



THE  
**SCIENTIST**



THE  
**HUSBAND & WIFE**



THE  
**OLD HUNTER**

★ TRAP DOOR THEATRE PRESENTS ★  
**THE MARTYRDOM OF PETER OHEY**

WRITTEN BY SŁAWOMIR MROŻEK  
ADAPTED AND DIRECTED BY NICOLE WIESNER  
WITH ASSOCIATE DIRECTION AND CHOREOGRAPHY BY MIGUEL LONG

OPENS  
FEBRUARY.  
**3**



THE  
**OFFICIAL**



THE  
**CIRCUS MANAGER**



THE  
**TAX COLLECTOR**



# The Martyrdom of Peter Ohey

Written by **Sławomir Mrożek**

Adapted and Directed by **Nicole Wiesner**

Associate Directed and Choreographed by **Miguel Long**

Additional writing by Stanislaw Witkiewicz and Matty Robinson

## Cast

Mrs. Ohey

Mr. Ohey

The Official

The Tax Collector

The Scientist

The Circus Manager

The Old Hunter

Swing/Understudy

Swing/Understudy

Venice Averyheart\*

Dennis Bisto\*

Carl Wisniewski\*

Natara Easter

Keith Surney\*

Matty Robinson

Bob Wilson\*

Tia Pinson

David Lovejoy\*

## Production and Design Artists

Stage Manager

Set Design

Lighting Design

Costume Design

Original Music Score

Makeup Design

Dramaturg

Anna Klos\*

Michael Griggs\*

Richard Norwood\*

Rachel Sypniewski\*

Danny Rockett\*

Zsofia Otvos\*

Milan Pribisic\*

\* Denotes company member

The show will run approximately 70 minutes with no intermission.

This production is  
Co-Presented with the  
Polish Cultural Institute  
New York.



This program is partially supported by The Paul M Angell Family Foundation, The Illinois Arts Council Agency, The Gaylord and Dorothy Donnelley Foundation, The John R Halligan Charitable Fund, The Reva and David Logan Foundation, The MacArthur Funds for Culture, Equity, and the Arts at the Richard H. Driehaus Foundation, The National Endowment for the Arts, and the generosity of individuals like you.

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ILLINOIS  
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## About the Playwright

**Sławomir Mrożek** was a Polish playwright born in 1930 in a small town near Kraków. He started his professional career as a cartoonist and journalist, and later on wrote many grotesque stories. His first play, *The Police* (1958) is a Kafkaesque parable, and was followed by a series of political, critical allegories cloaked in absurdist comedy such as *Out at Sea* (1961), *Striptease* (1961) and *The Party* (1963). His most famous play from this period is *Tango* which had its world premiere in Belgrade, Yugoslavia in January 1965. That same year a famous Polish critic Jan Kott observed that while Stanislaw Ignacy Witkiewicz and Witold Gombrowicz, Mrożek's dramatic predecessors, were ahead of their time, Mrożek has arrived right on time both in Poland and in the West. Some perceived Mrożek as a kind of "Polish Ionesco" as his plays poke absurdist fun at contemporary mores and life in the 20th century communist-dominated Poland. Mrożek emigrated to France in 1963 and lived in Italy and Mexico before returning to Poland after the fall of communism. While his plays were periodically banned in Poland, they were performed in the cities around the world including New York City where they were produced several times off Broadway and at La MaMa Theatre Club. Among other plays written by Mrożek are *Vatzlav* (1972—produced at Trap Door Theatre in 2014), *The Emigrés* (1974), *The Ambassador* (1981), *Tango* (1965—produced at Trap Door in 2018). Mrożek died in France in 2013.

## About the Director

**Nicole Wiesner** (she/her) joined the Trap ensemble in 1999, and currently serves as the Managing Director. Directing credits for the company: *Minna*, *The Fairytale Lives of Russian Girls*, *Phedre*, *Monsieur D'eon is a Woman*, *The Old Woman Broods*, *The White Plague*, and *Decomposed Theatre Episode 5*. Some of her favorite Trap acting credits include *First Ladies* (dir. Zeljko Djukic, Joseph Jefferson Citation: Outstanding Actress); *OVERWEIGHT*, *unimportant: MISSHAPE* (dir. Yasen Peyankov); and the title roles in *The Bitter Tears of Petra Von Kant*; *Nana* (dir. Beata Pilch) and *Alice in Bed*. (Director Dado). Regionally, she has appeared at the Goodman Theatre in 2666, directed by Robert Falls and Seth Bockley; *Shining City* directed by Robert Falls; and *Passion Play*, directed by Mark Wing-Davy (After Dark Award, Outstanding Performance). Other credits include *Shining City* at the Huntington Theatre in Boston; *Passion Play* at Yale Repertory Theatre and Epic Theatre NYC; *The Book Thief* (dir. Hallie Gordon), *South of Settling* (dir. Adam Goldstein) and *Dublin Carol* (Dir. Amy Morton) at Steppenwolf Theatre; *Dying City* (dir. Jason Loewith) at Next Theatre, *Great Men of Science* (dir. Tracy Letts) at Lookingglass Theatre; and *Phedre* (dir. JoAnn Akalitis) at The Court Theater.

## The Team

**Venice Averyheart** (she/her) is an actress from Chicago, IL and this is her second on-stage/in-person/post-pandemic show with Trap Door Theatre. Her debut with Trap Door was in *The White Plague* by Karel Capek directed by Nicole Wiesner. Past virtual performances with Trap include *Alas* directed by Michael Mejia, *Decomposed Theatre* by Matei Visniec; Episode 5 directed by Nicole Wiesner and Episode 8 directed by Catherine Sullivan, *Discourse Without Grammar* directed by Skye Fort and *Dinner wth Marx* directed by Kasey Foster. Venice has also performed with Chicago Danztheatre Ensemble. Past performance have included *The Yellow Wallpaper* directed by Ellizabeth Adler, *Getting Old Sucks* and *Unraveling Veterans*. Thanks for coming to the show and when in doubt, join the circus!

**Dennis Bisto** (he/him) returns to the Trap Door stage after appearing in more than a dozen shows since becoming an ensemble member in 2016. *The Martyrdom of Peter Ohey* marks the fifth production he is featured in that is directed by Nicole Wiesner. Dennis received a Joseph Jefferson nomination for Outstanding Performer in a Principle Role for his work as Berenger in *The Killer* (dir. Mike Steele) as well as a nomination for Best Ensemble for the cast's work in *The Resistible Rise of Arturo Ui* (dir. Victor Quezada Perez).

**Natara Easter** (she/her) is delighted to be a part of Trap Door Theatre's *The Martyrdom of Peter Ohey*. Her previous stage work includes *Decomposed* (dir. Nicole Wiesner), *Lipstick Lobotomy* (dir. Kate Hendrickson), *Reality Theatre* (dir. Emily Lotspeich), *Comfort Stew* (dir. Cheryl Lynn Bruce); *The Devil's Disciple* ( dir. Robert Scogin); *The Children's Hour* (dir. Steven Dykes); *The Penelopiad* ( dir. AJ Ware); *Almost Maine* ( dir. Jessica Valaincourt).

**David Lovejoy** (Ze/Hir) is an ensemble member at Trap Door Theatre, and also the Marketing Director and Associate Managing Director. At Trap Door, ze has appeared in *Monsieur d'Eon is a Woman*, *Old Woman Broods*, *Childhood Beauty*, *The White Plague*, *Decomposed Theatre*, *The Killer*, *And Away We Stared*, and *Queen C*. Other stage credits include *Labyrinth* (Broken Nose Theatre), *King Lear* (Redtwist Theatre), and *Lessons* (Passage Theatre). Ze received a BA from UChicago in Absurdist Theatre, and is a graduate of the School at Steppenwolf and the Academy at Black Box. For more information about David, visit [www.davidblovejoy.com](http://www.davidblovejoy.com)



## The Team

**Tia Pinson** (she/they) is a Flint, MI Native who wishes to experience and spread light, love and compassion through art and storytelling. As a teaching artist who graduated from Western Michigan University's Theatre program with a degree in Music Theatre Performance, she continues to search for ways to encourage underprivileged youth to find their way creatively. She has been seen on various stages during her time in Chicago. Tia is a proud Proboscis Company Member.

**Matty Robinson** (he/him) is an actor, improviser, storyteller and writer in the city of Chicago. He is excited to perform in person with Trap Door after working on their virtual *Discourse & Decomposed* series. He has also performed with Oak Park Festival Theatre, Second City, NPR, Steppenwolf, BoHo and many more. You can see him perform weekly with Pimprov as Prince Mida\$, as well as, on South Side currently running on HBO Max. For more information on this Illinois State Alum, follow his adventures on instagram: @mattydor11

**Keith Surney** (he/him) is an Graduate of Columbia College, a veteran, and a member of Kinfolk Film Collective. This is Keith's 4th show with Nicole Wiesner, including *Monsieur D'eon is a Woman*, *The Old Woman Broods*, and *White Plague*. He is grateful and proud for being an ensemble member of one of the predominant companies in Chicago theater history.

**Bob Wilson** (he/him) is a proud member of The Trap Door and has been in these Trap productions: *And Away We Stared*, *Decomposed Theatre*, *Lipstick Lobotomy*, *Naked*, *Letter Of Love*, *The Locketeer*, *The Resistible Rise Of Arturo Ui*, *Fantasy Island For Dummies*, *The Arsonists*, *Anger/Fly*, *A Couple Of Poor Polish Speaking Romanians* (on the Poland-Romania tour), *No Darkness Round My Stone*, and *Old Clown Wanted* (also in New York and Romania). He has been seen around town in *Waiting For Godot* and *The Beauty Queen Of Leenane* at Redtwist and *Lives Of The Monster Dogs* and *The Armageddon Radio Hour* at the late WNEP. And *Soiree Dada*. Thanks for coming.

**Carl Wisniewski** (he/him) has been a proud company member of Trap Door Theatre since 2001. Favorite past productions include: *The Old Woman Broods*, *They*, *Phaedra*, *Blood on a Cats Neck*, *Minna*, *Katzelmacher*, and *The Shoemakers*. Outside of the Trap Door, Carl performed at Angel Island, Oracle, Prop, Red & Chopin Theater(s). Film credits include: *Slave*, *Yellow*, *Graffito*, *The Woman Behind The Wall*, *Pilgrim*, and *Mandala*. He has had the pleasure of working with international artist Catherine Sullivan's *Ice Floes of Franz Josef Land*, *Triangle of Need* and *The Chittendens*.

## The Team

**J. Michael Griggs (Set Design)** has worked as a scene designer, technical director, and educator for a few years. Michael has designed *Phedre*, *Monsieur D'eon is a Woman*, *The Locketeer*, *The Old Woman Broods*, *The White Plague*, and *Queen C* for Trap Door Theatre and looks forward to many more tiny stages of non-realistic atmospheres with the amazing talents of the Trap Door company. Michael has taught at Harvard University, The University of Maryland, Carelton College, and University of Illinois. Michael has designed for the Manhattan Theatre Club, Milwaukee Repertory, American Repertory Theater, Gloucester Stage Company, and for WGBH Public television among many others.

**Michal Janicki (Graphic Designer)** (he/him/his) Ever since seeing *The Shoemakers* in college, Michal has been a dedicated fan of the Trap Door Theatre, and is thrilled to be the resident graphic designer. He has worked on posters and photography for *The Fourth Sister*, *Alice in Bed*, and *Emma*, among others. His photos of Trap ensemble have appeared in publications including Time Out, UR Chicago, and The Chicago Sun Times. He strives to create bold and original works that channel the focus and mission of the theatre. Michal is a graduate of University of Illinois at Chicago, and has also studied visual arts in Switzerland and the UK. He works as a graphic designer for a variety of clients, and more of his work can be found on [www.studiobema.com](http://www.studiobema.com).

**Anna Klos (Stage Manager)** has worked with Trap Door for the last four seasons, and during that time she has been lucky enough to see it change and adapt in so many ways. From organizing events for Trap Door's 25th year anniversary to stage managing a season of remote theater during 2020, the breadth and strength of work has never ceased to amaze her. She has had the pleasure of working with Nicole Wiesner, acting in *The Old Woman Broods* and stage managing *Monsieur D'eon is a Woman*, *The White Plague*, *Decomposed Theater*, and now *The Martyrdom of Peter Ohey*. It has been such a stroke of luck to find this absurd community. Anna is so grateful to be back in the room, because there is nothing like real live theater.

**Miguel Long (Associate Director, Choreographer)** (he/him) is a native Chicago actor and artist who made his debut with trapdoor in 2018. He is honored and elated to be working alongside Nicole Wiesner and with this beautifully talented cast. Other assistant directing and or choreography credits with Trap Door include *Lipstick Lobotomy* directed by Kate Hendrickson, *The White Plague* directed by Nicole Wiesner, and *Childhood Beauty* directed by Skye Fort. Performances with Trap door include *Away We Stared*, *Decomposed Theater Episode 5*, *The Old Woman Broods*, and *Monsieur D'eon is a Woman*. Theater is a circus, our experiences are treasured. Thank you for being a part of it.



## The Team

**Richard Norwood (Lighting Design)** Richard has designed the lights for Trap Door shows for the past 25 years. He also is the production manager for the theatre at the Museum of Contemporary Art.

**Zsófia Ötvös (Makeup Design)** (she/her/hers) is thrilled to design makeup and hair for Trap Door Theater's stage, she loves the challenge that the intimate space requires by creating subtle designs leaving the audience in wonderment between the world of the stage and reality. She has been pursuing her fine art career along with makeup for film and television, she currently co-department head on Chicago Fire and working on a solo art opening at the Elephant Room in Bridgeport.

**Milan Pribisic (Dramaturg)** It was, as always, exciting, and artistically challenging collaborating with Nicole Wiesner as a director and this wonderful gang of actors. Among Milan's many other shows as dramaturg at the Trap are *Lipstick Lobotomy* (directed by Kate Hendrickson), *The White Plague*, *The Old Woman Broods*, *Monsieur D'Eon Is a Woman*, *Phedre* and *The Fairytale Lives of Russian Girls* (all directed by Nicole Wiesner), *Naked* and *La Bête* (directed by Kay Martinovich) and *They*, *Vatzlav*, *The Unveiling & Dozens of Cousins*, *The Unconquered* and *Eva Peron* (all directed by Beata Pilch).

**Danny Rockett (Original Music Score)** has sound designed and composed for numerous productions at Trap Door Theatre, most recently *The White Plague*. He won the Jeff Award for Original Composition for *How to Explain the History of Communism to Mental Patients*. Currently, he writes, sings and plays guitar with Bleacher Bum Band, a Chicago Cubs inspired rock group. Thank you to Nicole Wiesner for everything!

**Rachel M. Sypniewski (Costume Design)** is grateful we have found our way to producing in person theater! Other companies she has worked with include Goodman, Music Theater Works, Compass, Oak Park Festival Theater, Broken Nose, Black Button Eyes, Jackalope, The New Colony, Emerald City, Lifeline, Haven, Griffin, CityLit, Chopin, Promethean, Strawdog, Vitalist, Rasaka, the Factory, Red Tape and Redtwist. She also has designed at Wheaton College, Governor's State University, North Central College, St. Patrick's High School, Indiana University Northwest, and the Chicago Academy for the Arts. She is a seven-time Non-equity Jeff nominee, having been awarded one for *La Bete* at Trap Door.

# Trap Door History

Founded in 1990, Trap Door began as a nomadic troupe, thrilling the European theaters of Stockholm, Berlin, Zakopane and Paris with our grassroots, avant-garde expressionism. It was on these stages that our trademark style of myth, ritual and revolution first crystallized. In March of 1994, Trap Door came home to the United States, bringing with us the exotic sensibilities we had developed on our low-budget, international tours. Now in our 22nd season, we continue our ground-breaking work. We offer our deepest thanks to you, our audience, for joining us on this remarkable journey.

*“No other theater can consistently suspend reality to create overwhelming and oftentimes-otherworldly atmosphere, usually before the action or dialogue even begins, like Trap Door Theatre. To say that they are the foremost purveyors of avant-garde theater in Chicago is to understate this portal to alternate realms. Hidden down a narrow walkway, next to a bar, behind a restaurant, on a side street in Bucktown is a black trap door that opens into the extremes of theatrical imagination.”*

*–Venus Zarris, Chicago Stage Review*



## Mission Statement

Trap Door Theatre is committed to seeking out challenging and obscure works. Whether a forgotten European classic, an international project rarely seen in the United States, or an untarnished piece of American literature, Trap Door seeks diverse voices and presents them through innovative expression. We mix established and imaginative techniques to illustrate the absurdities of living in today's society.

Since July 1994, the Trap Door Theatre, located at 1655 W. Cortland, has been our home. This facility enables us to pursue theatrical excellence, while creating a family of artists who are loyal to each other, themselves, and the art.



# Trap Door Company

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Co-Founders	Beata Pilch & Sean Marlow
Artistic Director	Beata Pilch
Managing Director	Nicole Wiesner
Development Director	Lauren Fisher
Marketing Director	David Lovejoy
Company Manager	Michael Mejia-Beal
Technical Director	Keith Surney
Resident Directors	Kate Hendrickson, Max Truax, Monica Payne
Resident Dramaturg	Milan Pribisic
Resident Lighting Designer	Richard Norwood
Resident Costume Designer	Rachel Sypniewski
Resident Stage Manager	Anna Klos
Resident Makeup Artist	Zsófia Ötvös
Resident Photographer	Chris Popio
Resident Graphic Designer	Michal Janicki
Resident Sound Designer/Composer	Danny Rockett
Resident Set Designer	J. Michael Griggs
Resident Videographer	David A. Holcombe
Grant Team	Gary Damico, Milan Pribisic
Web Manager	Holly Cerney
Social Media Director	Miguel Long

## **Principle Acting Ensemble**

Maryam Abdi, Venice Averyheart, Dennis Bisto, Abby Blankenship, Marzena Bukowska, Holly Cerney, Michael Garvey, Bill Gordon, Logan Hulick, John Kahara, Miguel Long, Emily Lotspeich, David Lovejoy, Leslie Lund, Michael Mejia-Beal, Robin Minkens, Emily Nichelson, Beata Pilch, Chris Popio, Manuela Rentea, Keith Surney, Nicole Wiesner, Bob Wilson, Carl Wisniewski

## **Artist Caesura**

Tiffany Bedwell, Antonio Brunetti, Skye Fort, Lyndsay Rose Kane, Mike Steele, Ann Sonnevile, Nora Lise Ulrey

## **Honorary Members**

Danny Belrose, Summer Chance, Dani Deac, Ewelina Dobiesz, John Gray, Kristie Hassinger, Krishna Le Fan, Kim McKean, Michael S. Pieper, Bob Rokos, Tiffany Joy Ross, Catherine Sullivan, Wesley Walker, Andrew Cooper Wasser

## About the Artistic Director

**Beata Pilch** is the Founder and Artistic Director of Chicago's Trap Door Theatre since its inception in 1994. She holds a bachelors Degree in Acting from the United States International University in San Diego and a Masters of Fine Arts degree in acting from the California Institute of the Arts. A Chicago native, Beata is a frequent traveler and performer in Europe. She strives to continue her mission to present the Trap Door company of artists at international festivals and cities throughout Europe and Chicago. Past favorite directing credits include: *Madman and the Nun*, *Nana*, *Quills*, *The Bitter Tears of Petra Van Kant*, *The Fourth Sister*, *The Unveiling*, *Vatzlav*, *The Shoemakers*, *The Crazy Locomotive*, and *THEY*. She is a featured performer in the work of international multi-media visual artist Catherine Sullivan. Most recently, Beata created a sister company, Trap Door International, that produces out of Barcelona, Spain. She has performed in over 60 Trap Door productions and has toured abroad annually with the company to France, Romania, Hungary, Poland, and was the first ever theatre company to perform in The Republic of Moldova. Beata is a proud resident of Spain.

### Board Members

Thomas Roszak (President), Beata Pilch, Dan Noel, Nicole Wiesner, Rick Gillies, Robert O. McCarthy

### Advisory Board

Paul Chadha, Carrie Holt de Lama, David Moquay

### Board Emeritus

Tracy Letts, Bill Senne, & Gov. Jim Thompson

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## Become a Board Member!

### Love our work? Want to get involved?

We are looking for passionate theater lovers who support our mission to provide Chicago with innovative work inspired by our collaboration with Europe's leading playwrights and directors. Our board is made up of a people of diverse skills and interests, and their contributions include attending bi-monthly meetings, serving on a committee, seeing shows and attending events, and a yearly donation or in-kind contribution.

For more info, please email us at [trapdoortheatre@sbcglobal.net](mailto:trapdoortheatre@sbcglobal.net)



**We deeply appreciate last year's donors and  
their efforts to help advance  
Trap Door's work.**

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Donnelley Foundation, William Hunt, The Illinois Arts Council, John Kulczycki,  
Dan Noel

**SET DESIGNER**

**\$2500+**

Rick Gillies, The John R Halligan Foundation,  
The Rothman Family Foundation

**ENSEMBLE MEMBER**

**\$1000+**

Anonymous

**BOX OFFICE ATTENDANT**

**\$101-\$999**

Imad Bahrani, Nancy Bishop, Joseph and Dianne Damico, David Edelberg,  
Belton Fleisher, Lois and James Hobart, Warren Mueller, Marilyn Robbins,  
Amy Speek, In Memory of Jesse Dornan

**PRODUCTION ASSISTANT**

**\$1-\$100 and In Kind**

Krystyna Cygielska, Dorcas Joslin, Scott Dray, Kelsey Freese, Kyle Green,  
Ekaterina Khazin, Ziggy Malecki, Mary K Martinovich, Nancy Nagel, John  
Pinkus, Elizabeth Ress, Alyssa Robbins, Norm Sloan, Keith Surney, D. Gray  
Vogelmann

## Trap Door Theatre Land Acknowledgement

We recognize that Trap Door Theatre sits on Native land. Chicago is the original homelands of the Council of Three Fires: which includes the Ojibwe, Odawa, and Potawatami nations. There are many other tribes, such as the Miami, Ho-Chunk, Fox, and the Illinois Confederacy of the Peoria and Kaskaskia nations, that have all called this area home as well. In 1830 Congress forcibly stripped these tribes of their land through the passing of the Indian Removal Act; this led to significant relocation, poverty, and starvation. This land is still to this day an incredible gathering site for more than a dozen tribal nations; the state of Illinois is the home to over 100,000 tribal members.

By making this statement, we at Trap Door recognize the United States exists as a result of colonialism. We also recognize that we, as an organization, still profit off the resources of this land. We hope you will join us in learning more; please visit <https://nativegov.org/> to learn more about how we can stand in solidarity with indigenous communities.

### How You Can Support Us!

As we prepare for our future, we ask for your support. Your donations directly affect the development of productions at Trap Door and allow us to grow and thrive!

#### Here's How:

Donate at [www.trapdoortheatre.com](http://www.trapdoortheatre.com)

or

[paypal.me/TrapDoorTheatre](https://paypal.me/TrapDoorTheatre)

or

Make your check payable to  
Trap Door Productions

and send to:

Trap Door Theatre  
1655 W Cortland St.  
Chicago, IL 60622

# Full List of Trap Door Show History

- Season 1** *The Madman and the Nun* by Stanisław Witkiewicz, Dir. Sean Marlow and Beata Pilch  
*Birdbath* by Leonard Melfi, dir. Daniel Taube  
*Ivona, Princess of Burgundia* by Witold Gombrowicz, Dir. Zbyszek Zasadny  
*Women Behind Bars* by Tom Eyen, Dir. Beata Pilch
- Season 2** *The Inevitable Crunch Factor* by Catherine Sullivan, Dir. Catherine Sullivan and Beata Pilch  
*Dr. Faustus* by Christopher Marlowe, Dir. Susan Leigh  
*The Saints* by Erik Ehn, Dir. David P. O'Donnell  
*Aria Da Capo* by Edna St. Vincent Millay, Dir. Sean Marlow  
*The Gnadiges Fraulein* by Tennessee Williams, Dir. Amantha Sam May  
*The Maids* by Jean Genet, Dir. Jeff Goode  
*Trapunto: A Patchwork of Solo Performances* by Various Artists, Coord. Jessica Putnam  
*Orgasmo Adulto Escapes from the Zoo* by Franca Rame and Daria Fo, Dir. Daniel Taube  
*Tattoo* by Dea Loher, Dir. Michael Hoffman  
*Blood on the Cat's Neck* by Rainer Werner Fassbinder, Dir. Andrew Cooper Wasser
- Season 3** *The White Whore and the Bit Player* by Tom Eyen, Dir. Michael S. Pieper  
*Troy Women* by Karen Hartman, Dir. Michael S. Pieper  
*Boys of the Peggy August Club* by T. H. McCulloh, Dir. Michael S. Pieper  
*Deathwatch* by Jean Genet, Dir. Andrew Cooper Wasser  
*Audience: The Vanek Plays* by Vaclav Havel, Dir. Michael Claypool  
*Big Mother* by Charles DiZenzo, Dir. Wm. Bullion  
*Dutchman* by Leroi Jones, Dir. Michael S. Pieper  
*Dad's Ham Adapted and Dir.* Catherine Sullivan  
*Some Things You Need to Know Before the World Ends* by Larry Larson and Levi Lee, Dir. Michael S. Pieper
- Season 4** *Feverdream Cocktail* by Brian Howrey, Dir. Brian Howrey  
*Road to Nirvana* by Arthur Kopit, Dir. Michael S. Pieper  
*Bremen Freedom* by Rainer Werner Fassbinder, Dir. Kay Martinovich  
*Sugar Down, Billie Hoak* by Brian Silberman, Dir. Michael S. Pieper  
*The Mother* by Stanislaw Witkiewicz, Dir. Sean Marlow and Beata Pilch  
*Alien Hand, adapted and Dir.* Catherine Sullivan
- Season 5** *Squat, A Play with Music* by Lisa Cordes, Dir. Michael S. Pieper  
*Orpheus Descending* by Tennessee Williams, Dir. Michael S. Pieper  
*Poona the Fuck Dog* by Jeff Goode, Dir. Cheryl Snodgrass  
*Polaroid Stories* by Naomi Iizuka, Dir. Kay Martinovich  
*The Killing Game* by Eugene Ionesco, Dir. Sheldon Patinkin  
*Feedlot* by Patrick Meyers, Dir. Michael S. Pieper  
*Bondage* by David Hines, Dir. Matt Fontaine
- Season 6** *Pre Paradise, Sorry Now* by Rainer Werner Fassbinder, Dir. Michael S. Pieper  
*The Crazy Locomotive* by Stanislaw Witkiewicz, Dir. Andrew Krukowski  
*Lebensraum* by Israel Horowitz, Dir. Michael S. Pieper  
*La Ronde* by Arthur Schnitzler, Dir. Beata Pilch  
*Pitchfork Disney* by Philip Ridley, Dir. Dado  
*The Homosexual, (or The Difficulty of Sexpressing Oneself)* by Copi, Dir. Beata Pilch  
*Forty-Deuce* by Alan Bowne, Dir. Michael S. Pieper



- Season 7**      *Ten Tiny Fingers, Tine Tiny Toes* by Sue Townsend, Dir. Michael S. Pieper  
*Baal* by Bertolt Brecht, Dir. Stefan Brun  
*The History of the Devil* by Clive Barker, Dir. Michael S. Pieper  
*Night Coil* by Jeffrey M. Jones, Dir. Michael S. Pieper  
*Porcelain* by Chay Yew, Dir. Michael Matthews  
*Morocco* by Allan Havis, Dir. Jeff Ginsberg  
*Automobile Graveyard* by Fernando Arrabal, Dir. Michael S. Pieper
- Season 8**      *The Shoemakers* by Stanisław Witkiewicz, Dir. Beata Pilch and Sean Marlow  
*Quills* by Doug Wright, Dir. Beata Pilch  
*The Architect and Emperor of Assyria* by Fernando Arrabal, Dir. Beata Pilch
- Season 9**      *The Flies* by Jean-Paul Sartre, Dir. Michael S. Pieper  
*Nana* by Emile Zola, Dir. Beata Pilch  
*Katzelmacher* by Rainer Werner Fassbinder, Dir. Krishna LeFan and Beata Pilch  
*The Venetian Twins* by Carlo Goldoni, Dir. Michael S. Pieper
- Season 10**     *Garden of Delights* by Fernando Arrabal, Dir. Beata Pilch  
*Letters to the President* by Michael Garvey, Dir. Beata Pilch and Catherine Sullivan  
*People Annihilation or My Liver is Senseless* by Werner Schwab, Dir. Tracy Letts  
*AmeriKafka* by Ken Prestininzi, Dir. Kate Hendrickson  
*The Crazy Locomotive* by Stanisław Witkiewicz, Dir. Beata Pilch
- Season 11**     *Old Clown Wanted* by Matei Vişniec, Dir. Gregory A. Fortner  
*The Fourth Sister* by Janusz Głowacki, Dir. Beata Pilch  
*Request Programme* by Franz Xaver Kroetz, Dir. Beata Pilch
- Season 12**     *The Bitter Tears of Petra Vont Kant* by Rainer Werner Fassbinder, Dir. Beata Pilch and Krishna LeFan  
*Alice in Bed* by Susan Sontag, Dir. Dado  
*The Swan* by Elizabeth Egloff, Dir. Jen Ellison and John Kahara
- Season 13**     *Emma* by Howard Zinn, Dir. Kate Hendrickson  
*Eva Peron* by Copi, Dir. Beata Pilch  
*The Beastly Bombing* by Julien Nitzberg, Dir. Kevin Remington  
*Beholder* by Ken Prestininzi, Dir. Kate Hendrickson
- Season 14**     *No Darkness Round My Stone* by Fabrice Melquiot, Dir. Max Truax  
*The Unconquered* by Torben Betts, Dir. Beata Pilch  
*Horses at the Window* by Matei Vişniec, Dir. Radu-Alexandru Nica  
*A Couple of Poor, Polish-Speaking Romanians* by Dorota Masłowska, Dir. Max Truax
- Season 15**     *12 Ophelias: A play With Broken Songs* by Caridad Svich, Dir. Kate Hendrickson  
*Minna* by Howard Barker, Dir. Nicole Wiesner  
*Chaste: An Awful Comedy* by Ken Prestininzi, Dir. Kate Hendrickson
- Season 16**     *Me Too, I am Catherine Deneuve* by Pierre Notte, Dir. Valery Warnotte  
*Hamletmachine* by Heiner Müller, Dir. Max Truax  
*First Ladies* by Werner Schwab, Dir. Zeljko Djukic
- Season 17**     *OVERWEIGHT, unimportant: MISSHAPE - A European Supper* by Werner Schwab, Dir. Yassen Peyankov  
*The Word Progress on my Mother's Lips Doesn't Ring True* by Matei Vişniec, Dir. István Szabó K.  
*They Are Dying Out* by Peter Handke, Dir. Max Truax  
*Anger/Fly* by Ruth Margraff, Dir. Kate Hendrickson  
*Smartphones* by and Dir. Emilio Williams

- Season 18** *The Arsonists* by Max Frisch, Dir. Victor Quezada-Perez  
*The Unveiling and Dozens of Cousins* by Václav Havel, Dir. Beata Pilch  
*Core of the PUDEL: Gutting the Legend of Faust* by and Dir. Thom Pasculli
- Season 19** *The Balcony* by Jean Genet, Dir. Max Truax  
*Blood on the Cat's Neck* by Rainer Werner Fassbinder, Dir. Beata Pilch  
*Judith: A Parting from the Body* by Howard Barker, Dir. Zeljko Djukic  
*Vatzlav* by Sławomir Mrożek, Dir. Beata Pilch  
*Regarding the Just* by Albert Camus, Dir. Valéry Warnotte
- Season 20** *John Doe* by Stanisław Witkiewicz, Dir. Andrezej Dzuik  
*Cookie Play* by Ken Prestininzi, Dir. Kate Hendrickson  
*La Bête* by David Hirson, Dir. Kay Martinovich  
*The Woman Before* by Roland Schimelpfennig, Dir. Elly Green  
*The Universal Wolf* by Joan Schenkar, Dir. Emily Lotspeich
- Season 21** *The Fairytale Lives of Russian Girls* by Meg Miroshnik, Dir. Nicole Wiesner  
*The Dutchess of Malfi* by John Webster, Dir. Christopher Marino  
*How to Explain the History of Communism to Mental Patience* by Matei Vişniec, Dir. Zoltán Balázs  
*No Matter How Hard We Try* by Dorota Masłowska, Dir. Max Truax
- Season 22** *Fantasy Island for Dummies* by Ruth Margraff, Dir. Kate Hendrickson  
*Phèdre* by Jean Racine, Dir. Nicole Wiesner  
*The Resistible Rise of Arturo Ui* by Bertolt Brecht, Dir. Victor Quezada-Perez  
*Into the Empty Sky* by Wisława Szymborska, Dir. Monica Payne
- Season 23** *Occidental Express* by Matei Vişniec, Dir. Istvan Szabo K.  
*THEY* by Stanisław Witkiewicz, Dir. Beata Pilch  
*The Locketeer* by Elias Canetti, Dir. Catherine Sullivan  
*Letters of Love (The Fundamentals of Judo)* by Fernando Arrabal, Dir. Aleksy Barrière  
*Monsieur d'Eon is a Woman* by Mark Bronell, Dir. Nicole Wiesner
- Season 25** *Naked* by Luigi Pirandello, Dir. Kay Martinovich  
*The Old Woman Broods* by Tadeusz Różewicz, Dir. Nicole Wiesner  
*Tango* by Sławomir Mrożek, Dir. Emily Lotspeich  
*25/25 Festival* Dir. Kate Hendrickson, Kay Martinovich, Michael Pieper, Catherine Sullivan, Beata Pilch, Max Truax and Nicole Wiesner  
*The Killer* by Eugene Ionesco, Dir. Mike Steele
- Season 26** *Love and Information* by Caryl Churchill, Dir. Kim McKean  
*The White Plague* by Karel Capek, Dir. Nicole Wiesner  
*Lipstick Lobotomy* by Krista Knight, Dir. Kate Hendrickson
- Season 27** *ALAS* by Matei Vişniec, Dir. Michael Mejia  
*Decomposed Theatre* by Matei Vişniec, Dir. Neema Lahon, Marian Masoliver, Michael Mejia, Zachary Nichol, Cristina Pronzati, Catherine Sullivan, Nicole Wiesner and Katarzyna Wińska.  
*Discourse Without Grammar* by Matei Vişniec, Dir. Skye Fort  
*And Away We Stared* by Charles Mee, Gertrude Stein, and Matei Vişniec, Dir. Skye Fort and Mike Steele  
*Dinner With Marx* by Matei Vişniec, Dir. Kasey Foster
- Season 28** *Queen C* by Laura Ruohonen, Dir. Michael Mejia  
*The Martyrdom of Peter Ohey* by Sławomir Mrożek, Dir. Nicole Wiesner



**Sławomir Mrożek, Playwright**  
(1930-2013)

### **Special Thanks**

Dennis Bisto, Abby Blankenship, Michael Griggs, Lyndsay Rose Kane, Miguel Long, Faeln Naughton, Emily Nichelson, Tia Pinson, Milan Pribisic, Matty Robinson, Tomek Smolarski, Keith Surney, Bob Wilson, Carl Wisniewski, and the Polish Cultural Institute of New York.

*Nicole would like to thank Matty Robinson for his work on the adaptation, Danny Rockett for being my greatest collaborator on stage and off, and Miguel Long: watching your brilliant work on this show gave me life.*

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