VICTORY GARDENS THEATER PRESENTS
THE WORLD PREMIERE OF

Lettie

BY

BOO KILLEBREW

DIRECTED BY

CHAY YEW

APRIL 6 - MAY 6, 2018

FEATURING

CHARIN ALVAREZ*, MATT FARABEE, KIRSTEN FITZGERALD*, RYAN KITLEY* CAROLINE NEFF*, AND KRYS'TAL ORTIZ

ANDREW BOYCE USA SET DESIGN

MELISSA NG COSTUME DESIGN

LEE FISKNESS USA LIGHTING DESIGN

MIKHAIL FITKSEL USA SOUND DESIGN

JESSE GAFFNEY PROPS DESIGN

STEPHAN MAZUREK PROJECTIONS DESIGN

GREG POLJACIK FIGHT CHOREOGRAPHER

SKYLER GRAY DRAMATURGY

MAJEL CUZA PRODUCTION MANAGER

CASSIE CALDERONE* PRODUCTION STAGE MANAGER

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Recipient of the 2001 Tony Award for Outstanding Regional Theatre
LETTIE

**GENERAL INFORMATION**

**TIME AND SETTING:** Chicago. The present.

**RUN TIME:** 90 minutes, no intermission.

**BOX OFFICE** at Victory Gardens Theater  
773.871.3000 | tickets@victorygardens.org | victorygardens.org

Smoking, cameras, recording devices, and outside food are forbidden in the theater. You may check cameras and recording equipment with the House Manager, who will secure them until after the performance. Children under the age of six are not admitted, except for special programming.

Victory Gardens Theater  
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The Access Project is supported by a grant from

![The REAM Foundation](image)

**ASL Interpreted**  
Friday, April 20th at 7:30pm*

**OC**  
Word for Word (Open Captioning)  
Friday, April 20th at 7:30pm*  
Saturday, April 21st at 3:00pm  
Wednesday, April 25th at 2:00pm*

**Audio Description / Touch Tour**  
Friday, April 20th at 7:30pm*  
(Touch tour at 6:00pm)  
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* Post-shows live captioned

Victory Gardens Theater is home of The Access Project, originally developed by Remains Theater with funding from Lila Wallace Readers Digest Resident Theater Initiative. The Access Project is a model program designed to involve the disability community in all aspects of theater, both as audience members and as artists. The AudioLink Personal Listening System for mainstage theater patrons was made possible by a generous grant from the Samuel A. Burstein Family Foundation. Please contact the House Manager to receive a headset. A form of identification is required as a deposit. To learn more visit victorygardens.org.

Victory Gardens Theater is a professional theater producing in accordance with Actors’ Equity Association Chicago Area Theaters Contract. Victory Gardens is a founding member of the League of Chicago Theatres and a constituent of Theater Communications Group (TCG), the national service organization of the American theater, and a founding member of the Producers Association of Chicago Theater (PACT).

Our Ushers are provided by the Saints, Volunteers for the Performing Arts. For information visit saintschicago.org or call 773.529.5510.

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VICTORY GARDENS WOULD LIKE TO THANK THE FOLLOWING INDIVIDUALS AND FOUNDATIONS FOR THEIR SPONSORSHIP SUPPORT OF LETTIE

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DEAR FRIENDS,

Welcome to the world premiere of Boo Killebrew’s Lettie, a Victory Gardens commission funded by the Virginia B. Toulmin Foundation with additional developmental support from the Edgerton Foundation.

Women make up 70% of the workforce in 20 of the 490 trades in our country. Many of these women were formerly incarcerated and specialize in welding, carpentry, and brick laying. In researching for Lettie, Boo developed relationships with local organizations focused on service and advocacy for formerly incarcerated women now working in factories. These partnerships allowed Boo to speak intimately with women on subjects concerning re-entry into society, gender inclusion in the workplace, safety, and their often painful yet inspiring stories of their own lived experiences. Inspired and committed to giving these women more visibility and voice, Boo incorporated this community’s experiences, struggles, and aspirations into her new play.

Lettie is a moving and profound play that accurately captures the portraits of working-class women dealing with issues of recidivism and challenges with re-entry employment, gender and race in the workplace, poverty, and motherhood. A rising star in the American Theatre, Boo Killebrew had wanted to write the female response to Sam Shepherd’s depiction of America’s white male working classes. Lettie is Boo’s feminist contribution and cry to our American theatrical canon.

An artist and activist passionate about giving American working classes a voice, Boo has put these unsung heroes of our society on center stage, showing us this often-invisible population of complex humanity, their daily struggles, and their aching need to survive in an economic and political system that has failed them. Funny and heartbreaking, we recognize these endearing and difficult American characters in Boo’s deft writing.

Formally titled Doing It, this premiere joins Marcus Gardley’s A Wonder In My Soul and Gospel of Lovingkindness, Luis Alfaro’s Mojada, Sarah Gubbins’ Cocked, and Philip Dawkins’ Failure: A Love Story as part of the Chicago Cycle of New Plays. Next season, ensemble playwright Ike Holter’s Rightlynd and Madhuri Shekar’s Miriam for President will receive world premieres at Victory Gardens and will join the cycle of new plays set in Chicago for Chicago audiences.

On the surface, Lettie is a play about an intimate epic journey of an ordinary woman reintegrating into society, post-incarceration. In the wake of our current political climate, the relevancy of our disappearing middle class, and with a spotlight on the American working class, Lettie is more vital now than ever. With her muscular language and gorgeously observed dialogue, Boo Killebrew possesses a remarkable ability to address relevant and difficult social issues through the prism of recognizable and insightful personal relationships.

Enjoy the first production of Lettie.

Warm wishes,

CHAY YEW
Artistic Director
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The image contains a page from a document discussing public programs at Victory Gardens Theater. The text provides information about various post-show events, conversations, and performances related to women's experiences, incarceration, and re-entry. The programs include discussions with playwright Boo Killebrew, community panels, and performances by Storycatchers Theatre, among others. The document highlights the themes of equity, justice, and healing, and emphasizes the importance of engaging with the community and sharing stories of resilience and transformation.
BIOS

CHARIN ALVAREZ*
MINNY
Victory Gardens: Mojada, Oedipus El Rey, Anna in the Tropics, A Park in the House. Chicago: The Scene (Writer’s Theatre); 2666, Pedro Paramo, El Nogalar, Dollhouse, Electricidad (The Goodman Theatre); In the time of the Butterflies, Our Lady of the Underpass, i put the fear of mexico in ‘em, Dreamlandia, Another Part of the House (Teatro Vista); Water by the Spoonful (Court Theatre); Work of Art (Chicago Dramatists); The Clean House (Remy Bumppo); What We Once Felt (About Face Theatre); Kita & Fernanda (16th Street Theatre); Esperanza Rising (Chicago Children’s Theatre); Two Sisters and a Piano (Apple Tree Theatre); Generic Latina (Teatro Luna); La Casa de Bernarda Alba (Aguijon Theatre). Film & TV credits: “Easy,” “ Shameless,” “ Chicago Fire,” “ Mob Doctor,” “ Boss,” “ Chicago Code,” “ Approach Alone,” “ Rooftop Wars,” Arc of a Bird, Were the World Mine, Chicago Overcoat, First and Only Lesson, Dogwalker, Rogers Park, Olympia: Manual on how to live your life, Signature Move, En Algun Lugar, Princess Cyd, Single File, Teacher, Hala.

RYAN KITLEY*
FRANK
Victory Gardens Debut. Recent credits: Romeo and Juliet (Chicago Shakespeare); Objects in the Mirror, Support Group for Men (Goodman Theatre); Assassination Theater (MBC); A Few Good Men (Theatre at the Center); Travels With My Aunt (Writers Theatre); Who’s Afraid of Virginia Woolf?, Burn This (Shattered Globe); The Big Funk (Clock Productions); Cat on a Hot Tin Roof (Meadowbrook Theatre); Amy’s View, Things We Do For Love, King O’ the Moon (Organic Theatre). Film & TV: Dig Two Graves, Guidance, Barbershop II, Hunter, Soul Survivors, Miss March, “Chicago Fire,” “Chicago PD,” “Empire,” “BOSS,” “Detroit 187,” “Early Edition,” “Turks,” “Jimmy Kimmel Live,” “Other People’s Children,” “Embeds.”

MATT FARABEE
RIVER
Victory Gardens Theater: Rest. Chicago credits: Dry Land (Rivendell Theatre), The Burials (Steppenwolf), The Skin of Our Teeth (Remy Bumppo), Bruse Easy (American Theatre Company), Mud Blue Sky (A Red Orchid Theatre), punkplay (Steppenwolf Garage Rep), Skylight (Court Theater), Milk Milk Lemonade (Pavement Group), Elizabeth Rex (Chicago Shakespeare), Tigers Be Still (Theater Wit), Abraham Lincoln was a F’gg’t (AboutFace Theatre), The Sweeter Option (Strawdog), The Trestle at Pope Lick Creek (Eclipse Theatre Company). Off-Broadway: A Bright New Boise (Partial Comfort). Regional: Lord of the Flies, One Flew Over the Cuckoo’s Nest (Round House Theatre).

KIRSTEN FITZGERALD*
CARLA

KIRSTEN FITZGERALD*
CARLA

CAROLINE NEFF*
LETTIE
Victory Gardens Debut. Airline Highway (Broadway): You Got Older, Linda Vista, The Fundamentals, The Flick, Airline Highway, The Way West, Three Sisters (Steppenwolf); Uncle Vanya (The Goodman); Wastewater (The Goodman); The Knowledge, Harper Regan, A Brief History of Helen of Troy, In Arabia We’d All Be Kings, Pornography (Steep); 4000 Miles (Northlight); The Downpour (Route 66); Port (Griffin); The Metal Children (Next); Peerless (Yale Rep). Film and TV: “Chicago PD,” “Chicago Fire,” “Public Housing Unit,” “Open Tables,” “Older Children.”
KRYS TAL ORTIZ

LAYLA


BOO KILLEBREW

PLAYWRIGHT

Boo Killebrew is a playwright, actress, and co-founder of CollaborationTown Theatre Company. Boo was a Lila Acheson Playwriting Fellow at The Juilliard School and the recipient of The Paula Vogel Award at The Vineyard Theater. She is a resident of The SPACE Working Farm, an alumni of the Emerging Writers Group at The Public Theater, a recipient of a NYFA Fellowship, an alumni of TerraNova’s Groundbreakers, an Affiliated Artist and Kitchen Cabinet Member with New Georges, and a Usual Suspect with New York Theatre Workshop. Her plays include Miller, Mississippi (The Leah Ryan Prize 2015, Dallas Theatre Center 2017); Romance Novels For Dummies (Williamstown Theatre Festival, 2016), Days Like Diamonds, The Play About My Dad (59e59 Theatres), The d Life, Caveat Emptor and The Momentum (NYC Fringe Festival Excellence Award for Overall Production of a Play; GLAAD Media Award Nominee). Her work has been presented at The Roundabout Theatre, The Public Theater, Williamstown Theatre Festival, The Atlantic, New York Theatre Workshop, New York Stage and Film, Perry Mansfield, Portland Center Stage, New Georges, Clubbed Thumb, The Huntington Theatre Co., 59e59 Theatres, The New Ohio, The Labyrinth, The Alley Theatre, and Boston Playwright’s Theatre. Boowas an Edward F. Albee Foundation Fellow, an Artist in Residence at NYFA, Robert Wilson’s Watermill Center, New York Theater Workshop, The MacDowell Colony, Williamstown Theatre Festival, and the Lower Manhattan Cultural Council. Boo has received two New York Innovative Theater Awards, two Fringe Excellence Awards, and The Bette Davis Foundation Award. She is currently commissioned by Victory Gardens, The Dallas Theatre Center, and Manhattan Theatre Club. Boo is a writer for “Longmire” on Netflix and created the television pilot “Aim High,” which is currently in development at AMC.

CHAY YE W

DIRECTOR & VICTORY GARDENS THEATER ARTISTIC DIRECTOR

Chay Yew is the Artistic Director at Victory Gardens Theater. Victory Gardens Theater: A Wonder in My Soul, Roz and Ray, The House That Will Not Stand, Hillary and Clinton, Death and the Maiden, An Issue of Blood, The Gospel of Lovingkindness, Mojada, Oedipus el Rey, Universes’ Ameriville. Chicago: Dartmoor Prison, Black N Blue Boys/Broken Men (Goodman Theatre); Where Did We Sit On The Bus? (Teatro Vista/Victory Gardens, Boise Contemporary Theatre); Po Boy Tango (Northlight Theatre), Productions at The Public Theater, Playwrights Horizons, The Playwrights Realm, New York Theatre Workshop, Ensemble Studio Theatre, Rattlestick, National Asian American Theatre Company, Ma-Yi Theatre Company. Regional: Humana Festival at Actors Theatre of Louisville, Berkeley Repertory Theatre, The Kennedy Center, Mark Taper Forum, American Conservatory Theatre, South Coast Rep, Long Wharf Theatre, Oregon Shakespeare Festival, Woolly Mammoth Theatre Company, Huntington Theatre Company, Denver Center Theatre, Playmakers Rep, Empty Space Theatre, Mosaic Theatre Company, Curious Theatre Company, Cincinnati Playhouse, Round House Theater, Portland Center Stage, Southern Rep, Geva Theatre Company, Pillsbury Theatre, Gala Hispanic Theatre, Cornerstone Theatre Company, Singapore Repertory Theatre, Theatre at Boston Court, East West Players amongst others. His opera credits include world premiers of Osvaldo Golijov and David Henry Hwang’s Ainadamar (co-production with the Tanglewood Music Center, Lincoln Center for the Performing Arts, and the Los Angeles Philharmonic); and Rob Zuidam’s Rage d’Amors (Tanglewood Music Center). Chay is a recipient of the OBIE Award and DramaLogue Award for Direction. As a playwright, his plays include Porcelain, A Language of Their Own, Red, A Beautiful Country, Wonderland, Question 27 Question 28, A Distant Shore, 17, and Visible Cities. His other work includes adaptations of A Winter People (based on Chekhov’s The Cherry Orchard), Lorca’s The House of Bernarda Alba, and a musical Long Season. His performance works include Vivian and Her Shadows and Home: Places between Asia and America. His plays have been produced at The Public Theater, Mark Taper Forum, Manhattan Theatre Club, Long Wharf Theatre, La Jolla Playhouse, Intiman Theatre, Wilma Theatre, Dallas Theatre Center, Portland Center Stage, amongst many others. Overseas, his plays have been produced by the Royal Court Theatre (London), Fattore K and Napoli Teatro Festival (Naples, Italy), La Mama (Melbourne, Australia), Four Arts (Kuala Lumpur, Malaysia), Singapore Repertory Theatre, Toy Factory, Checkpoint Theatre, Theatre-Works (Singapore), amongst others. He is also the recipient of the London Fringe Award for Best Playwright and Best
Play, George and Elisabeth Marton Playwriting. Award, GLAAD Media Award, Made in America Award, AEA/SAG/AFTRA Diversity Honor, and Robert Chesley Award. His plays Porcelain and A Language of Their Own, and The Hyphenated American Plays are published by Grove Press. He recently edited Version 3.0: An Anthology of Contemporary Asian American Plays for TCG Publications. He was the founding director of the Taper’s Asian Theatre Workshop and producer of Taper, Too. Chay is also an alumnus of New Dramatists and serves on Chicago’s Department of Cultural Affairs and Special Events’ Cultural Advisory Council and League of Chicago Theatres.

ANDREW BOYCE
SET DESIGN
Chicago: Goodman Theater, Writers Theater, American Theater Company, Northlight. New York: Lincoln Center Theater, Roundabout, Primary Stages, Atlantic Theater Company, Playwrights Realm, etc. Regional: Actors Theatre of Louisville, American Conservatory Theater, American Players, Alliance, Long Wharf, Mark Taper Forum, Milwaukee Repertory Theater, Old Globe, Oregon Shakespeare Theater, Portland Center Stage, and Yale Repertory Theater, among many others. MFA, Yale School of Drama. Currently Assistant Professor of Set Design at Northwestern University. www.andrewboycedesign.com

MELISSA NG
COSTUME DESIGN
Victory Gardens: Fun Home, The Burn (Steppenwolf YA), We’re Gonna be Okay (American Theater Company), The Gentleman Caller (Raven Theatre). Upcoming: Vietgone (Writers Theatre), Such Things as Vampires (People’s Light) BA University of Chicago, MFA UC-San Diego.

LEE FISKNESS
LIGHTING DESIGN
Victory Gardens: A Wonder in my Soul, Sucker Punch, Gospel of Loving Kindness, L-Vis. Other credits include The Crucible, The Fundamentals (Steppenwolf); Guess Who’s Coming to Dinner (Court Theatre); Joseph..., Chicago, Hazel, White Christmas, Billy Elliot, Camelot, Young Frankenstein (Drury Lane); Spring Awakening, Emperor’s New Clothes (The Marriott Theatre); Yellow Moon (Writers Theatre); In To America, Balm of Gilead, Burnt Part Boys, Port (Griffin Theatre); BootyCandy, Explorer’s Club (Windy City Playhouse); Souvenirs (Northlight Theatre); Peter Pan (Lookinglass Theatre); Ghost Of Versailles (Manhattan School of Music); Murder for Two, Forever Plaid, Ring of Fire, Song Man Dance Man, Liberase, Soultime... (Milwaukee Rep); Jacques Brel... (Two River Theatre). Lee is the Lighting Director at The Santa Fe Opera and received a MFA from Northwestern University.

MIKHAIL FIKSEL
SOUND DESIGN
Mikhail Fiksel is a designer, composer, musician, and a DJ based in NYC and Chicago. Recent VG credits include Native Gardens, A Wonder in My Soul and The Gospel of Lovingkindness. Off-Broadway and Regional: Cambodian Rock Band (South Coast Rep); Mary Stuart, Book of Joseph (Chicago Shakespeare); The Wolves, The Sign In Sidney Brustein’s Window, 2666 (The Goodman Theatre); This Flat Earth, The Treasurer, A Life (Lortel Award, Drama Desk Nomination; Playwrights Horizons); Tiger Style (La Jolla Playhouse); Learning Curve by Albany Park Theatre Project and Third Rail Projects. He is a recipient of 2 Lucille Lortel Awards, multiple Joseph Jefferson Awards, and the Michael Maggio Emerging Designer Award, and is a proud member of TSDCA and USA. mikhailfiksel.com

JESSE GAFFNEY
PROPS DESIGN
Victory Gardens: Disconnect, Mojada, Appropriate, Testament of Mary, Samsara, Gospel of Lovingkindness, Death and the Maiden, An Issue of Blood, and The Who and the What. GoodFman Assistant Props Supervisor two seasons. Artistic Associate at 16th Street Theatre. Other Chicago work at Silk Road, Remy Bumppo, Theater Wit, Lookingglass, Northlight and Lifeline among others. Regional Theater: Allenberry Playhouse (PA), Notre Dame Shakespeare Festival (IN), Peninsula Players (WI), The Arrow Rock Lyceum (MO), and Stages St Louis (MO).

STEPHAN MAZUREK
PROJECTIONS DESIGN
Steppenwolf Theatre: The Fundamentals, Russian Transport, The Wheel, Tempest, Sonja Flew, The Cherry Orchard, Of Mice and Men (Steppenwolf Theatre); Faceless, Discord, Funnyman, Shining Lives, Better Late and Three Women Talking (Northlight); Faceless (St. Louis Repertory Theatre); Reverie: Simply Unspeakable (Second City Theatricals at the Montreal Just for Laugh’s Comedy Festival); Goldbrick, Unembarrassed Mind, Prelude, Missing Memaw (Walkabout Theatre); Voyaging (Lucky Plush Productions); Late: A Cowboy Song (Piven Theatre); Better Late (Galway Arts Festival); Molly Maguires (Joyce Theatre/Trinity Irish Dance Company).

GREG POLJACIK
FIGHT CHOREOGRAPHER
Chicago: Miss Holmes, Miss Buncle’s Book, Killer Angels, The Woman in White, City & The City (Lifeline); Lear, Stadium Devildare (Red Tape), Burn This, Her Naked Skin, Orpheus Descending (Shattered Globe); Make Sure It’s Me, Thirst (Stage Left); Artist Needs A Wife, Rewind (Side Project); Bobby Gould In Hell (Organic);
SKYLER GRAY
DRAMATURGY & DIRECTOR OF NEW PLAY DEVELOPMENT

Gray arrives at Victory Gardens after serving as the Literary Manager at the Tony Award-winning Alley Theatre in Houston, TX. During his time at the Alley, Gray helped to create the Alley All New Initiative and Alley All New Festival, in addition to tripling the theater’s audience engagement programs. He has developed new work with the Williamstown Theatre Festival, South Coast Repertory, Echo Theater Company, Chance Theater, Rogue Artists Ensemble, UC Irvine, Columbia University, Children’s Musical Theaterworks and Artists at Play. Gray served as the Artistic Director of Children’s Musical Theaterworks and The Underground @ CMT in Fresno, CA from 2010-2012. He has worked in the literary departments at the Alley Theatre, South Coast Repertory, Williamstown Theatre Festival, and William Morris Endeavor in New York City. Gray holds a BA in Theater from the University of California, Irvine with Honors in Directing and Stage Management.

CASSIE CALDERONE*
PRODUCTION STAGE MANAGER

Victory Gardens Debut. Regional: BLKS, Pass Over, Straight White Men, The Christians, Between Riverside and Crazy, The Compass, Russian Transport, Hushabye, Animal Farm, Marie Antoinette, Grand Concourse, The Gospel of Franklin, The Wheel, Head of Passes, fml, To Kill a Mockingbird, The Glass Menagerie (two productions), Fair Use, Gary, Betrayal (Steppenwolf); Taming of the Shrew, Othello, The Heir Apparent (Chicago Shakespeare Theatre); Song for the Disappeared (Goodman Theatre); Grease, A Chorus Line (Paramount Theatre); The Homosexuals (About Face Theatre); Million Dollar Quartet (Chicago); The MLK Project (Writers Theatre); The Sparrow (Broadway in Chicago). Film: Pass Over. Cassie is a proud member of AEA.

ERICA DANIELS
MANAGING DIRECTOR

Most recently, Erica Daniels was President of Second City Theatricals where she shepherded the remount of The Art of Falling with Hubbard Street Dance Company, as well as Black Side of the Moon with Woolly Mammoth Theatre, Second City’s collaboration with Slate on Unelectable You The Second City’s Completely Unbiased Political Revue, and The Second City’s Guide to America at The Kennedy Center. Previously, Erica was The Associate Artistic Director at Steppenwolf Theatre Company. She joined the company in 2001 as the casting director. Erica did the original casting for Manhattan Theatre Club’s Broadway production of Airline Highway, and the Broadway production of Edward Albee’s Who’s Afraid of Virginia Woolf?. She also cast the original production of August, Osage County (also for Broadway, The National Theatre of London and Sydney Theatre Company) and the Broadway production of Superior Donuts. Prior to that, Erica worked as an agent for Geddes, Arlene Wilson and Shirley Hamilton, and spent a year as The Theatre Department Coordinator at William Morris in New York.Working under George Lane, she worked with such writers as John Patrick Shanley, Richard Greenberg, and Edward Albee and directors such as Michael Mayer, Robert Falls and Daniel Sullivan. Erica began her career as a casting assistant at Jane Brody Casting. She has freelanced with various Chicago companies, including Lookingglass, Collaboraction, and About Face. Erica recently cast the independent film Imperfections for Coin Op productions. Erica is the board president at Rivendell Theatre Company and is on the board of the League of Chicago Theatres. She holds a degree in Performance Studies from Northwestern.
AN INTERVIEW WITH BOO KILLEBREW

What inspired you to write *Lettie*?

When Chay approached me about writing a play about working class women in Chicago, I started to research and interview women through training centers that focused on women in blue collar jobs. Through those interviews I became really interested in women working in the trades, which is the bedrock of Chicago. Only 3% of the workforce in Chicago trades are women, and a lot of women who go into these jobs have been previously incarcerated. It’s a great job to have because of the benefits and wage, but it’s tricky for women to get involved because these jobs are dominated by men. So, I was able to find a really personal, emotional story out of these circumstances. *Lettie* is not based on one specific woman or one specific story—it’s a mix of lots of different stories. It’s also people I know, and it’s also me. It’s based on research, family, friends, and things I’ve felt.

What has the process of writing *Lettie* been like?

Every time I write a play it’s a different process. I wish I had a tried and true routine or thing I do when I write a play, but I don’t. Something that was great about this process is that there was never pressure for whatever draft I had to be anything other than the draft that it was at that time. It could be messy, or too small, or overwritten, and we got to see the version for what it taught us about the play and put that into the final script. One thing that stays consistent for me is that I am always rewriting in a pretty major way. It’s never a little tweak here and there, it’s always taking the whole thing apart and shuffling it around and putting it back together. I’m never married to a draft, so I am always happy to mold the play into the version that it needs to be.

“*Lettie* is very much a Chicago story. I believe the characters are deeply rooted in the personality of the city. It’s people who love hard and fight hard and feel hard.”

*Lettie* is a part of Victory Gardens’ Chicago Play Cycle. What about the Chicago experience influenced the creation of *Lettie*?

*Lettie* is very much a Chicago story. I believe the characters are deeply rooted in the personality of the city. It’s people who love hard and fight hard and feel hard. There’s a muscular sensibility to these people and the way they move through the world, and I think that’s a very Chicago way of being. *Lettie* is also rooted in the history of the trades and how they are a lifeblood of the city. And there’s a toughness to the play, which I definitely feel and love about Chicago. This city is full of survivors and fighters, and I think that’s what this play is about. Everyone in this play refuses to be a victim and that is very much a Chicago thing.

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STILL TO COME THIS SEASON

MIES JULIE

By Yaël Farber
Directed by Dexter Bullard
Adapted from August Strindberg’s Miss Julie
MAY 25–JUNE 24, 2018

In a sweltering kitchen of a remote farm, laborer John and Mies Julie, the daughter of his white master, embark on a feverish night. Fueled by drink, heat, generation-deep resentments, and primal passion, John and Julie’s deadly attraction spins dangerously out of control.

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