BLACK LIVES, BLACK WORDS INTERNATIONAL PROJECT
AND WRITERS THEATRE PRESENT

RIDE SHARE

WRITTEN BY REGINALD EDMUND
DIRECTED BY SIMEILIA HODGE-DALLAWAY

Begins June 23th
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

Michael
Kate
STATE OF THE ART

by Michael Halberstam, Artistic Director

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.
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.

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.

BK: In reimagining Ride Share for this co-produced film with Writers Theatre, what parts of the story are you getting to explore and portray differently than you were able to over Zoom?

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 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.
RIDE SHARE
MEET THE ARTISTS

THE RIDE-SHARING 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!
BLACK LIVES, BLACK WORDS INTERNATIONAL PROJECT
AND WRITERS THEATRE PRESENT

RIDE SHARE

WRITTEN BY REGINALD EDMUND
DIRECTED BY SIMEILIA HODGE-DALLAWAY

Featuring Kamal Angelo Bolden

Director Of Photography
Editor
Sound Designer/Composer/Mixer
Scenic Designer
Executive Producer
Executive Producer
Executive Producer
Producer
Artistic Producer
Technical Director / Associate Scenic Designer

Tannie Xin Tang
Lesley Kubistal
CHXLL Sounds
Alexandra Regazzoni
Reginald Edmund
Simeilia Hodge-Dallaway
Michael Halberstam
Chris Greiner
Bobby Kennedy
Adam Veness

SEASON SPONSOR

BMO ® Harris Bank

This program is partially supported by a grant from the Illinois Arts Council, a state agency.
CAST

Marcus .............................................................. Kamal Angelo Bolden

PRODUCTION STAFF

Writer ................................................................. Reginald Edmund
Director ................................................................... Simeilia Hodge-Dallaway
Director Of Photography ........................................... Tannie Xin Tang
Editor ..................................................................... Lesley Kubistal
Sound Designer/Composer/Mixer ................................... CHXLL Sounds
Scenic Designer ........................................................... Alexandra Regazzoni
Audio Recordist Operator ............................................. Mbela Endeley
Line Producer ............................................................ Katrina D. RiChard
First Camera Assistant .................................................. Brian Gutierrez
Second Camera Assistant ............................................ Leland Deming
Gaffer ..................................................................... Matteo Martignago
Best Boy Electric .......................................................... Jim Ritchey
Key Grip ..................................................................... Bryan Coleman
Best Boy Grip ................................................................ Han Luo
Swing ........................................................................ Yaowen Fan
Rigger ......................................................................... Todd McCraw
Production Assistant ..................................................... Noah Michal
Executive Producer ...................................................... Reginald Edmund
Executive Producer ...................................................... Simeilia Hodge-Dallaway
Executive Producer ..................................................... Michael Halberstam
Producer ................................................................. Chris Greiner
Artistic Producer ......................................................... Bobby Kennedy
Technical Director / Associate Scenic Designer ..................... Adam Veness
COVID-19 Compliance Officer ........................................... Juliana Acosta
Audio Description ........................................................ Martin Wilde

SPECIAL THANKS

Matthew Glaser, Charmaine Miller, Geneva Winfield, Reginald McKamie, Naomi and Errol Mahoney

Ride Share was filmed in Los Angeles at Rise Motion Picture Studio
At Writers Theatre, we always invite our audiences to "lean forward and engage" and that's because we want you to immerse yourself in the work on our stages — even when enjoying digital productions from home! We want you to bring your full self to this viewing experience — laugh if so moved, cry if so moved, applaud if so moved, exclaim if so moved. Your best reaction is an honest reaction. So remember, don't sit back and relax. Do Lean Forward and Engage!

Enjoy the show!
Be part of our future—join the Quill Society today!

Want to preserve the legacy of Writers Theatre for the next generation of theatre lovers? Consider joining The Quill Society, our planned giving society. Our members are dedicated to supporting Writers Theatre’s future by including WT in their will or estate plans, ensuring our productions continue to captivate our audiences for years to come.

Quill Society members also receive special benefits including recognition in our publications, invitations to special Writers Theatre events and access to our VIP Ticket Concierge for all ticketing needs.

For more information or to notify us of your plans for Writers Theatre, contact Claire Conard, Manager of Major Gifts, at cconard@writerstheatre.org or 847-786-3501.

WRITERS THEATRE SALUTES

ComEd
CORPORATE EDUCATION SPONSOR

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.
Kamal Angelo Bolden (Marcus) A native of Peoria, IL, Kamal graduated from Bradley University with a degree in Business Administration-Entrepreneurship. After several years of working in corporate America, he took a leap of faith to pursue acting full time, going on to star in dozens of regional theatre productions in Nashville and Chicago, including the lead role ‘Hero’ in the Goodman Theatre’s production of Suzan-Lori Parks’ Father Comes Home From The Wars Parts 1, 2, & 3 and the title role of ‘Chad Deity’ in the world premiere of Kristoffer Diaz’s Pulitzer Prize finalist play The Elaborate Entrance of Chad Deity at Victory Gardens Theater. Off-Broadway, he received the AUDELCO Award for Best Actor for his work in Reparations at the historic Billie Holiday Theatre and a nomination for his turn in The Opponent at 59E59St Theatre. Though he discovered a fondness for the camera in the Big Apple, making his debut on FX’s Lights Out and the popular Christmas movie The Night Before, still it was his love for theatre that brought him to L.A. to be directed by legendary actress Phylicia Rashad in Immediate Family at the Mark Taper Forum. In just a short time in L.A., Kamal has gone on to create several memorable characters on television including recurring roles on NBC’s Chicago Fire, FOX’s Rosewood, HBO’s Insecure and FOX’s The Resident. On film, he spent some time in Wales filming the action-packed horror flick Ravers before landing the leading role of ‘Russell Savage’ in the BET film Keys to the City. Most recently, Kamal completed filming the Hulu comedy Vacation Friends alongside Lil Rel Howery and John Cena and is currently filming AMC’s 61st Street, executive produced by Michael B. Jordan. His education includes training at the British American Drama Academy in Oxford.

Reginald Edmund (Writer) is the Co-Founder and Managing Curating Producer for Black Lives, Black Words International Project. Inspired by #blacklivesmatter, this project gives voice to some of the most contemporary political black writers from both the U.S., Canada and the U.K., asking them to explore the question, “Do black lives matter today?” In addition, he was a Resident Playwright at Tamasha Theatre in London, England and an Alumni Resident Playwright at Chicago Dramatists Theatre, an Artistic Associate at Pegasus Theatre-Chicago and an Artistic Patriot at Merrimack Repertory Theatre; he was also a 2010-11 Many Voice Fellow with the Playwrights’ Center. His play Southbridge was runner up for the Kennedy Center’s Lorraine Hansberry and Rosa Parks National Playwriting Awards, and most recently named winner of the Southern Playwrights’ Competition, the Black Theatre Alliance Award for Best New Play and the Edgerton Foundation New American Play Award. His 9-play series titled The City of the Bayou Collection, include Southbridge, Juneteenth Street, The Last Cadillac and All the Dying Voices were developed at esteemed theaters including Pegasus Theatre-Chicago, Deluxe Theatre, Actors Theatre of Charlotte, Bush Theatre (U.K.), Theatre @ Boston Court, The Landing Theatre, Playwrights’ Center and The National Theatre (U.K.). Reginald Edmund received his BFA in Theatre-Performance from Texas Southern University and his MFA in Playwriting from Ohio University.

Simeilia Hodge-Dallaway (Director) is an internationally acclaimed arts leader, director, producer, changemaker, black plays specialist and dramaturg. Most recently recognized for the commission and direction of The Interrogation of Sandra Bland by Mojisola Adeyabo, performed by 100 women of color at Goodman Theatre as part of Black Lives, Black Words: I AM Fest. Simeilia is the Co-founder and Creative Director at Black Lives, Black
RIDE SHARE PROGRAM

RIDE SHARE PROFILES

Words International Festival, Founder and CEO at Beyond The Canon Limited, Curatorial Consultant at Manchester International Festival and Founder and former CEO at Artistic Directors of the Future. Simeilia Hodge-Dallaway has been listed five consecutive years in the Stage Top 100 Power List (2017-21), selected by Google and TED as one of the five international Emerging Innovators (2019), named in the London Evening Standard The Progress 1000: London’s most influential people 2018 - Performance: Theatre, included in the Who Who’s 2020 publication, the standard, up-to-date source book of information on people of influence and interest in all fields and recipient of The Stage Innovation Award for her work on diversifying U.K. arts boards in 2020. She is also former researcher, trouble-shooter and Project Manager of the National Theatre’s Black Play Archive, Editor of the first monologue anthology inspired by black British Plays: The Oberon Book of Monologues for Black Actors: Classical and Contemporary Speeches from Black British Plays which was followed by a second monologue anthology, inspired by the work of international playwrights, published by Bloomsbury Methuen Drama: Audition Speeches for Black, South Asian and Middle Eastern Actors and former Trustee at the Directors Guild of Great Britain and Company of Angels Theatre Company. She also works nationally and internationally as a teacher/guest lecturer, audience development consultant and leadership consultant.

Lesley Kubistal (Editor) is a Chicago-based editor who has over 15 years of experience editing narrative-driven projects, including award-winning segments and series for The Oprah Winfrey Show, and the Emmy-award winning series Super Soul Sunday for the OWN network. She has also worked on the award-winning documentary SelectED, the PBS special American Pharaoh, Kartemquin documentaries, including Keep Talking (PBS, 2017) and All the Queen’s Horses (2017, Netflix). Most recently she worked on End of the Line: The Women of Standing Rock about the Dakota Access Pipeline which premiered at the Slamdance Film Festival in February 2021. Lesley loves taking visual elements and creating a story out of them – finding the perfect shot or the perfect moment to piece together a narrative that can make people laugh, cry, think or be entertained.

Tannie Xin Tang (Director of Photography) is a Chinese-born, L.A.-based and globally influenced cinematographer who started her career working as a grip & electric for narrative films, commercials and music videos in New York. She has greatly bolstered her lighting skills and participated in projects such as: Gaffer for Wonder, an HBO short film; Electric for Hozier’s music video Almost (sweet music), a Columbia Records production; Electric for Sofia Reyes and Fred De Palma’s Il Tu Profumo, a Warner Bros Italy production; Gaffer for Frozen II Interview with Priyanka Chopra, a Disney India production, and the list goes on. Tannie later moved to Los Angeles to complete her master’s degree in Cinematography from New York Film Academy. She smoothly transitioned her focus onto becoming a cinematographer after having years of lighting experience. She is currently part of the 2020 ASC (American Society of Cinematographers) Vision mentorship program, mentee to cinematographer Patti Lee, ASC. Tannie is also part of 2021 Academy Gold Rising cinematography program for consistent advancement for growing into a professional Cinematographer.

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CHXLL Sounds (Sound Designer/Composer/Mixer) is a sound design and composition company on a mission to marry the disciplines. The proprietor, Kerry Baines, grew up in Nashville, TN and spent his teenage years interning and learning on the famous Music Row. Here he developed his passion for recording and performing popular music. In deciding to further his musical education, in college he learned and developed his skills as a composer and orchestrator. These two different worlds allowed him to get his first projects as he could provide traditional film score selections as well as modern soundtrack style songs. Through these processes of helping directors craft soundscapes he learned that also handling the sound design offered creators the option of having one person help them craft their entire world of sound. Thus, CHXLL Sounds was born. His goal now for the company is to usher in an era where cinematic sound and composition feels like a continuous movement written for the entire film as a whole, instead of multiple disjointed songs written for separate scenes. The CHXLL Sounds mission statement is: Life around us never truly stops, so why should the world we are creating for our audience? With these ideals, CHXLL Sounds hopes to help tell a new generation of stories in a wholly immersive manner.

Alexandra Rigazzoni (Scenic Designer) is excited to have been part of this unique and powerful project. She is a proud member of 829. Favorite past clients include: Mattel, Vans, Lelo, Garnier, Western Union, Zazenbear and Pfizer. You can see samples of her work on her website: www.anrcdesign.com.

Mbela Endeley (Audio Recordist Operator) graduated with a degree in Architecture from Cal Poly, San Luis Obispo, California and a thesis on space and sound in 2004. Six years later he was working on Foley and Sound FX for his first film project. In 2015, Mbela proceeded to pursue an Associate Degree in Sound Arts from College of the Canyons, Santa Clarita, California. It was here he learned all aspects of sound production, recording and editing for TV and film. After graduation, he set up his studio where he works sometimes as a sound recordist for productions or as a sound engineer/editor/mixer for post-production. Mbela is passionate about making great sounding projects; be it movies, podcasts, and all things in between. Sound is a gift that is rarely shared in our known universe and he enjoys facilitating that experience.

Katrina D. RiChard (Line Producer) is a theater artist that has performed on stages across the city of Chicago and the Chicagoland area as well as worked behind the scenes as a writer, producer and director. Having been born and bred on the South Side of Chicago, the city continues to hold a special place in her heart and one of the primary places she writes about in her plays. Katrina served Chicago Public Schools for over a decade teaching High School Social Science and uses her history background in her writing as well. She is currently working on her MFA in Dramatic Writing at the University of Southern California (USC) where she was recently awarded the Joan Beber Playwriting Award. Her mission is to illuminate marginalized voices, tell stories that have never been told before and to tell classic stories with fresh perspective.

Jim Ritchey (Best Boy Electric) was always a fan of movies and began his interest in filmmaking when his uncle gave him and his sibling a camcorder for Christmas in 1998. He attended OCCC in OKC and studied film and television. Started his career in reality television and learned while on the job. Jim moved to L.A. in 2018 and lives in Burbank.
Bryan Coleman (Key Grip) was born in the heart of Los Angeles, raised on fear, gang violence and danger. Bryan’s career has gone from Pre-Med major turned EMT to eventually becoming a film student. He loves to blur the line between Noir, Sci-Fi, Crime and everything in-between. He is currently working as a COVID-19 testing coordinator for Entertainment Partners/ Central Casting.

Han Luo (Best Boy Grip) is a Los Angeles based cinematographer, colorist. MFA alumni from New York Film Academy. Before his graduate school, he worked as a still photographer and photo-editor in Beijing for seven years after obtaining a bachelor’s degree in photography at Beijing Film Academy. Shooting short films, music videos and working as a 1st camera assistant make up his credits during his time in Los Angeles.

Todd McCraw (Rigger) moved to Los Angeles in 2016 from NYC. Todd has spent 30 years working in all aspects of theatre tech, in every theatre in NYC. He is head rigger for Fly-By-Night Dance Theater for 20 years. He rigs for many other silk acts, trapeze acts and other theatrical productions. Todd spent four years in Big Apple Circus, assisting world famous horse trainer and performer Katja Schumann and tent crew. Other horse work: NYC Carriage Driver for five years, he also spent many years onstage with horses at Lincoln Center in costume for La Boheme, Aida & Manon Lescaut. Todd just started his L.A. production company Mad Cackle Productions Inc. specializing in stage, film and TV. Todd is currently the Technical Director at The Sierra Madre Playhouse in Sierra Madre, California since March 2016. Also, currently working as rigger and audio tech for 20 years with Audible Diffidence Inc., NYC/LA/Miami.

Bobby Kennedy (Artistic Producer) is the Director of New Work and Dramaturgy at Writers Theatre. In addition to his dramaturgy work at WT, his credits also include the world premieres of Give It All Back (SideShow Theatre Company), Body and Blood (The Gift Theatre), Ibsen is Dead (Interrobang Theatre Project) and The Peacock (Jackalope Theatre Company), as well as the midwest premiere of The Luck of the Irish (Next Theatre Company). Kennedy co-founded The Spontaneous Theater Project in Boston and has also worked with Huntington Theatre Company and New Repertory Theatre. He is an alumnus of Boston University.

Adam Veness (Technical Director / Associate Scenic Designer) Prior to becoming Writers Theatre’s Technical Director three years ago, Adam was the resident scenic designer at Theo Ubique where he received Jeff nominations for his designs of Light in the Piazza and Passion. He was also the resident scenic designer at Light Opera Works where he served for more than 40 productions. Designing and building over 150 productions throughout his 11 years, his work could be seen on many Chicago stages.

Juliana Acosta (COVID-19 Compliance Officer) is so proud to be a part of Ride Share, again—first as the stage manager and now as the COVID-19 Compliance Officer. She is an actress residing in Southern California. Her most rewarding performances have been Santa Paula Theatre Center’s The Birds, Flying H Theatre’s The Motherfu*ker with the Hat, and Teatro de las Americas’ Adan, Eva y la Otra. In 2013, she produced a stage reading of The Calibrated Heart written by Elixeo Flores. Later that same year, she curated the Happy Birthday Frida!! art show in Ventura, CA and plans to do it again. She has made both film and theatre directorial debuts and is always looking for the next
creative thing she can sink her teeth into. She is a SAG/Aftra member and looks forward to the day she joins Equity. When she’s not in the theatre you can find her in her garden or in a local art class near you working as a figure model.

**Martin Wilde (Audio Description)** Martin is super-delighted to provide the Audio Description for *Ride Share*. Since 2013, he has described over 150 plays, operas and other live performances and events for 30+ local Chicago and national performing arts and cultural organizations. Martin has described numerous TV shows and other media, and in 2018 wrote the description for the feature film, *If Beale Street Could Talk*. He has also described many National Park sites, including Grand Canyon, Wrangell-St. Elias, Grand Teton, Dry Tortugas, Carlsbad Caverns, Cape Hatteras National Seashore and the Apostle Islands National Lakeshore. Martin live-described the Democratic National Committee Convention in August 2020, and was honored to provide live, extemporaneous Audio Description for the Inauguration of Joe Biden and Kamala Harris on January 20, 2021. Previous Writers Theatre credits include *The Last Match* and *One-Man A Christmas Carol*.

**Black Lives, Black Words International Project (Co-Producer)** Black Lives, Black Words (BLBW) is the definition of Activist Theatre. 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. Through exciting partnerships with like-minded arts and academia institutions, BLBW commissions new plays and films widening the accessibility to mainstream institutions and increasing the visibility of new and existing POC artists. The ambition of BLBW has led to create a successful pathway to artistic employment opportunities in the arts for POC creatives across the globe.

**Michael Halberstam (Artistic Director)** is the co-founder of Writers Theatre. He has directed over thirty-five productions for the company, including *Not About Heroes* (starring Nicholas Pennell), *Private Lives*, *Look Back In Anger*, *Candida*, *The Father*, *Crime and Punishment*, *Benefactors*, *The Seagull*, *The Duchess of Malfi*, *Othello*, *The Savannah Disputation*, the world premiere musical *A Minister's Wife*, *Rosencrantz and Guildenstern Are Dead*, *She Loves Me*, *The Real Thing*, *Hamlet*, *Sweet Charity*, *Days Like Today*, *Isaac's Eye*, *Arcadia*, *Death of a Streetcar Named Virginia Woolf: A Parody* (which he co-directed with Stuart Carden), *Julius Caesar* (which he co-adapted and directed with Scott Parkinson), *The Importance of Being Earnest*, and *Twelfth Night*. Elsewhere he directed *The Gamester* (Northlight Theatre), *A Man for All Seasons* (Peninsula Players Theatre), *Hamlet* (Illinois Shakespeare Festival), *Candida* (Jean Cocteau Repertory in New York), *Ten Little Indians* (Drury Lane Theatre), a highly acclaimed revival of *Crime and Punishment*, which Writers Theatre produced Off-Broadway at 59E59 Theaters in New York City, *Enchanted April* and *State of the Union* (Milwaukee Repertory Theater). In 2011 he directed *A Minister's Wife* at Lincoln Center Theater, and also directed the west coast premiere at San Jose Repertory Theatre in 2013. His forays into opera have included *The Rape of Lucretia* (Chicago Opera Theater), *Francesca da Rimini* featuring the Chicago Symphony Orchestra conducted by Christoph Eschenbach and *Le Freyshutz*, a Berlioz adaptation of the Weber opera conducted by Christoph Eschenbach in its North American Premiere (Ravinia Festival). He spent two and a half years teaching Shakespeare at The Theatre School at DePaul University and has received awards for excellence in theater management and artistic achievement from The Chicago Drama League, The Arts & Business Council, Chicago Lawyers for the Creative Arts and The Chicago Associates.
of the Stratford Festival. He also received the 2010 Zelda Fichandler Award, the 2013 Artistic Achievement Award from the League of Chicago Theatres, was named *Chicago Tribune*’s 2013 "Chicagoan of the Year" for Theater; received the 2016 Award of Honor for Outstanding Contributions to the Field from the Illinois Theatre Association; a special award for 2016 from the Joseph Jefferson Award Committee for outstanding theatrical accomplishments and contributions to Chicago theatre for the past 25 years; and a distinguished Alumnus Award from the University of Illinois. He currently serves on the board of the Arts Club of Chicago.

**Kathryn M. Lipuma (Executive Director)** has served as the Executive Director of Writers Theatre since March 2007 where she is responsible for overseeing all management, administration and operations for the company. Most recently, she led the planning and construction of WT’s new state-of-the-art theater complex, designed by internationally renowned architect and MacArthur Fellow and "Genius" grant recipient Jeanne Gang of Studio Gang Architects, which opened in February 2016. Prior to Writers, Lipuma spent nine seasons as Executive Director at the Tony Award winning Signature Theatre Company in New York. At Signature, she produced award-winning revivals of Horton Foote’s *The Trip to Bountiful*, August Wilson’s *Seven Guitars* and Lanford Wilson’s *Burn This* and worked with such acclaimed writers as Edward Albee, Lee Blessing, Horton Foote, Maria Irene Fornés, John Guare, Bill Irwin, Romulus Linney, Paula Vogel, August Wilson and Lanford Wilson. During her tenure, the organization enjoyed consistent growth and recognition as well as the launch of Signature Theatre Company’s successful $15 Ticket Program. Prior to her time at Signature, she spent six years with Chicago’s Goodman Theatre. Lipuma is the Immediate Past Chair of the Board of Directors of Theatre Communications Group (TCG), the national organization for the American theatre and is a board member and the immediate past Chair of the Board of Directors of the League of Chicago Theatres, an alliance representing more than 200 Chicago area theater companies and producers. She is a member of The Economic Club of Chicago and The Chicago Network, an organization of 400 leading women of Chicago business, professional, cultural, nonprofit and educational communities and serves as an Advisory Council Member for The Actors Fund. She is also the co-creator of DoNorth, an umbrella organization joining four cultural neighbors—Chicago Botanic Garden, Kohl Children’s Museum, Ravinia Festival and Writers Theatre—to attract new audiences to the cultural, environmental and community activities of the North Shore. She is a graduate of The George Washington University in Washington, D.C.
SUMMER EVENTS

**Ravinia**
Highland Park

**Butterflies and Blooms**
Chicago Botanic Garden, Glencoe

**Mandela: Struggle for Freedom**
Illinois Holocaust Museum, Skokie

**Model Railroad Garden**
Chicago Botanic Garden, Glencoe

**Summer Burst**
an EXPLORsion of Outdoor Fun
Kohl Children's Museum, Glenview

**Fred's Garage Band Music Series**
Fred’s Garage, Winnetka

**Out Back Summer Sessions**
North Shore Center for Performing Arts, Skokie

**Shanghai:**
Safe Haven during the Holocaust
Illinois Holocaust Museum, Skokie

**Wine & Music on the Lawn**
The Glen Club, Glenview

**Evanston Arts Fest**
Downtown Evanston

**Thursday Night Markets**
Downtown Evanston

**Out of Space 2021**
Various Locations, Evanston

**Mama Mia!**
Music Theater Works, Skokie

**Skokie’s Backlot Bash**
Downtown Skokie

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Photo of Alys Shante Dickerson, Bri Sudia, and Andy Nagraj by Michael Brosilow.
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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.

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For more information on any of these programs visit writerstheatre.org/education
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” in 2016, 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.
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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WRITERS THEATRE ARTISTS COUNCIL

The Artists Council is a select group of our most devoted supporters, whose extraordinary annual contributions sustain the Theatre and enable it to realize ambitious artistic and institutional goals. Members of the Artists Council are granted unparalleled access to the creative process as well as the unique opportunity to forge a personal connection with our art. We gratefully acknowledge our Writers Theatre Artists Council members who made commitments in the period between February 1, 2020 and April 30, 2021.

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Thys & Kendra Nichols Wallace
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The Director’s Society of Writers Theatre is a group of dedicated patrons who share our passion for the written word. They provide the financial foundation that allows us to create a nurturing artistic home for world-class artists while producing nationally acclaimed productions. Writers Theatre extends privileges of membership to individuals who provide an annual gift of $1,000 or more. Director’s Society members enjoy opportunities to share in the creative process through exclusive events that provide unique access to the artistic process. We are proud to acknowledge our Director’s Society members for gifts received in the period between February 1, 2020 and April 30, 2021.

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WT EDUCATION: GOING THE DISTANCE

Virtual education programs foster connection and creativity in the 2020/21 season

Pictured: A student participates in BARD IN THE YARD, one of WT Education’s Online Creative Learning classes in spring of 2021.

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.
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.*
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
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