



Presents The U.S. Premiere of

A photograph of a forest fire. A large fire with bright orange and yellow flames and a spray of sparks rises from the ground in a dense forest of tall, thin trees. The scene is lit with dramatic, low-key lighting, creating a sense of danger and intensity.

# THE WRITER

BY **ELLA HICKSON**

DIRECTED BY **GEORGETTE VERDIN**



# STEEP THEATRE COMPANY

Steep Theatre Company is an ensemble of artists driven by a shared commitment to the organization's mission: *To bring out the everyday truths in the stories we tell through ensemble work and to reach out to non-traditional theatregoers by seeking out stories and creating experiences relevant to them.* Steep believes theatre should stoke conversations about the issues and conditions that are part of all of our lives; conversations that take place between artists and audiences in the theatre, in the lobby, and long after everyone has gone home.

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## ENSEMBLE MEMBERS

Laura Alcalá Baker	Thomas Dixon	Emily McConnell	Joe Schermoly
Catherine Allen	Patricia Donegan	Peter Moore	Joanie Schultz
James Allen	Pete Dully	Caroline Neff	Julia Siple
Debo Balogun	Jonathan Edwards	Jim Poole	Sasha Smith
Jonathan Berry	Nate Faust	Jon Ravenscroft	Dan Stratton
Lucy Carapetyan	Alex Gillmor	Egan Reich	Kendra Thulin
Chris Chmelik	Nick Horst	Joel Reitsma	Brandon Wardell
George Cederquist	Destini Huston	Melissa Riemer	Chelsea M. Warren
Matt Chapman	Lauren Lassus	Brandon Rivera	Robin Witt
Brad DeFabo Akin	Kristin Leahey	Omer Abbas Salem	Brendan Melanson
Maria DeFabo Akin	Cindy Marker	Amber Sallis	<i>in memoriam</i>

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## ARTISTIC ASSOCIATES

Alison Siple	Simon Stephens <i>Assoc. Playwright</i>	Ellen Willett
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## STEEP THEATRE COMPANY

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# ***The Writer***

by Ella Hickson

## **CAST (in order of appearance)**

Krystal Ortiz  
Nate Faust^  
Lucy Carapetyan^\*  
Peter Moore^  
Jodi Gage  
Allyce Torres

## **UNDERSTUDIES**

Jodi Gage  
Allyce Torres  
Joe Metcalfe  
Rio Ragazzone

## **PRODUCTION STAFF**

Director	Georgette Verdin
Stage Manager	Lauren Lassus^
Scenic Designer	Sotirios Livaditis
Lighting Designer	Brandon Wardell ^†
Sound Designer	Thomas Dixon^
Costume Designer	Gregory A. Graham
Props Designer	Lonnae Hickman
Projection Designer	Erin Pleake
Movement Director	Claire Bauman
Intimacy Director	Gaby Labotka
Dialect Coach	Adam Goldstein
Dramaturg	Caroline Uy
Production Manager	Jennifer Aparicio
Technical Director	Andy Cahoon
Assistant Director	Maddy Brown
Casting Director	Lucy Carapetyan^
Casting Associate	Lisa Troi Thomas
Sound Engineer/Assistant	Morgan Dudaryk
Props Assistant	Theo Wampuszyc
Costume Assistant	Caitlin McCarthy
Lead/Master Electrician	Kieran O'Connor
Photographer	Randall Starr
Scenic Painter	Tea Roberts
Scenic Overhire	Ian Maryfield
Props Overhire	Olivia Sullam
Lighting Overhire	Henry Bender, Josiah Tennent, & Jacob Coats

^Steep Theatre Ensemble Member †Member of United Scenic Artists Local 829

\*Appearing through an Agreement between Steep Theatre and Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

*The Writer* was first produced at the Almeida Theatre in London on April 14th, 2018, in a production directed by Blanche McIntyre.

The video and audio recording of this show is strictly prohibited. You may take photos of the stage before or after the show, but not when actors are present. If you post these photos online or elsewhere, please credit the production's designers listed above.

This production of *The Writer* was sponsored by: **The ADJLM Foundation, Ken Burlington, James T. O'Neill, Lisa & Randy White, and Martha Anne & Stephen Yandle**



## A NOTE FROM THE DRAMATURG

On May 2, 2023, the Writers Guild of America officially went on strike amidst labor disputes against the Alliance of Motion Picture and Television Producers. As of the time of this writing, the strike is still ongoing and has found worldwide support from other entertainment organizations. It serves as one of the largest disruptions to American film and television production in recent history. However, there are strong suspicions that negotiations will not continue until late October 2023, when studio executives hope that they have drained and exhausted the resources of many writers.

Ella Hickson began work on *The Writer* in 2017, just prior to widespread momentum of the #MeToo movement, another campaign that disrupted the field of entertainment and beyond. And while the two movements are extremely different in terms of their central conflicts, there are parallels between the two that are impossible for the creative team of *The Writer* to ignore. Within both is the question of imprimatur - who has the power to grant something legitimacy and believability? And how much power do those people have over other aspects of our lives? How can such fights be just when it seems like one side has all the money and resources to bleed the other one out?

At the heart of *The Writer* is a woman - flawed, conflicted, confused, and extremely, brutally angry. She is successful in her career but now realizes the literal trappings that accompany that success. In particular, she is stuck in a dance with the very nature of imprimatur, which is, at times, her opponent and at other times, her closest ally. What does her success say about her, if she has found that success in entertainment, a field saturated in violence against women? As she longs to create a new form, raw and mythic, she is forced to confront interrogations of what "theatre" even is and whether there's room for an authentic female voice.

As the Writer grapples with the systems of patriarchy, heterosexism, racism, and capitalism, which have plagued the whole history of people, she must confront her own complicity and victimhood. As all of us, particularly working artists, must. What are we willing to sacrifice for the opportunity to make art? The quality of the art? The food on our tables? Time with loved ones? Our ethics?

Without a doubt, there are no easy or even consistent answers to those questions. Hickson's writing makes that clear, in the ways the Writer must confront herself as an artist and at home, renegotiating and reimagining previous and future traumas. But the piece also demonstrates, with upsetting honesty, the process of the questioning. Perhaps in that, if we're lucky, it pushes the envelope on what stories we can "afford" to make space for.

Thank you for joining us for *The Writer*. Be open. Listen to artists, especially when they are telling you their own stories. And believe women.

-Caroline Michele Uy, Dramaturg (they/them)  
July 2023

# ARTISTS



**Krystal Ortiz** Krystal (they/she & elle/ella) is a Cuban-American actor, singer, and playwright originally from Miami, Florida. Chicago credits include: *Anna In The Tropics*

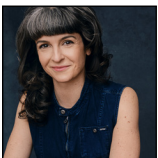
(Remy Bumpo Theatre Company), *Verböten* (The House Theatre), *X* (Sideshow Theatre Company), *Please, Continue* [Hamlet] (Chicago Humanities Festival/MCA Stage), *Lettie* (Victory Gardens), *La Havana Madrid* (Teatro Vista, Goodman Theatre), *For Services Rendered* (Griffin Theatre Co), and *The Fly Honey Show* (The Inconvenience).

Regional credits include: *Quixote Nuevo* (Denver Center for the Performing Arts). As a playwright, Krystal is developing *LOS FRIKIS*— a historical musical centering the Cuban punk rock community and its powerful relationship to the HIV epidemic in the 80s & 90s. Krystal was nominated for a 3Arts Awards in Theater in 2021. Krystal is an alumnus of New World School of the Arts and The Theatre School at DePaul University. They are represented by Stewart Talent Chicago. [www.krystalortiz.com](http://www.krystalortiz.com).



**Nate Faust** Nate (he/him) earned his MFA from The New School for Drama in New York City and trained at School at Steppenwolf. Recent credits include: Michael, *Light Falls*

(Steep Theatre); Moe, *Pomona* (Steep Theatre); Max, *Red Rex* (Steep Theatre); Young Robert, *Earthquakes in London* (Steep Theatre); Man, *The Blue Room* (59E59); Ferd, *American Royal* (Samuel French Play Festival); and as Max, in Gabe McKinley's *Extinction*. Nate is an ensemble member of Steep Theatre Company, a member of SAG-AFTRA and represented by Paonessa Talent Agency. [www.natefaust.com](http://www.natefaust.com)



**Lucy Carapetyan** Lucy (she/her) is excited to be back on stage with Steep for the first time since 2019. She most recently appeared in *Ironbound* at Penobscot Theatre in

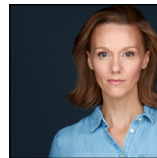
Bangor, Maine, directed by Steep's Jonathan Berry. An ensemble member at Steep, she's previously appeared in *First Love is the Revolution*; *Linda*; *Birdland*; *Earthquakes in London*; *The Life and Sort of Death of Eric Argyle*;

*The Hollowlands*; and *Breathing Corpses*. Also in Chicago: *Right To Be Forgotten*, *Nice Girl* (Jeff Award nom, Raven); *Animal Farm*, *The Crucible* (Steppenwolf); *You Can't Take It With You* (Northlight); as well as dozens of shows at many since defunct theatres. TV: *Fargo* season 4, *Somebody Somewhere*, *Chicago Fire*, and *Proven Innocent*. Film: *Brooklyn '45*, *Departing Seniors*. Lucy has worked as a motion capture actor for *Injustice* and *Mortal Kombat* video games. She is a graduate of Northwestern University and is represented by Paonessa Talent.



**Peter Moore** Pete (he/him) is one of the founding members of Steep Theatre and its Artistic Director. Over the years, he has appeared in a bunch of shows at Steep, including *Light*

*Falls*, *Pomona*, *Linda*, *Birdland*, *Hint*, *The Few*, *Wastwater*, *Motortown*, *Pornography*, *Harper Regan*, *If There is I Haven't Found it Yet*, *The Life and Death of Eric Argyle*, *A Brief History of Helen of Troy*, *The Resistible Rise of Arturo Ui*, and some other impossibly long titles. Other theater credits include *I Am Not Your Perfect Mexican Daughter*, *The Crucible*, and *August: Osage County* (U/S), Steppenwolf Theatre; *Ma Rainey's Black Bottom*, Writers Theatre; *In the Canyon*, Jackalope Theatre; and *The Downpour*, Route 66 Theatre, among others. TV/Film credits include *The Red Line* (CBS); *Chicago Med*, *Chicago P.D.*, *Chicago Justice*, and *Chicago Fire* (NBC); the pilot of *Convergence*; and the Bollywood blockbuster *Dhoom 3*. Pete is a graduate of The School at Steppenwolf and Bowdoin College, and is represented by Paonessa Talent.



**Jodi Gage** As a Chicago-based actor, Jodi has worked with Chicago Shakespeare Theater, Milwaukee Rep, Theater Wit, Lyric Opera of Chicago, Blank Theatre, Dunes Summer

Theater, The Shakespeare Project of Chicago, and Chicago Physical Theater Festival, among others. Before relocating to Chicago, she worked extensively in the Pittsburgh area with Pittsburgh CLO, PICT Classic Theatre, The REP Pittsburgh Playhouse, The Company of Pittsburgh, and Theatre Factory. She toured internationally with Theatre Lumina, where she is also a company

## Artists, continued

member, in their production of *Song of Home: A theatrical meditation on global displacement*. TELEVISION: *Chicago Med* (NBC) EDUCATION: MFA in Theatre, Point Park University; BM in Opera Performance, Oberlin Conservatory of Music. She is represented by Gray Talent. [jodigage.com](http://jodigage.com)



**Allyce Torres** Allyce is an actor & puppeteer from San Diego. Credits include *4.48 Psychosis* (Producing Body), *Wellesley Girl* (Compass Theatre), *Wake Up, Brother Bear!* (Chicago Children's Theatre), *What of the Night* (Cor & Stage Left), and *Into the Beautiful North* (16th Street Theatre). She is proudly represented by Big Mouth Talent.

**Rio Ragazzone** Rio (he/him) is thrilled to be working with Steep Theatre once again! Chicago credits include *Babel* (Redtwist Theatre) *Almost, Maine* (Oil Lamp Theater), *Mosquitoes* (u/s, Steep Theatre Company), *Much Ado About Nothing* (Oak Park Festival Theatre); *Taming*



*of the Shrew, You Can't Take It With You* (u/s, OPFT); *In the Canyon, Among the Dead* (Jackalope Theatre Company, u/s); *Armonica's: The Secret Gem of the Southwest Side* (Jackalope Groundworks Series.) Rio holds his Bachelor's in Theatre Arts from New Mexico State University. All his work is dedicated to his mother, Sarita Soliz Ragazzone.



**Joe Metcalfe** Joe is beyond grateful to be working with everyone at Steep for the first time. CHICAGO: *Southern Gothic, Recipe for Disaster!* (Windy City Playhouse), *Romeo*

& *Juliet* (Kane Rep), *Keely & Du* (Redtwist Theatre), *Bent* (Muse Theatre Co.) REGIONAL: *These Shining Lives, Other Desert Cities* (Studio Theatre Tierra, FL), *Re-Entry* (Montana Rep), *Two Conversations...* (WP - Humana) by Sarah Ruhl, *Dreamerwake* (WP - Humana) by Anne Washburn, *Dracula* (Actors Theatre of Louisville). TV/FILM - *Soundtrack* (Netflix), *Next* (FOX). TRAINING: Actors Theatre of Louisville PT Company, MFA - Northern Illinois University. He is

represented by Big Mouth Talent. For Cyndi, Always. [@joeEdwardMetcalfe](https://www.instagram.com/joeEdwardMetcalfe) - [joeEdwardmetcalfe.com](http://joeEdwardmetcalfe.com)

## PRODUCTION TEAM

**Ella Hickson (Playwright)** Ella Hickson is an award-winning playwright whose work has been performed throughout the UK and abroad. Ella's theatre credits include *Adult Children* (2021) a VR piece for the Donmar co-created with Sacha Wares and ScanLAB Projects, *Swive* (2019) at The Globe, *Anna* (2019) at the National Theatre, *The Writer* (2018) and *Oil* (2016) at The Almeida Theatre, and *Wendy and Peter Pan* (2015) at The Royal Shakespeare Company. She is a member of the Royal Society of Literature, a Thornton Wilder Fellow, and has twice been a MacDowell Colony Fellow, as well as a recipient of The Catherine Johnson Award.

**Georgette Verdin (Director)** Georgette (she/her) is a Cuban-American freelance director, the Associate Artistic Director of Northlight Theatre and a proud member of Rivendell Theatre Ensemble. Recent directing credits include the World Premieres: *A Mile in the Dark* (Interrobang Theatre Project/Rivendell); *Enough to Let the Light In* (Teatro Vista at Steppenwolf 1700) and *Chagall in School* (Grippo Stage Company). She's been nominated for two Joseph Jefferson Awards for Director of a Play (*Midsized*) for the Chicago premiere of *This Wide Night* (Shattered Globe/ Interrobang Theatre Project) and the World Premiere of *Spay* (Rivendell Theatre). Georgette was profiled as one of 50 artists in NewCity Magazine's 2023 edition "Players: Who Really Performs for Chicago Right Now" and was the 2022 Michael Maggio Directing Fellow at Goodman Theatre. From 2015-2023 she served as Artistic Director of Interrobang Theatre Project, an award-winning storefront, known for their gutsy and socially-relevant productions. Georgette holds a Bachelor of Arts in Theatre Performance from McNeese State University in Lake Charles, LA and a Master in Directing from the Chicago College of Performing Arts at Roosevelt University. She is an associate member of Stage Directors and Choreographers Society. Upcoming productions include *Night Watch* at Raven Theatre, *Dial M for Murder* at Northlight Theatre and *Pussy Sludge* at Facility

# ARTISTS, continued

Theatre. [georgetteverdin.com](http://georgetteverdin.com).

**Lauren Lassus (Stage Manager)** Lauren is an Ensemble member here at Steep and is thrilled to be working on this show. Most recently at Steep, she stage managed *Our Dear Dead Drug Lord* and *Light Falls*. Other recent credits include: *How Blood Go* with Congo Square. Thanks to Georgette and the entire team!

**Sotirios Livaditis (Scenic Designer)** Sotirios is returning to Steep Theatre where he designed *Light Falls* and *Mosquitoes*. Recent projects include *The October Storm* (Raven Theatre), *Queen* (Penobscot Theatre), *Enough to Let the Light In* (Teatro Vista/Steppenwolf), *Stew* (Shattered Globe), *This Wide Night*, *Out of Love* (Interrobang Theatre Project), *Bright Star* (Hope College), *RAGTIME* (Music Theatre Works) and *For Services Rendered* (Griffin Theatre – Jeff nomination). Upcoming productions include *Birthday Candles* (Northlight Theatre) and the world premiere of *Morris Micklewhite and the Tangerine Dress* (Children’s Theatre Company). He has worked with Goodman Theatre, Steppenwolf Theatre, Berkeley Repertory Theatre, Alliance Theatre, Chicago Shakespeare Theatre, Milwaukee Repertory Theatre, and The Irish National Opera. He holds an MFA in Stage Design from Northwestern University where he is currently an associate professor. Please feel free to experience his work at [www.sotiriosdesigns.com](http://www.sotiriosdesigns.com).

**Brandon Wardell (Lighting Designer)** Brandon is a Lighting and Scenic Designer based in Chicago and part of the Steep Ensemble. Recent designs include *Light Falls*, *Mosquitoes*, *Birdland*, *Lela & Co.*, *Earthquakes in London*, and *Brilliant Adventures* at Steep; *Two Trains Running at Court*; *Trouble in Mind*, *Rutherford and Son*, *Cardboard Piano*, and *In The Next Room* at Timeline; *The Curious Incident of the Dog in the Night-Time* at Steppenwolf; *A Number* at Writers; *Midsummer* at the Greenhouse; *The Father* with Remy Bumppo; *For Services Rendered*, *Titanic*, *London Wall*, and *Men Should Weep* with Griffin; and *The Game of Love and Chance* at American Players. Brandon earned his MFA from Northwestern University and is Professor of Lighting Design at Northern Illinois University.

**Thomas Dixon (Sound Designer)** Thomas is an ensemble member at Steep and has designed and composed for many of the company’s shows since his first in 2006. His work has been heard all over Chicago and across the country. Thomas is a member of the Theatrical Sound Designers and Composers Association, and he teaches at Columbia College Chicago and DePaul University.

**Gregory A. Graham (Costume Designer)** Gregory is a Chicago costume designer and milliner. His credits include: Chicago: *Porch on Windyhill*, *Garbologist*, *Fireflies* (Northlight Theatre); *Once* (Writers Theatre); *Anna in the Tropics*, *Routes* (Remy Bumppo Theatre); *Is God Is* (A Red Orchid Theatre); *From the Mississippi Delta* (Lifeline Theatre); *A Mile in the Dark* (Interronbang Theatre Project); *The Best Little Whorehouse in Texas* (Theo Ubique Cabaret Theatre); *1919* (Steppenwolf Theatre); *Enough to Let The Light In* (Teatro Vista); *Private Lives* (Raven Theatre); *Ernest Shackleton Loves Me*, *Rent*, *Porchlight Revisits: Passing Strange* (Porchlight Music Theatre); *On the Greenbelt*, *Herschel and the Hanukkah Goblins* (Strawdog Theatre); *The Tragedy of Othello, the Moor of Venice* (Court Theatre); *Dream: A Community Reimagining of A Midsummer’s Night Dream* (Chicago Shakespeare Theatre); *The Facts of Life: Satan’s School for Girls*, *The Drag Seed* (Hell in a Handbag Productions). Regional: *Raisin* (Skylight Music Theatre); *Blood at the Root* (Millikin University, School of Theatre and Dance). Education: BA in Theatre Design, University of Illinois at Chicago. [www.gregorygrahamdesign.com](http://www.gregorygrahamdesign.com)

**Lonnae Hickman (Props Designer)** Lonnae grew up in Milwaukee but has adopted Chicago as her new home. She graduated from DePaul’s Theatre School with a double major in Theatre and Culture History. Lonnae recently worked with Steep on their production of *Our Dear Dead Drug Lord*. She’s also worked with American Players Theatre, as well as Chicago Children’s Theatre, Definition Theatre, Theatre Wit, and Milwaukee Chamber Theatre, among many others. She’s passionate about finding time to tell stories that not only need to be told but have slipped through the cracks of the theatre world.

# ARTISTS, continued

**Erin Pleake (Projection Designer)** Erin is a projection designer, programmer, and content creator based in Chicago. Erin's credits include projection design for *Chagall in School* (Grippo Stage Company), *Heathers the Musical* (Moraine Valley Theatre), *Elevator Girl* (Vanguard Arts Collective), and *Speech and Debate* (Brown Paper Box Co.). Assistant and associate projection design includes, *Relentless* (Timeline/Goodman), *Toni Stone* (Goodman), *Holiday Inn* (Drury Lane), *The Christians* (Steppenwolf), *Kinky Boots*, *The Secret of My Success*, and *Elf the Musical* (Paramount).

**Claire Bauman (Movement Director)** Claire (she/her) is a director and choreographer who creates theatre, dance theatre, and performance art through devising practices and ensemble-based collaboration. Most recently, she co-produced and directed Sarah Kane's *4.48 Psychosis*. She has worked with Red Tape Theatre, Interrobang Theatre Project, Walkabout Theater, Metal Shop Performance Lab, Rhinofest, Broken Nose Collective, and Chicago Theatre Marathon. She is an Institutional Giving Consultant with Artistic Fundraising Group. Claire has participated in DirectorsLabChicago, Stage Directors and Choreographers Foundation Observership Program, and Hangar Theatre's Directing Apprenticeship. She graduated from Vassar College and further trained at the Moscow Art Theater School.

**Gaby Labotka (Intimacy Director)** Gaby [she/they/anything respectful] is thrilled to be returning to Steep! A multi-disciplinary theatre artist, she works as an actor, director, intimacy director, fight director, and choreographer across the country. Gaby is a fierce advocate for respect, empathy, representation, inclusion, and safety in the theatre, and they are dedicated to making art that reflects those values. Recent/Selected Credits: *Our Dear Dead Drug Lord* (Steep Theatre Co, Fight and Intimacy Director); *Lucy and Charlie's Honeymoon* (Lookingglass, Intimacy Director); *The Wonder* (Eclectic Theatre, Director and Fight Director); *Revenge Song* (Oregon Shakespeare Festival, Asst. Director/Asst. Fight Director); *House of Joy* (Repertory Theatre St. Louis, Fight & Intimacy Director); *Paradise Square* (Broadway, Intimacy Director); *La Ruta* (Steppenwolf, Fight Director); and *WHITE*

(Definition Theatre, Intimacy Director). Gaby is a Certified Intimacy Director through Intimacy Directors & Coordinators, an Advanced Actor Combatant with the Society of American Fight Directors, and the recipient of two Alliance of Latinx Theatre Artists Awards for Outstanding Fight Choreography. [@theatre\\_warrior](http://www.gabylabotka.com)

**Adam Goldstein (Dialect Coach)** Adam (he/him/his) Previously with Steep: *Light Falls*, *Pomona*, *Zurich*, *Linda*, *Wastwater*, *If There is...*, *Strangers*, *Babies*, *Motortown* (Steep); Other: *The Rise and Fall...* (Gift); *In Every Generation* (Victory Gardens); *Dear Jack*, *Dear Louise*, *The Book of Will*, *Miss Bennett* (Northlight); *Book of Joseph* (Chicago Shakes); *Parade* (Writers); *Man in the Ring*, *Blues for...*, *Long Day's Journey...*(Court); *Ragtime* (Metropolis); *Heisenberg*, *Marys Seacole*, *Mliima's Tale*, *For Services...*, *In to America*, *Titanic*, *Men Should Weep* (Griffin); *Kiss*, *The Total Bent*, *The Distance* (Haven). *Hopelessly Devoted*, *Dead Man Walking*, *Melancholy Play*, *The Language Archive* (Piven) *The Temperamentals* (About Face); *The Room* (AROT) *Mister Punch*, *Season On The Line* (House); *Ironbound*, *OkayBye* (Steppenwolf); *After Miss Julie*, *Conversations...*(Strawdog); and others. Assistant Professor at NEIU. MFA Northwestern, BFA- NYU. For EMH and CFG.

**Caroline Uy (Dramaturg)** Caroline is a Chicago-based stage manager, producer, dramaturg, and theater artist. They are currently the Literary/Dramaturgy Apprentice at Goodman Theatre, where credits include *This Happened Once at the Romance Depot off the I-87 in Westchester* (Dramaturg), *Swing State* (Asst. Dramaturg), and *Good Night, Oscar* (Script Assistant). They also work as a stage manager for opera and new works. Stage management credits include work with the Berlin Opera Academy, New York Stage and Film, Trinity Rep/Brown University and the Eugene O'Neill Theater Center. They are a founding and current member of the Equity and Inclusion Committee for New York Stage and Film.

**Jennifer Aparicio (Production Manager)** Jennifer is very happy to be back at Steep, where she production managed *Our Dear Dead Drug Lord*



## ARTISTS, continued

and stage managed Paris. She has been working in the Chicago theater scene for the past several years as an Equity Stage Manager and freelance Production Manager. Select stage management credits include work with The Goodman Theatre, Theatre at the Center, Oak Park Festival Theatre, Lifeline Theatre, and Penobscot Theatre (Bangor, Maine). As a production manager credits include work with Teatro Vista, Porchlight Music Theatre, Definition Theatre, Sideshow Theatre Company, and Oak Park Festival Theatre. Jennifer is also a member of Actors' Equity Association.

**Andy Cahoon (Technical Director)** Andy is beyond thrilled to make his Steep Theatre debut with this production of *The Writer*. He recently moved to Chicago in July of 2022 from Phoenix, Arizona, bringing ten years of professional work as a Technical Director, Prop Designer, Master Carpenter, Electrician, and Actor. Technical Credits include: Steppenwolf, Shattered Globe Theater, Red Theater, Grippo Stage Co, and Congo Square Theater (Chicago). The Phoenix Theater Company, Stray Cat Theater, Southwest Shakespeare Company, Blk Box Phx, Flagstaff Shakespeare Festival, and The Herberger Theater Center. He would like to thank the Dads and his wife Mary for their ongoing love and support. La vita è bella.

**Maddy Brown (Assistant Director)** Maddy is a multidisciplinary theatre artist here in Chicago. Recent credits include performing in *Trial in the Delta: The Murder of Emmett Till* (Collaboration), and dramaturging *Time is A Color and the Color is Blue* (Avalanche Theatre). She graduated from the University of North Carolina School of the Arts (Go pickles!). She is thrilled to be working with Steep on this exciting show! Big, big thanks to my friends and mentors for being so audacious and inspiring.

**Morgan Dudaryk (Sound Engineer/Assistant)** Morgan is a Chicago based sound designer, composer, and video editor. Recent assistant engineer credits include *Lucy and Charlie's Honeymoon* (Lookingglass Theatre) and *The Steadfast Tin Soldier* (Lookingglass Theatre). Morgan is in her 4th year at The Theatre School at DePaul University, where she designed the following works: *Vinegar Tom* (also composer), *unaccompanied*, *The Royale*, and *The Seagull*.

Morgan enjoys experimenting with baking, and also enjoys keeping her two cats Applesauce and Butterbean away from said baking. View full works at [morgandudaryk.com](http://morgandudaryk.com).

**Theo Wampuszyc (Props Assistant)** Theo (He/They) is a trans, Chicago-based theatre artist and standup. A current member of About Face Theatre's Green Room Collective, he recently served as production assistant on AFT's season-closing show *Gender Play*. During the day, Theo is a company clown in Vaudeville Chicago, a company that brings circus and variety acts to senior living facilities with a focus on dementia and memory care.

**Caitlin McCarthy (Costume Assistant)** Caitlin (she/her) is a designer based in Chicago who works in costume and production design for theatre and film. Recent work includes production and costume design for upcoming shorts *Clambake* (Official Selection, Santa Monica Film Festival) and *Agora*, both of which she also produced. She has worked at Victory Gardens, About Face, First Floor Theater, and Raven among others.

**Kieran O'Connor (Lead/Master Electrician)** Kieran O'Connor is a local to the Chicagoland area, growing up in Beverly and later in Evergreen Park. He graduated from Chicago High School for the Arts in 2017 and then from Illinois Wesleyan University with a BFA in Acting in 2021. While acting and directing are his passions, he also enjoys working as a theatrical carpenter and electrician throughout the city of Chicago. He is very thankful to be a part of this production. [kieranjoc.wixsite.com/artist](http://kieranjoc.wixsite.com/artist)

# SPECIAL THANKS

Jason Akemann	Kelly Fitzgerald	Elisa Miller	Alderman Mary Ann
Charlotte Berry	Diane & Ian Galleher	Lee Miller	Smith
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Edgewater Chamber of	Liz McGarry	Meaghan Schneider	
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# LAND ACKNOWLEDGEMENT

**Steep Theatre sits on Native land.** This area is the traditional homelands of the people of the Council of Three Fires, including the Ojibwe, Potawatomi, and Odawa. American Indians continue to call this area home, and now Chicago is home to the sixth largest Urban American Indian community that still practices their heritage, traditions, and care for the land and waterways. For over 200 years Native Nations have been forcibly removed from this territory, and this land continues to be a site of gathering and healing for more than a dozen other Tribal Nations. You can support them by supporting Native art and artists, organizers, activists, and people in your home and work communities in concrete ways, and by moving with awareness, compassion, and bravery.

**No matter where you are coming from or how you got here, we invite you to move respectfully with us on this land and in this space.**

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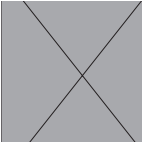


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Through the *Lights Up Edgewater* campaign, Steep is creating a new home for art, artists, and community. Learn more at [steeptheatre.com/lightsup](http://steeptheatre.com/lightsup).

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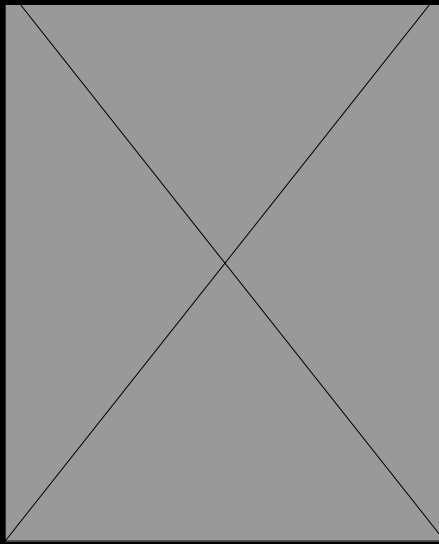
Steep Theatre Company is an ensemble of artists driven by a shared commitment to the organization's mission: to bring out the everyday truths in the stories we tell through ensemble work and to reach out to non-traditional theatregoers by seeking out stories and creating experiences relevant to them.

Steep believes theatre should stoke conversations about the issues and conditions that are part of all of our lives; conversations that take place between artists and audiences in the theatre, in the lobby, and long after everyone has gone home.

## PRODUCTIONS

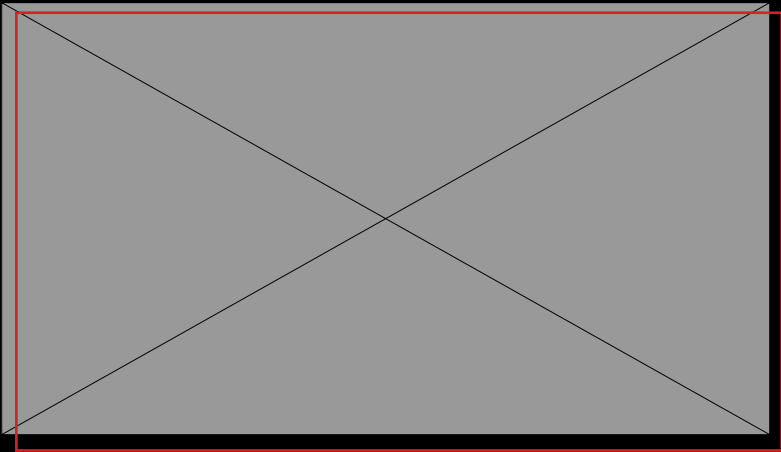
- Our Dear Dead Drug Lord*  
by Alexis Scheer . . . . . Oct 2022
- Light Falls* by Simon Stephens . . . July 2022
- Paris* by Eboni Booth . . . . . June 2022
- The Leopard Play, or sad songs for lost boys\**  
by Issac Gomez . . . . . Jan 2020
- Mosquitoes* by Lucy Kirkwood . . . . Oct 2019
- Pomona* by Alistair McDowall . . . . July 2019
- First Love is the Revolution*  
by Rita Kalnejais . . . . . April 2019
- Red Rex\** by Ike Holter . . . . . Jan 2019
- Zürich* by Amelia Roper . . . . . Oct 2018
- Linda* by Penelope Skinner . . . . . July 2018
- Birdland* by Simon Stephens . . . . April 2018
- Hintex\** by Calamity West . . . . . Jan 2018
- The Invisible Hand* by Ayad Akhtar . Oct 2017
- Lela & Co.* by Cordelia Lynn . . . . July 2017
- Hookman* by Lauren Yee . . . . . April 2017
- Earthquakes in London*  
by Mike Bartlett . . . . . Jan 2017
- Bobbie Clearly\** by Alex Lubischer Sept 2016
- Wastwater* by Simon Stephens . . . July 2016
- The Few* by Samuel D. Hunter . . . April 2016
- Posh* by Laura Wade . . . . . Jan 2016
- The Cheats\** by Hamish Linklater . Oct 2015
- Brilliant Adventures*  
by Alistair McDowall . . . . . July 2015
- Martyr* by Marius von Mayenburg April 2015
- The Life and Sort of Death of Eric Argyle*  
by Ross Dungan . . . . . Jan 2015
- The Vandal* by Hamish Linklater . . . Oct 2014
- A Small Fire* by Adam Bock . . . . . July 2014
- If There Is I Haven't Found It Yet*  
by Nick Payne . . . . . May 2014
- strangers, babies*  
by Linda McLean . . . . . Jan 2014
- Motortown* by Simon Stephens . . . Sept 2013
- Fallow* by Kenneth Lin . . . . . July 2013
- The Knowledge* by John Donnelly April 2013
- Luther* by Ethan Lipton . . . . . Jan 2013
- Making Noise Quietly*  
by Robert Holman . . . . . Oct 2012
- Moment* by Dierdre Kinahan . . . . July 2012
- The Receptionist* by Adam Bock . . April 2012
- Love and Money* by Dennis Kelly . . Jan 2012
- Under the Blue Sky*  
by David Eldridge . . . . . Oct 2011
- Pornography* by Simon Stephens . . July 2011
- Festen* by David Eldridge, Thomas Vinterberg,  
Morgan Rukov, Bo Hr. Hansen . . May 2011
- Lakeboat* by David Mamet . . . . . Jan 2011
- A Brief History of Helen of Troy*  
by Mark Shultz . . . . . Sept 2010
- 2,000 Feet Away*  
by Anthony Weigh . . . . . May 2010
- Harper Regan* by Simon Stephens Jan 2010
- Kill the Old Torture Their Young*  
by David Harrower . . . . . Oct 2009
- The Hollow Lands*  
by Howard Korder . . . . . June 2009
- Parlour Song*  
by Jez Butterworth . . . . . March 2009
- In Arabia We'd All Be Kings*  
by Stephen Adly Guirgis . . . . . Jan 2009
- Seven Days\** by Egan Reich . . . . . Oct 2008
- Greensboro: A Requiem*  
by Emily Mann . . . . . May 2008
- Breathing Corpses* by Laura Wade Feb 2008
- Coronado* by Dennis Lehane . . . . Sept 2007
- Insignificance* by Terry Johnson . . . July 2007
- The Resistible Rise of Arturo Ui*  
by Bertolt Brecht . . . . . May 2007
- Otherwise Engaged*  
by Simon Gray . . . . . Feb 2007
- The Last Days of Judas Iscariot*  
by Stephen Adly Guirgis . . . . . Sept 2006
- Bang the Drum Slowly* by Mark Harris,  
adapted by Eric Simonson . . . . June 2006
- Of Mice and Men*  
by John Steinbeck . . . . . March 2006
- The Night Heron*  
by Jez Butterworth . . . . . March 2006
- Catch-22* by Joseph Heller . . . . . Oct 2005
- Book of Days* by Lanford Wilson . . June 2005
- Incident at Vichy*  
by Arthur Miller . . . . . March 2005
- Howie the Rookie* by Mark O'Rowe Oct 2004
- Dealer's Choice* by Patrick Marber Aug 2004
- The Time Trial* by Jack Gilhooley . . May 2004
- The Hothouse* by Harold Pinter . . . Aug 2003
- Below the Belt* by Richard Dresser Aug 2003
- My Donkey Lady* by John Wilson . . Aug 2003
- The Job* by Shem Bitterman . . . . . May 2003
- The Aspidistra Code*  
by Mark O'Rowe . . . . . Oct 2002
- Geography of a Horse Dreamer*  
by Sam Shepard . . . . . June 2002
- These Flowers are for My Mother\**  
by Michael McGuire . . . . . March 2002
- Pvt. Wars* by James McLure . . . . . Sept 2001
- Search and Destroy*  
by Howard Korder . . . . . Aug 2001
- Life During Wartime*  
by Keith Reddin . . . . . March 2001

\* World Premiere



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Learn more at [steeptheatre.com/lightsup](https://steeptheatre.com/lightsup)

