBASTIAN ROSE II (Tambo) he/him ~ A Chicago based actor from Champaign IL, he is so excited to be working with Refracted for the first time and return to the Den Theater stage. Recent credits include: *The Whistleblower* (Theater Wit), Fences (The American Blues Theater), *A MILE IN THE DARK* (Rivendell Theater) *The Tragedy of King Christophe** (The House Theater), *Labyrinth* (Broken Nose Theater) Represented by Big Mouth Talent. (BTAA Winner Best Leading Actor in a Play)

PATRICK NEWSON JR (Bones) he/him ~ Patrick is super excited to work with Refracted Theatre Co. for the first time. He is a Chicago based actor with professional acting experience since his early teenage years. TV/Film credits include The Chicago Code (FOX), Chicago Fire (NBC), Shining Girls (Apple TV+), The Chi (SHOWTIME), South Side (HBO MAX) and more. Theatre Credits include *Sweat* (Paramount Theatre), *Alaiyo* (Definition Theatre), *The October Storm* (Raven Theatre). He is represented by Gray Talent Group.

TIMOTHY BERNARD FELTON (Ensemble) he/him ~ Timothy Bernard Felton is a writer/actor/producer and is excited to make his live theater debut with Tambo & Bones! He is an earnest elder-millenial whose comedy explores the often-sad underbelly of an otherwise humorous moment. Timothy co-writes, produces, and plays lead in thethe animated web series Afternoons With Owen. He premiered his solo show *Dad(dy): An Earnest Attempt At Manifestation* in 2022 and hosts the bi-weekly variety show Crockpot Cooking with Timothy and Tyler. Timothy regularly performs stand-up, sketch, improvised work, and clown all over the city. When not making strangers laugh, he is trying to make his family laugh as a husband/dad/homemaker ... and he recently learned to make a pretty good pie crust! Give him a follow on instagram (@timothyfeltoncomedy) and catch one of his many shows around the city!

MICHAEL-ELLEN (MIKEY) WALDEN (Ensemble) they/he ~ Michael-Ellen (Mikey) Walden is an actor, writer, musician, and teaching artist who hails from Paducah, Kentucky. They're passionate about new work, creating art for and with young people, and going to drag shows. Some of his favorite recent projects have included *A Drama In Rogers Park* with Young Krones (actor), the musical *A Bridge to the Moon* with The American Music Theatre Project (writer/actor/musician), *Suzette Who Set to Sea* with Improv Playhouse (original music), and daily musical collaborations with the one year olds in his daycare classroom. IG: mikeyfairlight5000

JORDAN DAVID WALLACE (Understudy) they/them ~ A native Chicagoan, Jordan's artistic career has lasted over 10+ years in the Chicago industry. Their experience includes work in television, film, and live theater. In addition to work on stage and in front of the camera, Jordan has become involved in the production side of storytelling. Jordan is a graduate of The Theatre School at DePaul University with a BFA in acting as well as a recent graduate of the Professional Training Program at The Actor's Gymnasium in Evanston, IL.



EMIL GINTER (Understudy) he/him ~ Emil is very grateful to work with Refracted for the first time. He was recently seen in *Clue* (The Drama Group), *Women in Jeopardy, Murder for Two* (Towle Theater), *Twelfth Night* (Assembly Theatre), *A Midsummer Night's Dream* (Arena Theater's Shakespeare in the Park). He loves an almond croissant. EmilGinter.com

CREATIVE & PRODUCTION TEAM

DAVE HARRIS (Playwright) he/him ~ Dave Harris is a poet and playwright from West Philly. Selected plays include *TAMBO & BONES* (LA Drama Critics Award "Best New Play", Playwrights Horizons, Center Theatre Group, 2022), *EXCEPTION TO THE RULE* (Roundabout Theatre Company, 2022), and *EVERYBODY BLACK* (Humana Festival 2019). His first feature film, SUMMERTIME premiered at the 2020 Sundance Film Festival and was released in 2021. Selected honors include: the 2019 Ollie Award, The Lorraine Hansberry Award and Mark Twain Award from The Kennedy Center, The International Commendation for The Bruntwood Prize, the Venturous Fellowship from The Lark, and a Cave Canem poetry fellowship amongst others. Dave is currently writing the feature adaptation of THE FORTRESS OF SOLITUDE amongst several other feature and television projects for AMC (Interview with the Vampire), ABC Signature, Goddard Textiles, and Amazon. His first full-length collection of poetry, *PATRICIDE*, was published by Button Poetry. UPCOMING: *INCENDIARY* (Woolly Mammoth, 2023), *TAMBO & BONES* (Royal Stratford East, London Premiere, 2023).

MIKAEL BURKE (Director) he/him ~ Mikael Burke is a Chicago-based director and educator. A Princess Grace Award-winner in Theatre and Jeff Award-nominated director, Mikael has worked with Goodman Theatre, About Face Theatre, Victory Gardens Theater, Northlight Theatre, Raven Theatre, Jackalope Theatre Company, First Floor Theater, The Story Theatre, and Windy City Playhouse in Chicago, and regionally with Yale Repertory Theatre, Theaterworks Hartford, Forward Theatre, Milwaukee Chamber Theatre, Indiana Repertory Theatre, Asolo Repertory Theatre, Geva Theatre Center, Phoenix Theatre - Indianapolis, and Third Avenue Playworks. Recent directing credits include *Clyde's* by Lynn Nottage; *Two Mile Hollow* by Leah Nanako Winkler; the American premiere of *Routes* by Rachel De-Lahay, *The Wanderers* by Anna Ziegler, Shakespeare's *Richard III*, *The Magnolia Ballet* by Terry Guest (2022 Jeff Award – Production, Short Run); *Fireflies* by Donna R. Love (Black Theatre Alliance Award – Best Direction of an Ensemble) | mklburke.com

JOEL WILLISON (Assistant Director) he/him ~ Joel was born in Evanston, Illinois but spent most of his childhood growing up in Kampala, Uganda. As the Artistic Director for Pocket Theatre VR, he focuses his work on collaboration with early career theatre artists, and increasing accessibility to the stage using Virtual Reality. Joel is made his directorial debut with *Laments of a Brown Bird Summer* written by Cris Eli Blak with Director's Haven and is always looking for more opportunities to support theatre in Chicago. Keep up to date with his work at joelwillison.com

KENYA ANN HALL (Dramaturg) she/her ~ Kenya Ann Hall is an actress, writer and dramaturg based in Chicago, raised in Oakland, CA. Her writing has been featured at Mudlark Theater Company and Victory Gardens as part of the Each & Her Performance showcase among other credits. Her dramaturgy credits include *Alaiyo* and *Fairview* (Definition Theatre Company), *Panther Women* (Cleveland Public Theatre), *Kill Move Paradise* (asst./Timeline Theatre), *Saint Joan* (Poetic Forum Collective), *The Good Fight* and *The Lady Demands Satisfaction* (Babes with Blades). She has provided dramaturgy for new play development at Broken Nose Theatre and Refracted Theatre Company She is a graduate of Northwestern University where she completed the Playwriting Module and the Advanced Playwriting Sequence.

ASHTON GOREN (Stage Manager) she/her ~ Ashton is an undergraduate stage manager in her final year at Northwestern University. She is excited to collaborate with the incredible artists at Refracted and on *Tambo & Bones*. Prior stage management credits include *Violet; peerless; Centerville, NJ Has a Problem with Trout; The Secret of Camp Elliot*. She is also the stage manager of TBD, an experimental neo-futurist-inspired performance group at Northwestern.

CARLI SHAPIRO (Assistant Stage Manager) they/them ~ Carli is thrilled to be making their Chicago theatre debut with Refracted Theatre Company. Originally from Long Island, NY and a recent graduate of Elon University's Theatrical Design and Technology BA, Carli is a stage manager, collaborator, leader, advocate, and storyteller with a passion for bringing people together. Notable credits include *Head Over Heels, Sense and Sensibility* (Elon University), *Hair!, Kiss me, Kate* (Cortland Repertory Theatre), *Jesus Christ Superstar,* and *Pippin* (Timberlake Playhouse) Big thanks to mom and dad for their endless support.

AZI AKPAN (AEI Specialist) she/her ~ As an interdisciplinary social impact strategist with experience spanning diversity, equity, inclusion, and belonging (DEIB); social innovation; sustainability; and more, I am energized by collaborating with people of all backgrounds and interests to develop innovative solutions for the biggest global challenges. An artist at heart, I enjoy a variety of creative hobbies including painting, cooking, DIY crafts, and storytelling through content creation, acting, comedy, and writing. Thanks to my study abroad experience conducting field work and attending university in New Zealand, I am an avid traveler. Self care is also a key part of my routine in the form of meditation, journaling, bike riding, karaoke, and hosting theme parties.

SYDNEY LYNNE (Scenic Designer) she/her ~ Sydney Lynne is a Chicago-based scenic designer and artist, specializing in scenic design and visual arts/installations. Some design credits include: Longwharf Theater, Milwaukee Rep, Shattered Globe, Congo Square Theater, Lookingglass Theater, Timeline Theater, Victory Gardens Theater, Pyramid Theater, Black Ensemble Theater, Malz Jupiter Theater, and Geva Theater Center. Sydney Lynne was nominated for a 2020 Jeff Award, won a 2020 3Arts Award in Theatre, and a 2022 Black Theater Alliance Award for Best Scenic Design. Sydneylynnedesign.com ~To those who got me here, thank you. sL

ETHAN KORVNE (Sound Designer/Composer) he/him ~ Ethan Korvne is a composer and sound designer from Akron, Ohio. He is currently in his final year of studying sound design at The Theatre School at DePaul University, where he recently received a certificate of merit from the Kennedy Center American College Theatre Festival commending his design and music for *Meeting Points* (directed by Megan Carney). Ethan has also worked as a designer and composed original music for the Ohio Shakespeare Festival and About Face Theatre, as well as virtual events such as the SMA's Del Hughes Awards and the National Collaborators Conference. Listen to his work and see more at: ethankorvne.com

KOTRYNA HILKO (Costume Designer) she/her ~ Kotryna Hilko is a Chicago based artist specializing in costume design and scenic design. Chicago credits include: *How Blood Go* (Congo Square Theatre Company), *As You Like It, Violet, Sandblasted,* and *Late: A Cowboy Song* (Northwestern University), *Caroline or Change* (Firebrand Theatre), *The Killing Game, The Room,* and *The Haven Place* (A Red Orchid Theatre), *Kiss* (Haven Theatre), and *Byhalia Mississippi* (Definition Theatre and New Colony). She is an MFA candidate at Northwestern University. For more information visit kotrynahilko.com.

EME OSPINA-LÓPEZ (Projection Designer) they/them ~ Eme Ospina-López (they/them) (emedemomento.wixsite.com/portfolio) is an artivist and projections designer from Bogotá, Colombia, a passionate transdisciplinary collaborator dedicated to transformative storytelling and QTPOC community organizing. Eme began their journey in live performance in 2015, embraced by La Compañía Estable to design video for opera, collaborating with Orquesta Filarmónica de Bogotá, and Cimarrón Joropo Ensemble on their touring live show. After migrating in 2019 and four years of theatre, dance and musicals-making immersion, Eme received their MFA in Media Design from the University of Illinois at Urbana-Champaign. During this time, they grew into their love and skills for new and devised work development. They have created with Inner Voices Social Issues Theatre, The Station Theatre, Chicago Latino Theatre Alliance and PrideArts. Eme received the Michael Philippi Prize for Best Exhibit at The Merritt Awards 2022 and the John Spiegel Theatrical Artist Award 2023.

ERIC WATKINS (Lighting Designer) he/him ~ Eric is a lighting designer for theatre, opera, and dance based in Chicago. CHICAGO (selected) *Nightshade* (Links Hall); *Our Dear Dead Drug Lord* (Steep); *A Mile in the Dark* (Rivendell); *Routes* (Remy Bumppo); *The Magnolia Ballet* (About Face Theatre); *Fireflies* (Northlight Theatre); *Sugar in Our Wounds* (Jeff Nomination) and *Hooded: or Being Black for Dummies* (First Floor Theater); *Alaiyo* and *EthiopianAmerica* (Definition Theatre Company); *Machinal* (The Greenhouse Theater Center; Jeff nomination); *In The Blood* (Red Tape); *A Swell In The Ground* (The Gift); *The Man Who Was Thursday* (Lifeline); *Shakin'; the Mess Outta Misery* (Pegasus); *Punk* (The New Colony); *Bomber's Moon* (Williams Street Rep); *Fallen* (Mozawa); *Porcelain* (Prologue; Jeff nomination); *The Property* (Lyric Unlimited) and many more. REGIONAL/INTERNATIONAL (selected) *Clyde's* (Theaterworks Hartford); *Baba* (Amphibian Stage, TX); *Ariadne* (Arizona Opera); *Mrs. Harrison* (Indiana Rep); *Don Pasquale* (Fort Worth Opera); *Hansel and Gretel; Show Boat;* and *Falstaff* (Dallas Opera); *A Streetcar Named Desire* (Opera Santa Barbara and Kentucky Opera); *The Rake's Progress* (Merola Opera); *Barber of Seville* (Lithuanian National Opera); *Song of Home* (Theatre Lumina – Eastern European tour). Eric received his MFA from Boston University and is a proud member of USA Local 829, the theatrical design union. www.ericwatkins.com

MICHAEL CORRIE (Props Supervisor/Designer) he/him ~ A propmaster, propmaker and SFX artist in the film, TV and theatre industry for 10 years. Michael is also a film historian sharing the stories of propmakers and sfx artist through the platform Props To History.

GREGORY GEFFRARD (Fight & Intimacy Choreographer) he/him ~ Greg is thrilled to be working with Refracted Theatre Company on this necessary production. His credits include: CHICAGO: Steppenwolf: *Sanctuary City & Chlorine Sky* (Intimacy), *Choir Boy* (Intimacy & Violence), *Bald Sisters* (Assistant Intimacy); The Lyric Opera: *The Factotum* (Intimacy & Violence); Remy Bumppo: *Galileo's Daughter & Routes;* Court Theatre: *Fen* (Intimacy & Violence); Chicago Shakespeare: *Comedy of Errors;* APO Cultural Center: *The Wizards;* Lifeline: *from the Mississippi Delta.* REGIONAL: Opera Theatre of St. Louis: *Treemonisha, Tosca, Cosi Fan Tutte,* & *Susannah;* Denver Center of Performing Arts: *The Color Purple;* Huntington Theatre (Boston): *K-I-S-S-I-N-G* & Joe Turner's *Come and Gone;* Studio Theatre (DC): *White Noise* (Assistant Intimacy). Philadelphia Theatre Company: *Boy* (Consultant). UP NEXT: Writers Theatre: *Hot Wing King.* EDUCATION: MFA in Acting, University of Iowa. OTHER: Associate Faculty with Theatrical Intimacy Education, and Head of BFA Acting & Associate Artistic Director at Brenau University.

KĀTI QUEZADA (Assistant Fight & Intimacy Choreographer) she/her ~ Kāti Quezada is a first generation Latina in her last year at Columbia College Chicago finishing her Acting Major and Stage Combat Minor. She is thankful for the love and support from her friends and family. IG @fearless_kati

MEGAN E. PIRTLE (Hair & Makeup Consultant) she/her ~ Megan E. Pirtle is a Chicago based theatre artist specialized in wig and costume design. Megan is passionate about using her art to tell stories, especially those that will engage diverse audiences and challenge society. As a designer dedicated to the collaborative art of theatre, she has studied many facets of theatrical production including costume construction, costume crafts, makeup, and prosthetics. She is a graduate of The Theatre School at DePaul University where she received a Bachelor of Fine Arts in both Costume Design & Costume Technology. Megan is also a licensed cosmetologist in Illinois and a graduate of the Tricoci University of Beauty Culture. In 2023, Megan was the recipient of the Michael Merritt Emerging Technical Collaborator Award.

LUCY CARAPETYAN (Casting Director) she/her ~ Lucy Carapetyan is the Casting Director for Steep Theatre, where she is an ensemble member, as well as a freelance CD throughout Chicago. She and Lisa Troi collaborate with directors to create an empowering, fun, and enriching audition room. She is delighted to work with Mikael and Refracted.

LISA TROI THOMAS (Casting Director) she/her ~ Lisa Troi Thomas is the Audience and Artist Experience Manager and Casting Associate for Steep Theatre. She is an Acting graduate from Columbia College. She and Lucy collaborate with directors to create an empowering, fun, and enriching audition room. She is very excited to have been part of the *Tambo & Bones* team!

LORENZO BLACKETT (Production Manager) he/him ~ Lorenzo has been contributing to the Chicago Theatre community for over a decade as a writer, director and producer. Lorenzo was fortunate enough to be the Production Manager of the Jeff Award winning production of Melissa Ross' *THE LUCKIEST* at Edgewater's Raven Theatre. Currently, Lorenzo works as the Associate Production Manager & Company Manager for the Tony Award winning Court Theatre. Follow Lorenzo on all social media platforms @justrantingtheblues.

BECCA VENABLE (Technical Director) she/her ~ Becca Venable is a Dallas, Texas native now living in Chicago where she was the technical director at the University of Illinois at Chicago for over three years. In May 2018, she was the recipient of the Michael Merritt Emerging Technical Collaborator Award. Becca also works as a technical director, sound designer, and lighting designer around the city. Some of Becca's credits include *A Year with Frog and Toad* (Chicago Children's Theatre), *The Nutcracker* (Ballet Lubbock), *The Gulf* (About Face Theatre), *Dying City* (The Comrades), *American Hero* (First Floor Theater), and *A Streetcar Named Desire* (University of Illinois at Chicago).

GARRETT BELL (Lead Electrician) he/him ~ Garrett Bell is a Lighting Designer based in Chicago, working in and around the city and elsewhere. Locally Garrett has designed for Griffin Theatre Company, Refracted Theatre Company, Buffalo Theatre Ensemble, First Folio Theatre, Oak Park Festival Theatre, The Loop Players, Bellissima Opera, and several colleges in the area. Garrett has an MFA in Theatre Lighting Design from Purdue University, and a BA in Theatre Lighting & Scenic Design & Technology, as well as Studio Art Photography from the College of Charleston.

SOPHIA HOLT-WILSON (Associate Lead Electrician)

ADRIAN LUKA TIRADO (Scenic Painter) he/him ~ Adrian Luka Tirado is beyond pleased to work on his first show with Refracted Theatre. He is genuinely honored to be part of such an amazing production with equally amazing colleagues. He currently paints across Chicago with many institutions such as the Black Ensemble Theatre (The Real Housewives of Motown and A Taste of Soul), Shattered Globe (A View From the Bridge), and The Mercury Theatre (Mother-Freaking-Hood!). Adrian holds his BA in Scenic Design and Scenic Painting from the University of Northern Colorado. Adrian would like to thank his cat, Percy, for being his biggest supporter. He hopes you enjoy the show!

Additional Technical and Scenic Assistance Provided By:

Mark Botelho - Soft Goods
Grace Dziedzic - Scenic Overhire
Logan Jones - Scenic Overhire
Audrey Kleine - Scenic Overhire
Jacob Deklyn - Scenic Overhire
Emma Bolton - Scenic Overhire

SPECIAL THANKS

We are forever grateful to the following members of our community who make the work we do possible!

OUR FRIENDS OF REFRACTED: Anne McGivern, Jason Brett and Dr. Lauren Streicher, Ellen and Jon Hattenbach, Stephen Wolff and Dr. Marla Mendelson

OUR SUPPORTERS AND HELPERS: Vicki and Bruce Heyman, Andrea and Alan Solow, Lisa and Howard Green, Sheryl and Michael Markman, Janice Feinberg, Lisa Troi Thomas, Nolan Robinson, Mack Spotts, Betsy Melchers

A SPECIAL THANK YOU to Anne and Art McGivern, without whom this production would not be possible. We love you, Anne!

OUR INVALUABLE SPONSORS:

Joseph & Bessie Feinberg Foundation

ILLINOIS ARTS COUNCIL AGENCY

NATIONAL ENDOWMENT for the ARTS
arts.gov

RECOMMENDED PARTNERS

Refracted encourages our audience to check out the following partnering organizations:

DA BOOK JOINT

Black woman owned bookstore committed to uplifting black literature and making it accessible.

Neighborhood: Bronzeville

dabookjoint.com

IG @dabookjoint | FB Da Book Joint| Twitter @dabookjoint

OUT OF THE PAST RECORDS

A family owned music store on the west side of Chicago, running since 1986.

Neighborhood: Garfield Park

outofthepastrecords.com

IG @outofthepastrecords | FB Out of the Past Records |
TikTok annisa_43541

THE UNDERSTUDY

Owned and operated by married couple Danny and Adam, both passionate theatre artists, this is Chicago's only bookstore dedicated to selling works of drama in addition to books about theater, with over 3,500 plays.

Neighborhood: Andersonville

theunderstudy.shop

IG @theunderstudychi

SHUGA RECORDS

Independent record store and record label specializing in Rock, Punk, Indie, Electronic, EDM, Shoegaze, Psychedelic, Noise, Metal, Rap and Neo Soul artists.

Neighborhoods: Wicker Park (right down the street) and Logan Square

shugarecords.com

IG @shugarecords

BLACK LUXE CANDLE CO

Black Luxe Candles is a small business located at 1252 N. Milwaukee Ave that produces handcrafted candles and wax melts as well as curates luxury candle making experiences for you to make your own personally crafted Black Luxe Candle in our luxury storefront space.

Blackluxecandles.com

IG: @blackluxecandles | FB: Black Luxe Candle Co |
Tiktok: @blackluxecandles | YT: Black Luxe Candle Co

SPONSOR A TICKET

This show centers an important conversation about what it costs to turn your pain into art. We are partnering with Storycatchers Theatre to bring young, currently detained individuals who are using music and theater to tell their stories to see Tambo & Bones. Our opportunity for action for you as an audience member is for you to sponsor a ticket for a young person from Storycatchers to be able to see a show they would never otherwise be able to experience.

TO SPONSOR A TICKET:

1) Click the button below, which will take you to The Den's ticketing page
2) Click on any performance (it doesn't matter which one you choose, as long as it's one that isn't sold out.)
3) Under the "Give a Ticket: In Partnership" option, select from the drop down menu the number of tickets you would like to sponsor
4) Add the tickets to your cart, and check out the way you normally would to purchase tickets

SPONSOR TICKETS

You're done!
The Den Theater will make sure the ticket gets transferred to a Storycatchers Theater participant who will get to see the show because of you. Thank you for your generosity!

SUPPORT REFRACTED TODAY

REFRACTED
THEATRE CO.

Refracted Theatre Company is a 501(c)3 non profit organization, and 90% of our annual budget is from donations contributed by individual donors just like you.

If you believe in fresh theatre that upends your expectations, or celebrating the complexity of polarizing issues, please consider making a tax deductible donation to Refracted today.

We are currently raising money for our fabulous 5th anniversary season next year, and we could really use your help!

SUPPORT REFRACTED