Scientific Method
by Jenny Connell Davis
Directed by Devon de Mayo

October 19–December 2, 2018

2018 SEASON: THE RECKONING

Scientific Method was developed with support from The Playwrights Center Core Writer Program, Ars Nova, and Chance Theatre.

This production is sponsored in part by Dan Cyganowski in memory of Carol K. Cyganowski, scholar, and theatre lover.

Dining Sponsor:

CELLARS BAR AND GRILL

www.RivendellTheatre.org
The play runs approximately one hour and thirty minutes with no intermission.

PLACE: Locations around Garfield, a major research university: a lecture hall, office, basketball court, conference room, banquet hall, and most important, a laboratory.

TIME: The present.
You’ve heard the phrase “this person just might cure cancer?” My best friend actually does. A pediatric oncologist, she spends half her time saving the lives of young cancer patients—and the other half in a lab, doing promising research.

She almost didn’t get there. When she was pursuing her PhD, I watched in confusion and disbelief as my passionate, dedicated, brilliant best friend was beset by one setback after another—a slow experiment here, a missed opportunity there—until the head of her lab was telling her to consider medication, time off, and therapy—until her entire career was nearly derailed.

She was saved by the friend who pulled her aside, angry, and whispered “you just might be the poster child for sexism in the sciences.” And suddenly everything she’d been experiencing shifted into a new light. Clear-eyed, she was able to marshal support and finish her degree.

But the possibility of what might have happened? It haunts me to this day. And it’s still the reality for women in labs across the United States. A 2014 study in the Proceedings of the National Academy of Sciences reported that “elite” male researchers—the ones with the most connections, the ones most able to pave the way for their graduate students—employed fewer women than their female and “non-elite” counterparts. A 2015 study in the Journal of Applied Psychology determined that professors were significantly more likely to respond to a white male prospective student’s email inquiry than one from a woman or student of color—especially at more elite institutions. And yet WIRED magazine reported, in 2017, that research scientists were far more likely to believe fictional data that pointed to a lack of discrimination in science than they were to believe legitimate studies that suggested bias.

This isn’t just a story about science—it’s about brilliant minds who are inadvertently steered away from important, potentially life-saving work, about stories that are inadvertently silenced, about people who think they’re doing the right thing because they’re doing exactly what was done to them. It’s about blind spots. It’s a study in the kind of toxic environment that slowly, almost imperceptibly reinforces a dangerous status quo.

And it’s why I am so grateful to Rivendell for being the first stage on which this play will be seen. This isn’t a play about sexual harassment, nor is it a play about monsters, or a “war of the sexes.” It’s a play about subtle systems in which we are all implicated, and through which we all suffer.

Jenny Connell Davis
Playwright

Present this ad or mention SCIENTIFIC METHOD and receive 10% discount the day you see the performance. This offer cannot be combined with any other discounts and ends at midnight on December 2, 2018

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5900 N. BROADWAY | CELLOARSBARANDGRILL.COM
IN MEMORY OF

Dr. Carol Klimick Cyganowski
APRIL 12, 1949–NOVEMBER 11, 2016

Scientific Method is produced in memory of Rivendell’s most treasured supporters—Carol Cyganowski. A true ally to Rivendell, Carol served on our literary committee and was one of our biggest fans and most honest critics. Carol was a gift to Chicago theatre and we were honored to have her as a supporter, and more importantly, a friend. She is truly missed.

A lifelong Chicagoan, born and raised on the South Side, Carol earned her B.A. cum laude from Knox College (1969), and her M.A. and Ph.D. in English Language and Literature from the University of Chicago (1970 and 1980). Her dissertation, published in book form by Garland (1988), on Magazine Editors and Professional Authors in Nineteenth Century America: The Genteel Tradition and the American Dream explored the role of national magazines such as the Atlantic Monthly, the Century, and Harper’s Monthly in “establishing authorship as a viable profession in the United States.”

Carol was an energetic scholar and beloved teacher. She spent most of her career at DePaul University (from 1983 to her retirement in 2014), where she served as Director of the American Studies Program (1996-2002) and Director of the Women’s Studies Program (1990-93 and 1994-95) as well as originating over 20 new courses (from American Political Drama to Civil War Literature to American Women’s Drama). As Director, she revitalized the American Studies Program by planning and producing Theme Quarters—on topics including “Chicago Theatre,” “Pursuits of Happiness,” and “Idealism in America”—that included public performances, lectures, films, panels, readings, and exhibits.

As a scholar of American Literature and Women’s Studies, Carol contributed extensively to reference works including the Handbook of American Women’s History, the Bloomsbury Guide to Women’s Literature (in which she wrote the overview essay on the Nineteenth-century U.S., as well as over 200 companion articles on authors, works, and concepts in 19th century U.S. women’s literature and culture), the Reader’s Guide to Women’s Studies, the Women’s Studies Encyclopedia, Twentieth-Century Romance and Historical Writers, and The Encyclopedia of African American Literature.

Carol was both a scholar and an enthusiastic supporter of Chicago theatre, from established “giants” downtown to storefront theatres. At DePaul, she established the Chicago Playwrights manuscript collection at the Richardson Library (part of the Arts Community Archives within the Library’s Special Collections) and developed and taught a course on Chicago Theatre. In retirement, she was a member of the play reading and selection committee for Chicago’s Rivendell Theatre Ensemble, Chicago’s only professional theatre company dedicated to the work of women theatre artists, and supported many other Chicago companies with time, enthusiasm, and financial contributions. At the time of her death, Carol was working on a play about the first sexual harassment class action case in the US, Jenson v. Eveleth Mines, which changed American sexual harassment law.
SPECIAL THANKS

Rivendell would like to extend special thanks to director Jessica Holt, The National Network of New Plays, The Eugene O’Neill Institute, and the National Directing Fellowship Program for supporting our initial workshop of *Scientific Method* in November of 2017.

Ars Nova, Chris Barbee, Kayshaun Barnes, Beth Blickers, Briandaniel Oglesby, Chance Theater, Kyle Davis, Steven Dietz, Jessica Ervin, Hayley Finn, The Gift Theatre, Melodie Graber, Carrie Kaplan, The Playwrights’ Center, Dr. Kathryn Lemberg, The MARTHAS play group, Kay Mc Cleod, Stephanie McSpadden, Lydia Milman Schmidt, Oakton Community College Department of Chemistry, Logan Poole, Will Quam, Shrewd Productions, Alex Smith, Maya Springer, Rommel Sulit, University of Chicago, Wendy Weckwerth.

We would also like to thank the 48th Ward Alderman Harry Osterman, State Representative Kelly Cassidy, the Andersonville Chamber of Commerce, and the Edgewater Chamber of Commerce and their staffs for their support and generosity in supporting the Edgewater community.

CAST BIOGRAPHIES

Ashley Neal (Amy) is back at Rivendell Theatre Ensemble, where she is a longtime member and most recently appeared in *Cal in Camo*. She has appeared in many Rivendell productions including: *Alias Grace*, *Wrens*, *26 Miles*, *The Walls*, *Be Aggressive*, and others. Ashley most recently appeared in A Red Orchid Theatre’s *The Nether* where she also appeared in *A Red Handed Otter*. Other shows include: *London Wall*, *Men Should Weep* and *Stage Door* with Griffin Theatre, *The Life and Sort of Death of Eric Argyle* with Steep Theatre, as well as work with Chicago Dramatists, Pine Box, Irish Theatre Company, Step Up, Jackalope Theatre, Victory Gardens, Strawdog, The Greenhouse Theatre, and others. Ashley is a graduate of Columbia College Chicago and The School at Steppenwolf. She is represented by Big Mouth Talent.

Josh Odor (Julian) is back at Rivendell where he was last seen in *The Firebirds Take the Field*. Most recently Josh performed in TimeLine’s *To Catch a Fish*, ATC’s *Welcome to Jesus* and *The Hypocrites› You On the Moors Now* - also directed by Devon de Mayo. Josh has also worked at Steppenwolf, The Goodman, Steep, Teatro Vista, The Artistic Home, The Inconvenience, Griffin, The House, Haven, Erasing the Distance, The New Colony, Collaboraction, Side Project, LiveWire, Buffalo Ensemble, at The Long Wharf in New Haven, CT. Josh’s television work includes *The Chi*, *Chicago PD*, *Chicago Fire*, *Betrayal* and *Boss*.

Carmen Roman (Marie) most recently performed in *Angels in America* at Berkeley Repertory Theatre. Last fall she played Margaret Thatcher in *The Audience* at Timeline Theatre and in *Native Son* at Yale Rep. She also played in the world premiere production of *Native Son*—a co-production of American Blues Theater and
CAST BIOGRAPHIES CONT.

The Court Theatre. She played Mrs. Eynsford-Hill in My Fair Lady at The Lyric Opera last season. Other recent production include: Sotto Voce by Nilo Cruz at Portland Stage (Maine), Alabama Story by Kenneth Jones at Peninsula Players (Wisconsin) and playing opposite Hal Linden in Moon Over Buffalo at The New Theater (Kansas City). Carmen was in the National Tour of Angels in America and appeared Off-Broadway in The Iphigenia Cycle (Theater for a New Audience); The Mysteries (Classic Stage Company); Paradise (Gary Allen productions), and Love, Sex and Death in the Amazon (Paradise Factory Theater). Regional credits include 13 seasons with Peninsula Players; Wit, Black Snow, Brutality of Fact (Goodman Theatre, Chicago) Side Man (Steppenwolf Theatre, Chicago), The Price (Syracuse Stage and Geva), The Importance of Being Earnest (Centerstage Baltimore), Lost in Yonkers (Coconut Grove, Walnut Street Theater) Sonia Flew (The Huntington Theatre), According to Goldman (Philadelphia Theater Company) Electra (Hartford Stage Company), Big Love (The Wilma), Shadowlands (The Alliance Theater). Film/Television credits include Chicago PD; Betrayal; Boss; All My Children; Early Edition; Law and Order; Law and Order SVU; Criminal Intent; Savages, The Falcon (a co-production shot in Soviet Georgia) She is a company member at American Blues Theater and Circling the Drain, New York. Awards and honors include 2002 Fox Fellow, Sarah Siddons Award, Florence Herscher Award, and Joseph Jefferson Awards for Master Class and Wit.

Courtney Williams (Makayla) is making her Chicago stage debut with Rivendell. Originally a Brooklyn based performer from Oakland, CA, her work has primarily been in New York’s colorful downtown scene. She’s performed and collaborated with Daniel Alexander Jones, Kaneza Schaal, Mike Iveson, Tea Alagic, Gracie Gardner and other artists who have enriched her collaborative process. courtneygwilliams.com

PRODUCTION TEAM BIOGRAPHIES

Jenny Connell Davis’s (Playwright) plays include End of Shift, Goddess of Mercy, The Dragon Play, and Scientific Method. Her work has been produced or developed at Chance Theater, the Eugene O’Neill National Playwrights Conference, The Playwright’s Center, Icicle Creek Theater Festival, ACT Seattle, ATC Chicago, the Araca Group, Asolo Rep, New York Stage and Film, Ars Nova, The Gift Theatre, Shrewd Productions, ScriptWorks, NAATCO and Rivendell. Her first screenplay, Playing House, was a finalist for the Nicholl Fellowship; her second, Two Truths and a Lie, was a semi-finalist. Her short with writer/director Soham Mehta, Fatakra, has screened worldwide and been recognized with more than a dozen audience awards and jury prizes. She currently has film and television projects in development with Maven Pictures/Tangerine Entertainment, Fox Animation, Astronauts Wanted/Cinetar Pictures, and Iconoclast/Anonymous Content. Jenny has an MFA from UT Austin, is a former member of Ars Nova’s Play Group, an Affiliated Writer with the Playwrights’ Center, and was the 2014-2015 Hot Seat Resident Playwright at Baltimore's Center Stage. She is a proud member of Chicago’s Gift Theatre Company, Scriptworks, and the MARTHAs, an Austin-based playwrights’ collective.

Devon de Mayo (Director) is working with Rivendell for the first time. Recent directing credits include: Women Laughing Alone With Salad (Theatre Wit); The Burn (Steppenwolf Theatre), Harvey (Court Theater), Sycamore (Raven Theatre), You on the Moors Now (The Hypocrites), Animals Out of Paper (Shattered Globe Theatre), You Can’t Take it With You, and Lost in Yonkers (Northlight Theatre), Jet Black Chevrolet (side project);
Compulsion and Everything is Illuminated (Next); Roadkill Confidential, The Further Adventures of Hedda Gabler, and Clouds (Dog & Pony). Directing and devising credits: Don't Look Back/Must Look Back (Pivot Arts); Guerra: A Clown Play (La Piara, Mexico); The Whole World is Watching, As Told by the Vivian Girls and The Twins Would Like to Say (Dog & Pony). She received her MFA from Middlesex University in London and did further studies at the Russian Academy of Dramatic Arts in Moscow and the Indonesian Institute for the Arts in Bali, Indonesia.

Skyler Gray (Dramaturg) is thrilled to return to Rivendell after working on The Cake. Gray is the Director of New Play Development at Victory Gardens Theater. Before joining Victory Gardens, he was the Literary Manager at the Alley Theatre in Houston, TX. Gray has developed new work with the Williamstown Theatre Festival, South Coast Repertory, Alley Theatre, Chance Theater, Rogue Artists Ensemble, UC Irvine, Columbia University, Children’s Musical Theaterworks, WildWind Lab, Echo Theater Company, Artists at Play, and Rivendell Theatre Ensemble. He has also worked in the literary departments at South Coast Repertory, Williamstown Theatre Festival and William Morris Endeavor in New York City, as well as serving as the Artistic Director of Children’s Musical Theaterworks and The Underground @ CMT in Fresno, CA. Gray holds a BA in Theater from the University of California, Irvine with Honors in Directing and Stage Management.

Jennifer Thusing (Stage Manager) is excited to return to Rivendell. She previously stage managed The Cake, Cal in Camo, Alias Grace, Grizzly Mama, and Winter. Jennifer has stage managed for SoloChicago, Chicago Dramatists, Chicago Commercial Collective, Noble Fool, Nuns for Fun, Emerald City and Light Opera Works. Her work as a set designer with her partner Robert Groth has been seen at Irish Theatre of Chicago, Mary Arrchie, The Royal George, Metropolis Performing Arts, The Broadway Playhouse, The Apollo Theater, and Emerald City’s Little Theater. Jennifer is a proud member of Actors Equity Association.

Lauren Nichols (Scenic Design) is a freelance designer who also works full time as a studio assistant building scale models. In the past she has worked as a projections designer for Cerqua Rivera Dance Theatre and held the position of production manager for Emergent Theatre. Recent design credits include Caroline or Change (Firebrand Theatre) The Pajama Game (Highland Park Players), Surely, Goodness, and Mercy (Redtwist), and also children’s musicals Yo Vikings! and Elephant and Piggie (Northbrook). Upcoming projects include Follies (Harper College), You’re A Good Man, Charlie Brown (NU), Pinkalicious (Northbrook), and Ghosts (Redtwist). Prior to her graduate studies she was a scenic artist for 5 years. MFA Northwestern. Laurenangeldesigns.com

Anthony Churchill (Projections Design) collaborates on media for theatre, events, and installations. Recent projections and media with Q Brothers, Marriott Theatre, The Cher Show, Porchlight Music Theatre, Silk Road Rising, Theatre Wit, Stage Left, Museum of Broadcast Communications, Big Noise Theatre, 16th Street Theatre—Berwyn, and BoHo Theatre—which he is a proud company member of. Tony has been nominated for three Jeff Awards for Projections, winning one in 2017 for Body of An American. When not working on plays, he enjoys sculpting tiny astronauts in peril, and playing projections with his band, Grape Juice Plus. www.artlabchicago.com

Heather Sparling (Lighting Design) is grateful to be working with Rivendell for the first time. Recent design credits include The Fly Honey Show (The Inconvenience), Empower Youth! (Lyric Unlimited); The Burn (Steppenwolf); Twelfth Night and The Heart of Robin Hood (Door Shakespeare), Yardbird (Hackney Empire, London), La Havana Madrid (Teatro Vista), Longer! Louder! Wagner! (Lyric Opera of Chicago), The Way She Spoke (Greenhouse Theater). Heather is a proud alum of Boston University. For more information on her work, visit www.sparlingdesigns.com
Shain Longbehn (Original Music and Sound Design) makes his Rivendell debut. He also works around Chicago as a projection designer, audio engineer, and composer. Recent design credits include: In the Canyon, Franklinland (Jackalope), Student Body (Northwestern), Brainstorm, Godspell, Gilgamesh K-12 (Perry Mansfield i/a/w The House), Ofrenda (Albany Park Theater), Women Laughing Alone with Salad (Wit), Red Bowl at the Jeffs (The Sound), and Luz Estrada (Mercy Street). Recent technical credits include: Borealis, Hatfield & McCoy, The Nutcracker (The House), Aristophenesathion (Hypocrates), Trevor, Parade (Writers), and Thrones! The Musical Parody (Apollo Theater). He graduated with a BA in Theater from Loyola University Chicago.

Izumi Inaba (Costume Design) is excited to be working with Rivendell Theatre Ensemble for the first time. Recent Chicago credits: Borealis (House), Frankenstein (Lifeline), Koalas (16th Street), Zurich (Steep), Frederick (Chicago Children’s), and Cosmologies (The Gift). Upcoming: Mansfield Park (Northlight), A Doll’s House Part 2 (Steppenwolf), Twilight Bowl (Goodman). She is a resident artist at Albany Park Theater Project, an ensemble member at Red Tape, and a member of United Scenic Artists USA Local 829.

Jonathan Berg-Einhorn (Properties Design) is a Chicago based designer and artisan. Jonathan has previously worked with companies such as Goodman Theatre, Chicago Shakespeare Theatre, Paramount Theater, Hope Summer Repertory Theater, Underscore Theatre, Something Marvelous, and Mudlark Theatre, Favorite design credits include Haymarket, Johnny 10 Beers’ Daughter, Bomber’s Moon, Curious George: The Golden Meatball, Alice in Wonderland, Ghosts, The Seven Deadly Sins, The Cripple of Inishmaan, Endgame, and Prometheus Bound. He holds a BFA in Scenic and Costume Design from Boston University. Jonathanbergeinhorn.com

Catherine Allen (Production Manager) is thrilled to return to Rivendell where she previously production managed The Cake and Cal in Camo. Recent production management credits include Significant Other (About Face Theater), Violet and Ragtime (Griffin Theatre), Invisible Hand, Hookman, and Bobbie Clearly (Steep Theatre), A Funny Thing Happened… (Route 66 Theatre Company), and many circuses with Actors Gymnasium where she is the staff Production Manager. She has also worked with Congo Square Theatre, Pegasus Theatre Chicago, Haven Theatre, Chimera Ensemble, and Step Up Productions where she was an Artistic Associate. She is a graduate of the University of Illinois, Urbana-Champaign, where she received a BFA in Acting.

Robert Groth (Technical Director) is excited to return to Rivendell. He has been a freelance technical director, scenic carpenter and designer for over 15 years. Robert has also worked as a scenic designer for several theater companies with his partner Jenniffer Thusing including Mary Arrchie, Pinebox, Emerald City and most recently Chicago Theatre Workshop’s production of Little Miss Sunshine. Their design work was recognized in 2011 with a nomination for an Equity Wing Jeff for Best Scenic Design—Midsized Theater.

Izzy French (Assistant Stage Manager) is ecstatic to be working with Rivendell Theatre Ensemble for the first time. Her previous stage management credits include Weathervane Theatre Season 53, Conference of the Birds (Columbia College), Fear & Misery in the Third Riech (Haven Theatre), Servant of Two Masters (Columbia College), King Liz (Windy City Playhouse), and Dying For It (Columbia College). She is a senior pursuing a BFA in Theatre Technology at Columbia College Chicago, although Izzy is originally from White Bear Lake, Minnesota. In addition to stage management, She also works in scenic painting, props, and Illustration.
Brent Ervin-Eickhoff (Assistant Projections Designer) is a director, writer, and educator based in Chicago, IL. He has worked with A Red Orchid Theatre, Silk Road Rising, Facility Theatre, Mary-Arrchie Theatre Co., Greenhouse Theatre, Chicago’s Night Out in the Parks, The Barrens Theatre, The Rockwell Theatre Bandits, and other storefronts around Chicago. Brent served as Co-Artistic Director and later as Managing Director of Blue Goose Theatre Ensemble, of which he was a founding member. An award-winning filmmaker, Brent’s films have screened as part of the Frog Baby Film Festival and Indianapolis 48 Hour Film Project. He graduated from Ball State University with degrees in Directing and Theatre Education, and currently serves on the board of The Passage Theatre.

Arianna Soloway (Assistant Director) is thrilled to be working with Rivendell for the first time. Recent directing credits include Guardians (Mary Arrchie Theatre), Carrie & Francine (Haven Theatre), and Pine in a site specific production. Recent assistant directing credits include Linda (Steep Theatre) How to Use a Knife (Shattered Globe), Pillars of the Community (Strawdog Theatre), Roz and Ray (Victory Gardens), Red Handed Otter (A Red Orchid Theatre), Seminar (Haven Theatre Company), and Intelligence (Arena Stage). Arianna has a BFA in directing from Columbia College and is an associate member of the SDC.

Tara Mallen (Rivendell Artistic Director/ Producer/Marie Understudy) is an actor, director, and the Producing Artistic Director at Rivendell Theatre Ensemble. She is the 2017 3Arts William Franklin Grisham Awardee and the 2014 Volunteers of America Silver Star Awardee. Most recently Mallen was seen onstage in The Cake for which she was nominated for a 2018 Jeff Award for “Actor in a Principal Role”. In 2016, she performed in the world premiere production of Lynn Nottage’s Sweat at Arena Stage. Prior to that she was in Rivendell’s world premiere productions of Look, we are breathing and Rasheeda Speaking. Tara appeared in the Steppenwolf for Young Audience’s production of How Long Will I Cry: Stories of Youth Violence written by Chicago Journalist Miles Harvey. One of Rivendell’s founding members, Tara has now produced and acted in over thirty productions. She received a Joseph Jefferson award for “Supporting Actress” for work in WRENS as part of that production’s Jeff-winning ensemble. She was nominated the following year for “Actress in a Principal Role” for her work in My Simple City. Screen credits include Steven Soderbergh’s film Contagion; Empire (Fox); Boss (Starz); Chicago Fire (NBC); Doubt (CBS/Sony Pictures pilot); Chicago P.D. (NBC); Sense8 (Netflix) and the independent feature FOOLS. Tara co-conceived and directed the world premiere of WOMEN AT WAR, directed the Jeff nominated Midwest premieres of The Electric Baby, 26 Miles (co-production with Teatro Vista); Fighting Words; Psalms of a Questionable Nature; Elliot, a Soldier’s Fugue (co-production with Stageworks/ Hudson); and the brief and brilliant Shady Meadows by Lisa Dillman as part of the 2007 Chicago Humanities Festival.
Rivendell Theatre Ensemble is an award winning, critically acclaimed professional theatre company committed to recognizing and cultivating the talents of women in theatre—from playwrights and actors to designers and managers. Rivendell’s productions explore the unique female perspectives of everyday stories in an intimate, salon environment. For more than twenty years, Rivendell has grown to fill an important role in the Chicago theatre community as the only Equity theatre in Chicago committed to advancing the lives of women through theatre. Rivendell is a leader in new play development and a major port for new writers, and also offers a brick and mortar artistic home for women theater artists.

**RIVENDELL ARTISTIC ENSEMBLE**

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<th>Role</th>
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**BOARD OF DIRECTORS**

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Rivendell Theatre Ensemble proudly acknowledges its civic partners, whose annual contributions provide major programming support.

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Rivendell Theatre Ensemble sincerely appreciates the following individuals for their efforts to advance our work:

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Sharon Furiya
Dawn and Rick Gray
Brian Nitzkin

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As always, our heartfelt gratitude to Stjepan and Ivan Misetic for offering us a place to call home.
“Naša iskrena hvala!”

Jan 5 - Feb 2

Chicago Premiere

Stockholm. A car bomb rocks the peaceful city and leaves the Arab-Swedish Amor on guard and on edge. We follow him through a fraught 24 hours, cautiously navigating the city he calls home.

By Jonas Hassen Khemiri
Translated by Rachel Willson-Broyles
Directed by Abhi Shrestha

Rivendell Theatre
5779 N. Ridge

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