NOV 9–DEC 23, 2018
VICTORY GARDENS THEATER PRESENTS
THE WORLD PREMIERE OF

RIGHTLYND
A PLAY BY
IKE HOLTER

DIRECTED BY
LISA PORTES*

FEATURING
JEROME BECK, ROBERT CORNELIUS*, LAKECIA HARRIS, ANISH JETHMALANI*, EDDIE MARTINEZ*, MONICA OROZCO*, AND SASHA SMITH

COLETTE POLLARD*
SCENIC DESIGNER

SAMANTHA C. JONES*
COSTUME DESIGNER

JARED GOODING
LIGHTING DESIGNER

MIKHAIL FIKSEL*
SOUND DESIGNER & ADDITIONAL COMPOSITION

CHARLIE COFFEEN
ORIGINAL SONGS & SCORE

IKE HOLTER
LYRICS

BREON ARZELL
CHOREOGRAPHY

JAQ SEIFERT
VIOLENCE DIRECTOR

ELEANOR KAHN
PROPS DESIGNER

SKYLER GRAY
DRAMATURG

MARA SAGAL*
PRODUCTION STAGE MANAGER

MAJEL CUZA
PRODUCTION MANAGER

* Denotes a member of Actors’ Equity Association, the union of professional actors and stage managers
† Denotes a member of United Scenic Artists, IATSE Local 829, AFL-CIO
‡ Denotes a member of the Stage Directors and Choreographers Society, a national theatrical labor union

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THE WALLACE FOUNDATION

Additional support for Rightlynd provided by Playwright’s Society Sponsors

VICTORY GARDENS THEATER IS THE RECIPIENT OF THE 2001 TONY AWARD FOR OUTSTANDING REGIONAL THEATRE

@victorygardens
@victorygardenstheater
RIGHTLYND

GENERAL INFORMATION

**TIME & SETTING:** Rightlynd, 51st Ward of Chicago. Present day.

**RUN TIME:** 90 Minutes. No intermission.

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.

ACCESS SERVICES
The Access Project is supported by a grant from REAM Foundation

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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.

ADDITIONAL MUSIC CREDITS

CHARLIE COFFEEN, Keyboards
JOSHUA GRIFFIN, Bass
LEONARD MADDOX, Drums

GEORGE WUNDSAM, Guitar
JAMESON BRENNER, Guitar
SAM HUDGENS, Saxophone

BRENT GRIFFIN, Saxophone
DAVID BEN-PORAT, Trombone
SAM TRUMP, Trumpet

“The Sitcom” used with permission from Sidewalk Chalk

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.

Latecomers will be seated at the discretion of the House Manager. Cameras and recording equipment are strictly forbidden in the theater. Patrons with cell phones or any electronic devices that make noise are requested to either turn off the device or check it with the House Manager prior to show time.

Victory Gardens Theater
VICTORY GARDENS WOULD LIKE TO THANK THE FOLLOWING INDIVIDUALS AND FOUNDATIONS FOR THEIR SPONSORSHIP SUPPORT OF *RIGHTLYND*

### 2018/19 SEASON SPONSORS

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DEAR FRIENDS,

Welcome to the world premiere of *Rightlynd* by Victory Gardens Ensemble Playwright, Ike Holter.

We’re thrilled to bring you this bold new Victory Gardens commission funded by The Wallace Foundation, The Joyce Foundation, and The Venturous Theater Fund with developmental support from the Edgerton Foundation. When we committed to producing *Rightlynd* last year, the play’s exploration of the political machine’s power and corruption, even in local politics, proved to be right on the pulse of our current climate. As our nation has become more politically divided, we are seeing a new wave of first time politicians — from Alexandria Ocasio-Cortez in New York to Andre Vasquez here in Chicago — take a stand against hateful rhetoric and discriminatory legislation. They were galvanized to enter politics to make a change in their world and community by giving voice to the voiceless. Gentrification and political structures are systematically built on a foundation that penalizes low-income and non-white communities, Ike’s timely play explores the harsh complexities and the cost of challenging the current system and speaking truth to power.

Ike Holter is a singular voice whose work is structurally ambitious, stylistically original and fiercely honest. Not only is Ike a tremendously gifted writer, he is a vocal supporter of social justice in Chicago and equity within the theater community. He is a founding member of The Chicago Theater Accountability Coalition which works to join artists and institutions in a stand against hate. Ike is a citizen artist who leads by example and calls for a better world through his art.

*Rightlynd* is the first part of Ike’s ambitious seven-play series set in the fictional 51st Ward of Chicago, joining his prior plays *Exit Strategy* and *Wolf at the End of the Block*. Each piece is structurally and stylistically its own, and Ike’s distinct voice shines through in all of them. In all of his work, Ike dives deep into the issues and celebrates the diverse peoples that make up our great city of Chicago. This play cycle is a remarkable achievement that proves that Ike is not only one of the most prolific writers writing today, but one of the most urgent and necessary voices in American Theater.

Speaking of cycles, *Rightlynd* is the seventh play to be produced as part of Victory Garden’s Chicago Play Cycle. This is a project deeply embedded in the fabric of Victory Gardens that is invested in commissioning and producing plays that tell the vital stories of Chicago. Ike’s *Rightlynd* joins Boo Killebrew’s *Lettie*, 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 the latest work in the cycle. We also welcome director Lisa Portes back to Victory Gardens after her stunning production of Antoinette Nwandu’s *BREACH* last season.

As we end 2018 with *Rightlynd*, we look forward to seeing you back at Victory Gardens in the new year for the Chicago premieres of Dominique Morisseau’s *Pipeline* and Lauren Yee’s *Cambodian Rock Band*, with the world premiere of Madhuri Shekar’s *Miriam for President* ending our season.

Thank you for joining us and welcome to the 51st Ward, *Rightlynd*.

Warm wishes,

CHAY YEW
ARTISTIC DIRECTOR
PUBLIC PROGRAMS

Public Programs is an event series designed to enhance your experience by exploring themes and issues within Victory Gardens’ productions. Connecting our theater to the world beyond the stage and rehearsal room, Public Programs bridge ideas, provoke dialogue, and deepen the relationship between our audiences and our productions.

AFTERWORDS
AFTER EVERY PERFORMANCE OF RIGHTLYND (UNLESS NOTED) • POST-SHOW CONVERSATION
Join us for one of our intimate post-show conversations led by members from the Victory Gardens community, reflect on what you’ve seen, and share your response.

PANEL: NOT MY CHICAGO
WEDNESDAY, NOV. 14 • 9:00PM • POST-SHOW CONVERSATION
On the surface, gentrification appears to be a positive change, but is causing families who have been there for generations to become strangers in their own city. Join us for a conversation on the effects of gentrification in Chicago and ways people are taking a stand to save their neighborhoods.

PANEL: A CONVERSATION WITH IKE HOLTER
THURSDAY, NOV. 15 • 9:00PM • POST-SHOW CONVERSATION
Rightlynd is chronologically the first in Holter’s epic 7-play saga (which includes Exit Strategy and Wolf at the End of the Block) set in the fictional 51st Ward. Dive into the mind of Ike Holter as he discusses creating Rightlynd and his writing process with dramaturg Skyler Gray.

PANEL: BARRIERS TO CHANGE
TUESDAY, NOV. 20 • 9:00PM • POST-SHOW CONVERSATION
While many aldermen strive to better their communities and fight for the people, how many of their campaign promises can they actually accomplish? Join us for a post-show conversation with local aldermen as they discuss triumphs and challenges of being a representative of the people in 2018.

PANEL: A CONVERSATION WITH THE CAST OF RIGHTLYND
FRIDAY, NOV. 23 • 9:00PM • POST-SHOW CONVERSATION
Nina strives for change. Applewood will do anything to expand his industry. Pac, Amena and Robinson are just trying to stay afloat. Join the cast of Rightlynd as they discuss their process of bringing this genre-bending play to life. This Public Program will be live captioned.

CELEBRATION: MAKE SMALL BUSINESS YOUR BUSINESS
THURSDAY, NOV. 29 • 6:30PM–9:00PM • POST-SHOW CELEBRATION
In Rightlynd, Nina fights for small businesses in her community. Join us as we highlight small and mighty businesses from neighborhoods across the city. Before and after the show, meet us in the Rehearsal Room to see the amazing things these small businesses have to offer!

PANEL: THE FUTURE OF CHICAGO
TUESDAY, DEC. 4 • 9:00PM • POST-SHOW CONVERSATION
From Alexandria Ocasio-Cortez in the Bronx to Andrew Janz in California, why is there a call for new voices in our political system? First-time candidates for the 2019 alderman race will discuss what inspired them to run and challenges of taking action.

CELEBRATION: WOMEN IN GOVERNMENT
WEDNESDAY, DEC. 5 • 9:00PM • POST-SHOW PANEL DISCUSSION & TOAST
So far, the 2018 primaries have brought the largest number of House primary victories by women candidates in the nation’s history. Join us for a post-show panel featuring incredible women in government in a discussion about their triumphs, obstacles, and dedicated work.

PANEL: LOST IN THE SYSTEM
WEDNESDAY, DEC. 12 • 9:00PM • POST-SHOW CONVERSATION
In Rightlynd, Pac has to cope with a world he hardly recognizes after being imprisoned. We welcome restorative justice organization Circles and Ciphers as they discuss how people slip through the cracks of the justice system and what we can do to stop it.
BIOS

JEROME BECK
APPLEWOOD/DENIZEN 1
Victory Gardens debut. Pink Orchids: The HIV Monologues (Pride, Films and Plays), Don'trell Who Kissed The Sea (First Floor Theater), Skin of our Teeth (Remy Bumppo), Dirty Butterfly (The Blind Owl), Our Lady of 121st Street (U/S) (Eclipse Theatre). MFA Acting graduate at the Theatre School at DePaul University.

ROBERT CORNELIUS*
ROBINSON/DENIZEN 5
Takunda, On The Block, Speile 36 or the Fourth Medal, and Wheatley (Victory Gardens Theater). Chicago: Lottery Day, Continuity, and The Convert (Goodman Theatre’s New Stages). Hamlet (The Gift Theatre), Picnic (American Theatre Company), Wit (The Hypocrites), Aida (Drury Lane Oak Brook), Taming of the Shrew (First Folio Theatre), Raisin (Court Theatre), The Boys Next Door (Provision Theatre Company). Regional: Great Expectations (Indiana Repertory Theatre), Spunk (St. Louis Black Repertory), The Rivals, The Jeremiah and You Can’t Take It With You (Milwaukee Repertory Theatre), Blues For an Alabama Sky (Madison Repertory Theatre), My Children, My Africa (Montana Repertory Theatre). Film and TV: “Hoodlum,” “Chicago P.D.,” “Southside,” “The Chi,” and “Turks”.

JORDAN BECK
AMENA/DENIZEN 2

ANISH JETHMALANI*
BENNY/DENIZEN 4
Homeland Security (Victory Gardens). In the Next Room or the Vibrator Play, A Disappearing Number, Inana, Blood & Gifts (Timeline — Company Member), Wit, A Christmas Carol (Goodman), Water By The Spoonful, Titus Andronicus, Mary Stuart (Court), Romeo & Juliet (Chicago Shakespeare), Bengal Tiger at The Baghdad Zoo, Around The World in 80 Days, Sita Ram (Lookingglass), The Caretaker, To the Green Fields Beyond (Writers), Hatfield & McCoy (House), The Room (Red Orchid), Twelfth Night (First Folio), Merchant on Venice (Silk Road). Regional: Henry VII, Much Ado About Nothing (Oregon Shakespeare Festival). Film & TV: “Batman v. Superman,” “Empire,” “Chicago Med,” “Boss,” “Leverage”.

EDDIE MARTINEZ*
PAC
Fade and In the Time of the Butterflies (Victory Gardens). Ensemble member of Teatro Vista Parachute Men, Other credits include: Native Gardens (The Old Globe) Fade (Denver Center, Cherry Lane, and TheaterWorks), As You Like It (Denver Center) Big Lake Big City, Cascabel (Lookingglass Theater). Our Lady of 121st Street (Steppenwolf), and Romeo y Julieta (Chicago Shakespeare Theater). Film/TV: “Sense8” (Netflix), “Sirens” (USA Network), “Chicago Fire” (NBC) and “The Dilemma” (Universal).

LaKECIA HARRIS
AMENA/DENIZEN 2

MONICA OROZCO*
NINA
Victory Gardens debut. Chicago: Hundreds and Hundreds of Stars, Lottery Day (Goodman Theatre’s New Stages), Hay Fever (Shaw Chicago), Coriolanus (The Shakespeare Project of Chicago), Six Corners (American Blues Theater), Charm (Northlight Theatre), Camino Real (Goodman Theatre). Regional: A Midsummer Night’s Dream (Tantrum Theater), Merchant of Venice, Macbeth (Utah Shakespeare
Festival). TV: “Chicago Med”. Ms. Orozco received her MFA from University of Illinois at Urbana-Champaign.

SASHA SMITH
MANDA/DENIZEN 3
Victory Gardens debut. Sasha Smith is a Chicago-based actor and intimacy choreographer. Recent acting credits include Zurich, Hinter, and Hookman (Steep Theatre), Aristophanes’ Thon (The Hypocrites), Wild Party (Bailiwick), Stay Lit (The Roustabouts). She has been seen on television in “Chicago Fire”, “Chicago P.D.”, and “Green Screen Adventures”. She is a proud company member of Steep Theatre and a graduate of Columbia College Chicago. She is represented by Shirley Hamilton Talent.

IKE HOLTER
PLAYWRIGHT
Ike Holter is a Chicago playwright and winner of The Windham-Campbell prize, one of the highest awards for writing in the world. He’s the writer of several plays including Exit Strategy, Hit The Wall and Put Your House in Order, which have been seen across the country, and recently was staff writer for the “Fosse/Verdon” series coming to FX this spring. He has world premieres at Steep Theater and Goodman Theater in 2019, and is represented by WME. Proud Victory Gardens ensemble member.

LISA PORTES‡
DIRECTOR
Lisa Portes returns to Victory Gardens where she directed BREACH by Antoinette Nwandu, Slingshot by Kia Korthron, A Little Bit Not Normal by Arlene Malinowski, and Undone by Andrea Thome for IGNITION. Other Chicago credits include: Steppenwolf: This is Modern Art by Idris Goodwin and Kevin Coval, Goodman: Ghostwritten by Naomi Iizuka; Northlight: Permanent Collection by Thomas Gibbons; Timeline: Concerning Strange Devices from the Distant West by Naomi Iizuka; Next Theatre: In the Blood by Suzan-Lori Parks and Far Away by Caryl Churchill. Recent regional credits: I Come From Arizona by Carlos Murillo (Children’s Theatre Company) Native Gardens by Karen Zacarias (Denver Center) and Glass Menagerie (CalShakes). Upcoming: Thanksgiving Play by Larissa Fasthorse (Cincinnati Playhouse). Awards: 2016 SDC Zelda Fichandler Directors Award. Lisa heads the MFA Directing program at The Theatre School at DePaul University.

COLLETTE POLLARD†
SCENIC DESIGNER

SAMANTHA C. JONES†
COSTUME DESIGNER
Samantha C. Jones is excited to return to Ike Holterverse and to do so at Victory Gardens where her work was most recently seen in BREACH and Native Gardens. In Chicago, her designs have been seen at Court Theatre, Steppenwolf Theatre, Northlight Theatre, Lookingglass Theatre Company, Chicago Children’s Theatre, American Blues Theatre, TimeLine Theatre Company and others. Regionally she has worked with The Alley, Seattle Children’s Theatre, Triad Stage, Indiana Repertory Theatre, Peninsula Players Theatre, plus some more. Her work can currently be seen in TimeLine Theatre Company’s A Shayna Maidel and she returns to the same neighborhood with the world premiere of Lottery Day at The Goodman, March 2019. samanthacjones.com

JARED GOODING
LIGHTING DESIGNER
Victory Gardens debut. Milwaukee Repertory Theater, American Blues, UIC Theatre, Writers Theater, Strawdog Theater, The Hypocrites, Timeline Theater, Madison
BIOS

Children's Theater, Definition Theatre, Windy City Playhouse, Sideshow Theatre, First Floor Theater, About Face Theatre, MPACCT, Pegasus Theatre, Next Theatre, Congo Square, Citadel Theatre, ETA, and Fleetwood Jourdain Theatre. Associate Design of Lookingglass Alice (Lookingglass), company member with MPACCT and an Ensemble Member with American Blues Theatre. TV: Lighting Assistant “The Wiz Live” on NBC.

MIKHAIL FIKSEL†
SOUND DESIGNER & ADDITIONAL COMPOSITION
Mikhail Fiksel is a designer, composer, musician, and a DJ based in NYC and Chicago. Lettie, Native Gardens, A Wonder in My Soul and The Gospel of Lovingkindness (Victory Gardens). Off-Broadway and Regional: Cambodian Rock Band (South Coast Rep), Mary Stuart, Book of Joseph (Chicago Shakespeare), We're Only Alive For A Short Amount of Time, Lady in Denmark, The Wolves, The Sign in Sidney Brustein’s Window, 2666 (Goodman Theatre), This Flat Earth, The Treasurer, A Life (Lortel Award, Drama Desk Nomination; Playwrights Horizons), Seize The King, Tiger Style (La Jolla Playhouse), Ofrenda, Feast, Learning Curve (Albany Park Theatre Project). He is a recipient of 2 Lucille Lortel Awards, multiple Joseph Jefferson Awards, and the Michael Maggio Emerging Designer Award. www.mikhailfiksel.com

CHARLIE COFFEEN
ORIGINAL SONGS & SCORE
Charlie Coffeen is a professional keyboardist, composer, producer, and DJ based in Chicago, which has been his home since 2006. Charlie is an original member of the hip-hop/soul/jazz band Sidewalk Chalk, a group that has released 4 full-length albums and tours internationally. The band’s most recent album, An Orchid Is Born, was released on Ropeadope Records and co-produced by Grammy Award-winner Robert “Sput” Searight. Shortly after graduating from Columbia College, Charlie created the school’s first Hip-Hop Ensemble and continues to teach Hip-Hop: A Sonic History – an ethnomusicology course examining the history of hip-hop, its cultural importance, and analyzing classic albums and recordings. Charlie’s interpretation of producer J Dilla’s iconic Donuts album has grown to be an annual performance at Chicago’s Thalia Hall featuring a 20+ piece orchestra and numerous special guests.

BREON ARZELL
CHOREOGRAPHER
Most commonly known as an actor, Breon Arzell’s breakout and award-winning premiere as a Chicago choreographer came with Oracle Productions’ The Hairy Ape. This Detroit native received his first training while at Miami University. In Chicago, he has worked as a dancer, choreographer, and instructor at Joel Hall Dancers & Center, Porchlight M.T., Vagabond School, and the Goodman Theatre (for their musical theater program). Developing his own style of dance and storytelling*, movement credits include: The House that Will Not Stand (Victory Gardens), Night Runner and Wig Out (DePaul University), Insurrection (Stage Left), Marie Christine (BoHo Theatre), The Wiz (Kokandy Productions), Scottsboro Boys (Porchlight Music Theatre), and more. His talents have allowed him to work all across the US, Canada, England, Italy, Denmark, Singapore, and Malaysia. *Hip-Hop, Jazz, Modern, Lyrical, Contemporary, and Body Percussion.

JAQ SEIFERT
VIOLENCE DIRECTOR
Jaq is a Chicago-based certified fight and theatrical firearms choreographer and excited to return to Victory Gardens where they did work on Native Gardens, as well as assisting the fight direction on Hand to God (as assistant). Other Chicago credits include: Legally Blonde, Elf (Paramount Theatre), Billy Elliot, Scottsboro Boys (Porchlight), Bonnie & Clyde (Kokandy Productions), Not One Batu, Bobby Pin Girls (Nothing Without a Company), The Room (A Red Orchid Theatre), Parachute Men (Teatro Vista), Bad Jews, Mr. Burns: A Post-Electric Play (as assistant) (Theater Wit). They adjunct at Aurora University, teach at Vagabond School of the Arts, and produce The Buttcracker: A Nutcracker Burlesque.

ELEANOR KAHN
PROPS DESIGNER
Eleanor is the staff props designer at Victory Gardens. She freelances as a scenic designer, with credits including: Borealis (The House Theatre); 33 to Nothing (A Red Orchid Theatre); 9 to 5 and LIZZIE: The Musical (Firebrand Theatre); A Story Told in Seven Fights (Neo-Futurists); Moon Man Walk (Definition Theatre); Machinal (Greenhouse Theatre); Swell in the Ground and Open Season (The Gift Theatre); Hairy Ape, The Mother, The Jungle and Waiting for Lefty
(Oracle Productions); *Her Majesty’s Will* (Lifeline Theatre); *Into the Empty Sky* (Trap Door); *What of the Night* (Stage Left and Cor Theatre); *Bobbie Clearly* (Steep Theatre); *The Way She Spoke* (Greenhouse Solo Celebration); FORTS!; *The Van Gogh Cafe, Fog Island, Monster in the Hall*, and *Lifeboat* (Filament Theatre). She also works with The House Theatre and Chicago Childrens’ Theatre as a props designer. Eleanor received her MFA in Scenic Design from Boston University. eleanorkahn.com.

**SKYLER GRAY**
**DRAMATURG & DIRECTOR OF NEW PLAY DEVELOPMENT**

Before arriving at Victory Gardens in 2017, Gray was 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, Artists at Play, and Rivendell Theatre. Gray served as the Artistic Director of Children’s Musical Theaterworks and The Underground @ CMT in Fresno, CA. 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.

**MARA SAGAL**
**PRODUCTION STAGE MANAGER**

Mara has been happy to work around Chicago with Remy Bumppo, Make Believe Association, Definition Theater Company, Northlight Theatre, Goodman Theatre, Second City, Steppenwolf, Windy City Playhouse, and First Folio. She got her start at the Oregon Shakespeare Festival where she worked on the stage management team for eight seasons.

**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.

**CHAY YEW**
**ARTISTIC DIRECTOR**

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 premieres 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. He was awarded the 2016 Halcyon Theatre Iris Award for Outstanding commitment for connecting Chicago’s Communities and the Arts, and the 2017 Sideshow Impact Award for Bold and Inclusive Artistic Leadership.

* Denotes a member of Actors’ Equity Association, the union of professional actors and stage managers
† Denotes a member of United Scenic Artists, IATSE Local 829, AFL-CIO
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Nya, an inner-city public high school teacher, is committed to her students but desperate to give her only son, Omari, opportunities her students will never have. When a controversial incident at his private school threatens to get him expelled, Nya must confront his rage and her own choices as a parent. With profound compassion and poetry, Dominique Morisseau’s (*Skeleton Crew*, *Detroit 66*, and the Broadway bound *Ain’t Too Proud to Beg*) *Pipeline* brings to light a powerful and important conversation about parenthood, the state of our public school system, and the prison pipeline that claims so many of our youth.

Part comedy, part mystery, part rock concert, this thrilling story toggles back and forth in time, as father and daughter face the music of the past. Neary, a young Cambodian-American, has found evidence that could finally put away individuals who carried out the Cambodian genocide. When Dad shows up unannounced it’s clear this isn’t just a pleasure trip. Artistic Director Chay Yew is proud to bring Lauren Yee’s (*Samsara*) *Cambodian Rock Band* from South Coast Repertory Theatre to Victory Gardens with Marti Lyons (*Native Gardens*) directing.
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Victory Gardens has assembled several national theater artists who will serve as our artistic advisors and ambassadors. They will raise more awareness across the country of the artistic and cultural importance of Victory Gardens Theater and open more doors to the advancement of our mission of new plays and diversity.

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