BLACK LIVES, BLACK WORDS INTERNATIONAL PROJECT AND WRITERS THEATRE PRESENT

RIDE SHARE

WRITTEN BY REGINALD EDMUND
DIRECTED BY SIMEILIA HODGE-DALLAWAY

Begins June 23th
ISSUE  EIGHTY-TWO:  JUNE 2021

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Dear Friends,

We come to you with the grand finale of this unprecedented season with another totally unique theatrical streaming experience: the Black Lives, Black Words International Project and Writers Theatre production of Ride Share by Reginald Edmund, directed by Simeilia Hodge-Dallaway.

In the pages of this digital edition of The Brief Chronicle, you will learn about the provenance of the piece and how our companies worked together to grow the filmed premiere you’re about to see from its original Zoom format a year ago, to a Los Angeles soundstage this past April. You’ll find out how star Kamal Angelo Bolden (a veteran of the Goodman Theatre, Victory Gardens Theater and numerous TV programs on FX, NBC and more) initially also acted as “cameraman,” using his own laptop camera in his apartment as the lens through which audiences watched the digital play. Now, viewers around the world will be able to witness this virtuoso performance.

We’ll present an interview with business and life partners Reginald Edmund and Simeilia Hodge-Dallaway, the creative forces behind Ride Share and Black Lives, Black Words International Project, and provide some additional insight into the ups and downs of the ride share economy that has boomed over the last decade, and serves as the backdrop for Marcus’s story. Following that, you’ll get a by-the-numbers look at what WT Education has accomplished this year, and as always, an invitation to “lean forward and engage” in a variety of ways through the run of Ride Share.

We would be remiss if we did not once again express our gratitude to you, our audiences, for sticking with us this season. Through postponed productions and pivots, surveys and streaming, we simply wouldn’t have been able to persist through this challenging time were it not for your support. We hope that you were able to enjoy our offerings remotely, from the Halloween season with Something Wicked, Two Scrooges: A Christmas Carol, Two Ways with Manual Cinema and our own one-man version of the Dickens classic and of course, the ongoing interview series The Green Room. We are just as proud of these recent productions of The Last Match and Ride Share, and we so appreciate your support and feedback as always.

So, what’s next? Our celebratory 30th anniversary season announcement for 2021/22 is just around the corner. We cannot wait to share our plans for an in-person season with you, back in our beautiful artistic home on Tudor Court. When we see you there, we hope you raise a glass with us to toast the resilience of our theatre community and of the human spirit.

Thank you for being so steadfast in your support, and we cannot wait to come back together at the Theatre with you soon!

Sincerely,

Michael Halberstam
Artistic Director
Kathryn M. Lipuma
Executive Director

PHOTO BY JOE MAZZA, BRAVE LUX.
It was July 2020. We were all still reeling from the brutal slaying of George Floyd, the rolling civil unrest that stirred up in the aftermath of the moment and, oh yes, the pandemic.

Not only were all of us at Writers Theatre deeply engaged in conversations around diversity, equity, inclusion, accessibility, accountability and belonging, but we were also thinking about how to make theatre in a time where close engagement with others could literally be fatal.

In the midst of all this, my good friend and colleague, playwright Reginald Edmund, reached out to invite me to a Zoom presentation on July 8 of his new play, *Ride Share*. I'd been personally supporting Reggie’s company, Black Lives, Black Words International Project (BLBW), for a few years since he’d shared his vision for the company with me, while he was serving as dramaturg on Ron OJ Parson’s remarkable staging of *East Texas Hot Links* by Eugene Lee. Reggie is an original thinker. He marches very much to his own beat. He is uncompromising in his values and vision and in the past few years he married his co-founder, thought partner and soul-mate Simeilia Hodge-Dallaway, whom he met in the UK. I met Simeilia when Executive Director Kate Lipuma and I shared a taxi with her and Reggie from the Miami Airport to a hotel for an annual theatre conference. I was dazzled by her originality and vision. Two brilliant people had found each other and now shared a mutual vision for their company. The BLBW mission statement reads: “Dedicated to social justice, Black Lives, Black Words International Project commissions, develops and produces bold and unapologetic artistic responses to current social and political issues.”

I dutifully “zoomed” into the presentation with complicated feelings. I wanted to support Reggie and Sim to honor their vision, but I had developed no small sense of frustration at seeing readings performed by actors in little squares on my iPad unable to connect with each other or, frankly, to me. The medium seemed to me to be the opposite of theatre. However, within seconds of *Ride Share* beginning, I was hooked. Why? What was different? *Ride Share* is, in some ways, a refresh of *Taxi Driver*. Instead of a white man with P.T.S.D. from Vietnam and the marginalization he experienced on his return, I was introduced to Marcus, a Black man, fired from his corporate job, forced into driving for a ride share company and grappling with his own P.T.S.D. brought about by the repeated indignities inflicted on him by systemic racism. He didn’t much like President Trump, he was furious with a world that seems to not think that his life matters, he was seriously in debt and he sincerely and deeply loved his wife and wanted to do right
by her—but the world wouldn’t let him no matter how hard he tried. This felt genuine to the moment.

As directed by Simeilia and performed by Kamal Angelo Bolden, this Zoom play was a whole new experience. Performed live by Mr. Bolden, literally holding a computer in his hand as a camera for the full hour and fifteen of the presentation for which he was completely memorized, he moved around his apartment, creating different looks, played with light and generally elevating the form of a Zoom reading into what can only be described as a Zoom/film/theatre hybrid. I was inspired. I reached out to Reggie and Sim to see if they wanted to collaborate on taking the piece up a level and working with more resources. At the time, none of us really knew what that meant. We had hoped we would be back performing by January 2021 but as the pandemic raged on, creating work in a different environment was going to be a necessary way to survive. But it was also an opportunity to explore a new medium.

It was a natural progression of thought then—rather than make another Zoom or even hold off to make Ride Share into a stage play—that we decided Reggie’s text would be best transformed into a film. Our brilliant General Manager Chris Greiner went immediately to work to rent a film studio in LA, where Reggie and Sim moved in late October. Sim put together a production team mostly made up of artists of color. And then in late April, after months and months of navigating the treacherous terrain of creating a safe place to make art in the middle of a global plague and the trials and tribulations of working with various unions, we went into a studio in Sun Valley, Los Angeles and shot the film you are about to see.

Why Ride Share right here right now? Reggie and Sim take you into the soul of a man occasionally crippled by his rage and unable to stop it from consuming him at pivotal moments in his life. But Reggie and Sim also embrace ambiguity and so the very reality of the piece is constantly in question. How much of Ride Share actually takes place and how much of it is a manifestation of and even an invitation into the psyche of Marcus, our driver, who leads us into a realm of emotional turmoil, fantasy and illusion while all the while taking us inside his very soul to share his deepest fears, desires and motivations. You will not always empathize with him. You will not always see eye to eye with him. But if you allow yourself, you will understand him better after sharing a ride with him.

So lean forward and engage friends—and don’t forget to tip your driver. Seriously. Don’t.
MEET THE ARTISTS

RIDE SHARE

IN CONVERSATION: REGINALD EDMUND AND SIMEILIA HODGE-DALLAWAY

The writer and director of **Ride Share** discuss the autobiographical nature of the story and how they adapted a play to film with Director of New Work & Dramaturgy **Bobby Kennedy**

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**Bobby Kennedy (BK):** Reggie, where did the idea for the play come from?

**Reginald Edmund (RE):** I was at this point in my life where I was struggling to find work, and I had to resort to working as a rideshare driver. It seemed like a great idea at the time. It allowed me to make my own hours and I thought it would allow me to sit down and write and pay my rent and all that other good stuff. But it quickly became kind of a trap. I was owing money on the car I was renting, I was working hellish hours, there were strains on relationships, and my mind was going to some dark places. As I was doing this, I would post funny observations on Facebook and people started looking forward to reading about my encounters. When Black Lives, Black Words was jumping into producing our first online season—called the **Plays for the People** series— I decided I really wanted to explore the experience and the pain and the comedy inside it.

**BK: What appealed to you both about a play for one actor?**

**RE:** I’ve always been drawn to the idea of a monologue play. It’s an exciting challenge, not just as a writer but also for an actor. It is you relying on your skill at storytelling and your ability to speak your truth and there’s nobody else there to come save you. For me, that fit into this whole narrative the character of Marcus was experiencing. He’s alone in that car and there’s nobody there for him to rely on for sanity. I wanted to have an actor dwell inside of that loneliness and have an audience go on that journey as well.
Simeilia Hodge-Dallaway (SHD): As Reggie so clearly articulated, it really benefited the story. You’re able to really sit with one character and go through all the emotions we all go through on a daily basis. You’re able to follow that psychological thread from start to finish and recognize we’re complex beings. Especially now during COVID, we also know that’s the experience many people are having right now, unable to see their loved ones. You are confined to your home and therefore forced to sit in all those emotional states you feel from the moment you wake up to the moment you go to sleep.

BK: What makes Kamal Angelo Bolden the right actor to portray Marcus?

RE: I’ve been a massive fan of Kamal for a long time. I think he’s an incredibly versatile and smart actor. He’s someone I know will always push himself as far and hard as he can. It was really exciting to work with someone who I knew would understand the narrative journey of the character and would go the distance with it.

SHD: I didn’t know Kamal. Reggie brought him to my attention as a possible Marcus and for me what sealed the deal was that the story really resonated with him. He
read it and said "I can relate to this, it needs to be told." His passion for the play from the onset was huge. He was calling us, saying "I need to be in this play." It was really important to me to have someone who was captivating and completely relatable, somebody you want to see win. And Kamal is that.

BK: Black Lives, Black Words International Project produced a Zoom production of the play in June 2020. What was it like to rehearse, stage and perform the play entirely over Zoom?

SHD: I was encouraging of Reggie including his work in the Plays for the People series. When you’re a founder of an organization that aims to nurture talent, sometimes what ends up happening is you end up sacrificing your own work, your artistic endeavors. Reggie is a writer, first and foremost, and it was important to me to have his voice included. At first, working on Zoom was really exciting. It’s a challenge and I never shy away from a challenge. There was also something rebellious about not letting COVID stop us from creating art. When we started to block the play it became more challenging. Kamal was so generous with showing us his home through the computer, but it’s not the same as being able to see a space and physically work with an actor. It required a lot of trust and patience—"do you have space behind the sofa? How much space do you have behind the sofa?" We also didn’t have a lot of time, it was done very quickly. The great thing about it though was I’m already the audience, I can already see what they’re going to see. There’s going to be no surprises. It was exciting to find that hybrid between theatre and cinema.

RE: For one, getting the opportunity to explore Marcus’s world a little deeper, the relationship with his wife and the unexpected visitor he’s going on this ride with. Also the opportunity to explore the dual pandemics that are taking place: racism and microaggressions but also the COVID pandemic.

SHD: I’ve loved both processes, but I’ve really enjoyed working with a Director of Photography. How do you keep the theatricality of it while translating it to film? I’ll be curious to hear from audiences what they think. But it’s been really important for me to find those theatrical moments, those spotlight moments, those moments of us being a voyeur and watching this character and his story unfold. Reggie has created this world that merges reality and the supernatural. I wanted to play with this idea of it being a thriller. For me it was really a privilege to get to do this a second time. Not many people get that opportunity. My first reaction was, if we’re going to do it again, we’re going to do it differently, we’re going to elevate it. There’s definitely going to be some real interesting and evolved moments for those who saw the previous version. Let’s just say that Kamal’s apartment is now a film studio, and that’s definitely become my playground. I’ve thoroughly enjoyed developing the script and getting to take what is written and reimagine how that is shaped for film.
BK: What was it like to collaborate not only as playwright-director but also as husband-wife?

RE: Oh, it’s been hell. Absolute hell.

SHD: The first and the last time. (laughs)

RE: I find it an absolute blessing to work with Sim. She’s my biggest advocate, an incredible dramaturg, and my toughest critic. All of those things play a major hand in terms of helping me to shape and grow the script in a way that is both challenging for me as an artist but also allows me to be my most free self. It has really helped me to grow as an artist and an activist and as a man. I’ve really been so deeply appreciative of that. I think Sim is an absolute visionary and one of the most exciting theatrical artists I’ve had the pleasure of working with.

SHD: I would say the same. I’m definitely Reggie’s biggest fan. To be trusted with this story means so much to me because it is so personal and semi-autobiographical. Being husband and wife, there’s no getting away. Thank you lockdown! We are here together, sitting with it. For some people that might be a nightmare, but for us it’s been really incredible. There’s a level of responsibility that I feel, I really want it to work. I don’t want to let him down, knowing the work he has put into this script. I want to make sure I equally do my part and showcase it in the best possible way because I really believe in it. I think it’s an extraordinary piece of writing that will resonate with so many people. It’s so profound in how it looks at black men in America and how it looks at unemployment which we only know is going to go up, sadly, before we get back to some type of normalcy. And you know it’s got me back in to the director’s chair, so I’m really excited to work with Reggie. His belief in me and my belief in him, we’ve got a lot of love pouring into this project. That’s the ingredients hopefully for an extraordinary piece of work.
THE RIDESHARING ECONOMY

By Director of New Work & Dramaturgy Bobby Kennedy

The last decade’s biggest story of disruptive innovation was arguably the rise of the ridesharing industry.

In 2010, Uber was only operating a limousine service in San Francisco and Lyft didn’t yet exist. By 2020, both were publicly traded companies valued in the billions and the traditional taxi industry was decimated. Millions of people worldwide now make their living as rideshare drivers, and millions more employ their services every day.

While the vehicle itself would change over time—from a horse-drawn hackney carriage to a yellow-painted automobile—the business model of a vehicle for hire has largely stayed the same since debuting in the early 1600s. Passengers hail or flag a taxi from the side of the street or at a designated stand. A fare is calculated based on distance travelled, number of passengers and other considerations. Drivers usually lease their vehicles from a company for a fee and pay for their own gasoline, and in return they get to keep all fares earned during their shift.

The seismic innovation of companies like Uber and Lyft was two-fold. On the technological side, these companies used powerful algorithms and GPS location services in their apps to create a more efficient ride hailing process. Instead of drivers and riders hoping to be in the right place at the right time to find one another or needing to pre-arrange a car with a dispatcher in advance, the closest available driver could be hired at the click of a button. Navigation and payment were also facilitated by the app, further simplifying the entire arrangement between driver and passenger.

The bolder and more controversial innovation, however, was the choice by these companies to serve as a technological middleman rather than a taxicab company with a fleet of vehicles. Uber and Lyft coordinate the fares and terms of a ride between a rider and a self-employed driver for hire who is providing their own vehicle and time; in exchange for this service, the companies take a percentage of each fare. This arrangement
makes rideshare drivers independent contractors, not employees.

This distinction revolutionized who could work as a driver for hire. Taxi drivers have requirements they have to meet before they can start working. In Chicago, drivers must take and pass a Public Chauffeur Training Course and a Public Chauffeur Licensing Exam before they can get a license. Ride share drivers initially had no regulations to pass in the early stages. As long as you had a car and a smartphone, you could start working. All sorts of people began spending a little (or a lot) of their time in their cars making money driving others around.

Although part of a broader innovation called the “sharing economy,” the term “ridesharing” is itself a bit of a misnomer at this point. While Airbnb users are sharing a living space with the owners and WeWork customers are sharing an office space with other workers, ridesharing companies were never primarily about sharing a ride as most trips are taken by solo passengers. Nor is it about sharing a vehicle, which is what companies Zipcar and Car2Go provide. In 2015, the Associated Press adopted the term “ride-hailing” instead, despite noting that, unlike taxis, it is illegal to physically hail an Uber or Lyft from the side of the road. “Ridesharing” remains the term most commonly in usage, however.

In 2016, ridesharing apps overtook taxis for business travelers’ expense reports. By 2017, more rides were being taken each month on rideshare apps than in taxicabs in New York City. Lyft became a publicly traded company in March 2019, and Uber followed suit two months later. The number of Americans who reported ever having used a ridesharing service hit 36% in 2019, up from just 15% in 2015.

At the same time, complaints about the services became more widespread. Although Uber and Lyft claimed they would reduce congestion by making personal car ownership unnecessary, traffic in city cores has gotten worse. Many trips that would
have previously been completed by public transit, walking or biking have become rideshare trips instead. Additionally, reports of violence and sexual assault during rides grew to an extent that the companies began more rigorously checking driving records and criminal histories of their drivers. Uber still reported 3,045 sexual assaults during rides in the United States in 2018.

The biggest challenges that rideshare companies have faced, however, have been political battles over workers’ rights. A study by the Economic Policy Institute in 2018 concluded that a rideshare driver ended up earning an average of $9.21 in hourly wages, after deducting the rideshare apps’ commissions and fees, vehicle maintenance expenses and taxes. Riders also aren’t given paid sick days, workers’ compensation or health benefits. A class-action lawsuit was filed in 2013 against Uber for its categorization of workers as independent contractors. The California Supreme Court ruled in 2018 that “workers who performed tasks within a company’s regular business—and were controlled by the company and did not operate their own firms—must be treated as employees,” and this ruling was bolstered by a California state law passed in 2019. However, a year later, California voters approved Proposition 22, which exempted gig economy companies from the state labor law in exchange for a minimum wage and a health insurance stipend. $200 million was spent promoting the ballot measure by Uber, Lyft and others. In spite of winning the battle in California, the Supreme Court of the United Kingdom ruled against the industry on the independent contractor/employee question in February 2021.

The COVID-19 pandemic hit the ridesharing industry hard. Trips taken steeply declined beginning the week of March 9th, 2020 as people began staying at home and sheltering in place. Within the span of a few weeks, rideshare drivers saw almost all of their business completely dry up. Uber reported business in the second quarter of 2020 was 73% lower than the previous year. Although many drivers had no choice but to keep at it, the risk of contracting the coronavirus scared many others away. Uber did announce it would offer 14 days of financial assistance to drivers who contracted COVID-19—if they could provide documentation of a diagnosis or an isolation order. A year later, rideshare traffic is picking up again, but the number of active drivers on both Uber and Lyft are way down compared to a year earlier and the companies are struggling to lure their workers back. Not everyone, it seems, is ready to get back in that driver seat. ■
LEAN FORWARD AND ENGAGE!

Join us for these exciting events, tailored to enhance your WT experience! For more information and to RSVP visit writerstheatre.org/events.

VIRTUAL TALKBACKS

Want to discuss Ride Share with fellow audience members and the WT Artistic team? Join us every Sunday between July 11 and July 25 at 3pm CST for a Virtual Talkback, live over Zoom! Ticket holders for Ride Share will receive invitations and links via email.

THE GREEN ROOM

Featuring: Ride Share writer and director, Reginald Edmund and Simeilia Hodge-Dallaway Sunday June 27th at 3pm CST.

Previously exclusive to season package holders and donors, The Green Room is now open to all! Join us live with Ride Share writer Reginald Edmund and director Simeilia Hodge-Dallaway and submit your own questions! Learn more and watch the recording, if you missed it, at writerstheatre.org/TGR.

MORE TO EXPLORE

Looking for ways to engage further with Ride Share? Visit writerstheatre.org/ride-share-audience-guide to access conversation starters, media and interactive primers on the subjects and themes of the play!
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Writers Theatre is thrilled to have support from ComEd as Corporate Education Sponsor for the 2020/21 Season. ComEd is a longtime supporter of the arts in Chicagoland, and Writers Theatre is honored to partner with a company that acknowledges the power of theatre education, as it emphasizes collaboration, cultivates self-expression, encourages imaginative inquiry and promotes civic responsibility and social justice. The 2020/21 Season marks ComEd’s sixth season as part of our family of supporters, and Writers Theatre is extremely grateful to once again have ComEd’s partnership.
On Saturday, April 17th, Writers Theatre proudly premiered the first ever virtual WordPlay Gala: *Brighter Together*. This filmed compilation of songs, sketches and music videos was a completely original collaboration featuring 38 artists bringing our beloved theatre space back to life. The piece honored the hardships of the year while celebrating the future return of live performance at Writers Theatre. Directors, Brian Balcom and Olivia Lilley took Writers Theatre Artistic Director Michael Halberstam’s vision and, with only two days of filming by HMS Media, created this one-of-a-kind production. Supporters near and far leaned forward to engage with the performance from their living rooms, and artists and audiences alike said the piece fueled their desire for more art-making and art-viewing at Writers Theatre. Writers would not exist without our audiences and donors, so thank you to all who watched and donated. We can’t wait to be together again, brighter because we are together.

Pictured (from top to bottom, left to right): The company of WordPlay Gala: *Brighter Together*. HMS Media Editor Christie Fall and Director Brian Balcom. Kelvin Roston Jr. and Alexis Roston. Director Olivia Lilley. Sawyer Smith. Alex Goodrich. Photos by WT Staff Members.
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WT Education reaches 11,500 students a year throughout Chicagoland. Our programs include *Write On!*, a customizable artist-in-residence program that pairs teaching artists with schools and community organizations to explore performance and text with a focus on encouraging young people to find their creative voices; *The Novel Series*, a cutting-edge theatre and literary arts curriculum designed to allow students to explore literature and the art of bringing text to life; *The MLK Project: The Fight for Civil Rights*, a touring performance written by Yolanda Androzzo that chronicles a student’s journey as she learns about the Civil Rights Movement; a student matinee series; *ACTIVATE*, a wrap-around in-school residency in conjunction with matinees, designed to deepen students’ experience with plays on our stages; and the WT Youth Council, an artistic leadership advisory board for motivated, passionate high school students interested in hands-on, in-depth exposure to arts administration.

Our audience engagement programming includes: *Sunday Spotlight*, featuring an expert in a field relating to the themes or setting of our productions; *From Page to Stage*, a public collaboration between Writers Theatre and select North Shore libraries and community partners that explores the literary and theatrical themes of our stage productions; *The Making of…* series that provides access to the process behind crafting our productions; *Pre-Show Conversation: Up Close*, pre-show discussion designed to provide context for the production; and *Post-Show Conversation: The Word and The Artist*, a facilitated post-show discussion of the play. All of these events are free and open to the public. For more information, visit [writerstheatre.org/events](http://writerstheatre.org/events).

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WRITERS THEATRE MISSION STATEMENT

Writers Theatre was founded to explore productions in which the word on the page and the artists that bring the word to life hold primary importance. Central to this mission are three important core values: valuing text, both classic and contemporary, as the fundamental source of inspiration; creating deliberately intimate performances where audiences are face-to-face with powerful stories; and honoring the time and commitment of our artists by remaining at the forefront of industry compensation. With a reputation for consistent artistic excellence, innovative educational programming and strong ties to our community, Writers Theatre has built an award-winning repertoire and today, serves as a vital and highly-regarded company in the Chicago theatre community.

WRITERS THEATRE HISTORY

In 1992, Writers Theatre was founded in order to create an environment where the written word and the nurturing of artists were the foundation of all productions. We opened our first venue that year in the anteroom of a newly opened bookstore in Glencoe on the North Shore of Chicago. The limited space available gave way to a new aesthetic that has been a company hallmark ever since—intimacy.

Under the artistic leadership of Founding Artistic Director Michael Halberstam, who continues in that role to this day, WT became a welcome addition to the already vibrant Chicago arts community. The Theatre quickly garnered significant critical acclaim and established a reputation as a home for world-class art and artists, opening a second performance space in 2003. Our inviting 108-seat Tudor Court space continued the company’s trademark level of intimacy while allowing for a new scale of production and affording the opportunity to expand audiences, programming and educational outreach.

Acclaimed by The Wall Street Journal as “America’s number one theatre company” year after year, Writers has offered more than 100 productions, including 27 world premieres. We have garnered numerous awards and accolades, including 133 Joseph Jefferson Award nominations and 26 Awards, as well as multiple citations of Artistic Director Michael Halberstam for excellence and contributions to the field, including The 2010 Zelda Fichandler Award and the 2013 “Chicagoan of the Year in Theater” Award from the Chicago Tribune. In 2007, Writers debuted nationally with a New York premiere of Crime and Punishment, followed in 2011 by a Lincoln Center Theater production of A Minister’s Wife—the musical adaptation of George Bernard Shaw’s Candida, conceived and directed by Halberstam.

In February 2016, Writers Theatre opened a new, state-of-the-art facility. This established the company’s first permanent home in a new theatre center in downtown Glencoe, designed by the award-winning, internationally renowned Studio Gang Architects, led by Founder and Design Principal Jeanne Gang, FAIA, in collaboration with Theatre Consultant Auerbach Pollock Friedlander. The new facility has allowed the Theatre to continue to grow to accommodate its audience, while maintaining its trademark intimacy. The new facility resonates with and complements the Theatre’s neighboring Glencoe community, adding tremendous value to Chicagoland and helping to establish the North Shore as a premier cultural destination.
ABOUT THE WOMAN’S LIBRARY CLUB OF GLENCOE

The Woman’s Library Club of Glencoe shares the space at the theatre center holding meetings, luncheons, book clubs, bridge and other events at the building.

- The Woman’s Library Club of Glencoe, a 501(c)(3) organization, was incorporated on April 18, 1872. The WLC owns the land on which the WT theatre center sits and has provided use of the land to WT without charge.
- WLC is the third oldest woman’s club in Illinois for philanthropic, educational and social endeavors. The WLC book collection was donated to Glencoe to form the nucleus of the original library for Glencoe. WLC’s first building was used as a library until the current Glencoe Public Library was built.
- WLC members meet regularly to pursue the Club’s philanthropic, intellectual and social activities. For a full list of WLC activities and a current calendar, check wlcglencoe.com.
- Club members also staff the North Shore Exchange (an upscale consignment shop). This 501(c)(3) shop is a charitable arm of WLC and is located at 372 Hazel Avenue in Glencoe, 847-835-0026.

Membership in the Woman’s Library Club of Glencoe is open to all women interested in furthering the club’s goals. The current membership consists of over 120 women living in 10 area suburbs. If you are interested in becoming a member, pick up an application in the Writers Theatre lobby, email wlcglencoe@gmail.com or visit the website at wlcglencoe.com.
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Open the camera on your iPhone or download the QR app on your Android and simply hold over the QR box. A link will appear that will lead you straight to online donation information.

Want to give to WT right now?
Open the camera on your iPhone or download the QR app on your Android and simply hold over the QR box. A link will appear that will lead you straight to online donation information.
The 2020/21 school year was, well, unprecedented.

There’s no doubt that life changed overnight in the wake of the COVID-19 pandemic, a fact which was keenly felt in the world of the theatre and the classroom. Seismic shifts in how we make art, how we learn and how we care for one another rippled across the globe, often yielding more questions than answers. Yet even as stages remained dark, the hallways of schools empty, WT Education remained committed to fostering connection and creativity through our first-ever entirely virtual year of programs.
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RIDE SHARE EDUCATION

By the numbers:

• **314** students across **16** classrooms and **4** schools participated in the Novel Series program
• We collaborated with **10** Chicago Public School classroom teachers, including **3** new classroom partnerships
• In a brand new year-long partnership with Family Service of Lake County, approximately **80 students** ranging from first to eleventh grade participated in bilingual after-school Write On! Programs
• We offered both *One-Man A Christmas Carol* and *The Last Match* to school partners **free of charge**
• **8** teens participated in an all-virtual season of the WT Youth Council
• **13** young people gathered online and honed their skills as performers and storytellers through WT Education’s weekly after-school Creative Learning programs
• **5** teaching artists delivered programs across **10** different Chicago neighborhoods and suburbs
• We **delivered over 400 hours of direct instruction time** between October and June

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Pictured: Students from Family Service of Lake County’s after-school program Nuestro Club brainstorm the shared values and resources they want to see reflected in their community center during a Write On residency.

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What values do you want to grow in your community?

- Never giving up (Nunca rendirse)
- Respect (Respecta)
- Using art to express ourselves - an art gallery! (Usar el arte para expresarnos: ¡una galería de arte!)
- Making our dreams come true (Haciendo realidad nuestros sueños)
- Kindness (Amabilidad)
- Learning other languages and cultures -- and teaching people ours! (Aprender otros idiomas y culturas, y enseñar a las personas la nuestra)
- Learning new things; variety (Aprendizaje y variedad)
- Responsibility (Responsabilidad)

¿Qué valores quieres que crezcan en tu comunidad?
Writers Theatre is committed to making our Theatre accessible for everyone. We are proud to offer Access Subscriptions and the following services:

**For People Who Are Deaf or Hard of Hearing**

We are pleased to offer closed captioning on all performances of *Ride Share*. Patrons wishing to watch their videos with captions can do so with the click of a button.

To turn on captions, open your selected video in your browser window. In the play bar, located at the bottom of the video, you can select the CC icon in the lower right corner of the bar. Writers Theatre’s videos are captioned for English speakers.

For further assistance and helpful images detailing how to turn on closed captioning, visit [writerstheatre.org/streaming](http://writerstheatre.org/streaming).

We are happy to connect you with scripts for our shows to read prior to your attendance. For details, review our Script Policy at [writerstheatre.org/script-policy](http://writerstheatre.org/script-policy) or contact the Box Office.
For People Who Are Blind or Have Low Vision
An audio described version of the performance will be available for Ride Share.

Braille programs are available by prior request through the Box Office. Contact the Box Office at least two weeks prior to your scheduled performance with this request.

For additional information on accessibility services and subscriptions, contact access@writerstheatre.org or 847-242-6005.

The Accessibility Fund is a gift of Doris Conant and the Conant Family Foundation.

Box Office: 847-242-6000
CUSTOM COCKTAILS

Even though we can’t gather together at our stunning theatre, our Front of House team is still hard at work developing ways to make your experience with our digital programming fulfilling and special. To that end, we’ve partnered with our favorite mixologist, Cheryl at Mixed metaPours, to create these cocktails (and mocktail!), using unique and fun ingredients that are easy to find at your local liquor store, grocery store or even in your home already.

We so look forward to welcoming you back. But for now, mix yourself one of these delicious drinks and lean forward and engage with *Ride Share*!

(Just below the) “Surface Tension”

1.5 oz. mango nectar
1.5 oz. pear juice
1.5 oz. sparkling blood orange soda

Lemon wheel float

Carefully pour each ingredient, one at a time, into a coupe glass. Note the layers. Garnish with lemon wheel.

(Optional alcoholic version includes 1 oz. of cucumber sake!)
"GHOST RIDER"

2.0 OZ. WILD TURKEY HONEY STING (WITH GHOST PEPPER)
1.5 OZ. FRESH LEMON JUICE
.75 OZ. MAPLE SYRUP
1 EGG WHITE
ORANGE PEEL
PEYCHAUD’S BITTERS

POUR FIRST THREE INGREDIENTS INTO A SHAKER OVER ICE. SHAKE WELL. STRAIN INTO ROCKS GLASS. RE-SHAKE WITH EGG WHITE; RE-STRAIN. GARNISH WITH ORANGE PEEL AND SPLATTERING OF BITTERS.
“SMOLDERING FIRE”

1.5 OZ. HIGH QUALITY VODKA
.25 OZ. FIREBALL LIQUEUR
.75 OZ. SOUR CHERRY JUICE
1/2 FRESH LEMON FOR JUICING
MIKE’S HOT HONEY
ROUND ICE CUBE MADE OF SOUR CHERRY JUICE

RIM ROCKS GLASS WITH HOT HONEY.
ADD VODKA, FIREBALL, CHERRY JUICE, LEMON SQUEEZE. STIR.
SLOWLY SUBMERGE OVERSIZED ICE CUBE.
STAY IN TOUCH WITH WRITERS THEATRE
JOIN THE CONVERSATION!
#RideShareWT

Share your thoughts on the show!

Take this survey about Ride Share: bit.ly/WTRideShare
Write a review of your experience on Yelp: bit.ly/WTOnYelp

Find us on Facebook: facebook.com/writers-theatre
Follow us on Twitter: @WritersTheatre
Follow us on Instagram: @writers_theatre

Sign up for our email list to receive news updates, backstage stories, photos, videos and more: writerstheatre.org/email

Follow our company on LinkedIn: linkedin.com/company/writers-theatre

We look forward to hearing from you!
# RIDE SHARE

**JUNE**

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T  Virtual Talkback  
GR The Green Room