PICTURED: CURTIS GILLEN, ARYA SHAHI, ALEX FALBERG, DAN WESCHLER, RYAN MELIA, MATT NUERNBERGER AND BEN FERGUSON. PHOTO BY SAVERIO TRUGLIA.

THE OFFICIAL NEWS MAGAZINE OF WRITERS THEATRE

ISSUE FIFTY-EIGHT
THE HUNTER AND THE BEAR
DECEMBER 2016

THE BRIEF CHRONICLE

5 YEARS
Dear Friends,

We’re thrilled to welcome you back to the Nichols Theatre for our third production this season: The Hunter and The Bear. And we’re just as thrilled to welcome back PigPen Theatre Co.—creators and performers of The Old Man and The Old Moon, which played to rave reviews and sold-out houses in our previous Tudor Court venue back in 2013. The gifted gentlemen who make up the company brought a sense of energy and excitement to WT the last time they were with us in Glencoe, and we look forward to their signature style of storytelling in this new world premiere, which you are among the very first audiences to experience!

In this edition of The Brief Chronicle, you’ll hear from PigPen Theatre Co. about how The Hunter and The Bear came to be and get some history on the evolution of the ghost story genre from which this new tale has evolved. You’ll also learn a bit more about each of the members of PigPen—including the most chilling experience each has faced and how it has led them to this particular story.

We’ll also look back at some of the new work that Writers Theatre has helped to cultivate in the past, delving into our history of (and commitment to) nurturing world premieres and second productions. Finally, we’ll fill you in on the activities of our Writers Theatre Youth Council, a group of young people who engage with the Theatre on a regular basis to learn firsthand the inner workings of all aspects of a non-profit, regional theatre and who provide their unique perspective to the staff of the Theatre as they explore each of our productions throughout the season.

As our 25th Anniversary Season continues, we’re delighted to have the opportunity to reunite you with this unique group of talented artists and to welcome them back to our new home. As we move into the second half of the season, we’re eager to continue connecting with many of you in the lobby during intermission and after the show to discuss what you’ve seen, what you’re anticipating and how we can continue to make Writers Theatre your cultural home. We look forward to engaging with you throughout the remainder of the 2016/17 Season and for years to come!

Michael Halberstam
Artistic Director
Kathryn M. Lipuma
Executive Director
STATE OF THE ART

From Michael Halberstam, Artistic Director

Shortly after Hurricane Sandy devastated lower Manhattan, I flew into New York (on one of the first planes allowed to land following the storm) to see The Old Man and The Old Moon by PigPen Theatre Co. My then-associate artistic director Stuart Carden knew the group from his teaching days at Carnegie Mellon University, where they had been his students, and wondered whether or not this show might be a good fit for WT. Because of the fallout from the storm, it was touch and go right up until the last minute as to whether or not they would actually perform, but I got a text confirming that power had been restored that morning, and so off I went (on foot) to catch the show. I sat in the Gym, where they were in residence, with about eight other people that day, transfixed for two hours while these gentlemen poured their hearts and ingenuity out through music, puppetry, charm, charisma and a touch of brilliance. I left the theatre in a state of ebullience, thoroughly impressed.

I’ve been reluctant to import too many outside artists to WT because there is an ecosystem of artists here in Chicago who need our support and who have made Writers Theatre a priority over the years. However, given that Stuart had such a crucial early influence on the group and that there was nothing quite like them here in Chicago, it offered an irresistible opportunity. The wheels started turning, and within a very short time we had worked out the details to bring the company to Glencoe. Three workshops, including time at the Williamstown Theatre Festival, allowed them to continue to refine the piece that I had seen, and it opened triumphantly at Writers Theatre in 2013, playing to standing ovations and great enthusiasm—particularly to a significant crowd of 20-somethings who came in droves towards the conclusion of the run. Our long-standing audiences enjoyed the piece’s vibrancy and creativity; and our new audiences were dazzled by the company’s sophistication and accessibility. The show travelled back to Williamstown following its Glencoe run, and then to Manhattan, where it received a rave review in The New York Times before moving on to Boston.

The Hunter and The Bear represents the culmination of a conversation that began backstage during the opening week of The Old Man and The Old Moon. It is a dream project for the company, and despite pressure from a number of individuals to take the piece directly to Broadway, the gentlemen have stuck to their guns and begin work here at WT in just a few weeks, as of this writing. Through a series of collaborations and partnerships rivaling the journey that their eponymous old man took in an effort to restore his old moon, they are back in Glencoe to premiere this fine project. I am delighted to say that this piece is tighter and much more cohesive going into its final workshop than their previous (smash hit) show was even on its closing night in Glencoe!

The gentlemen of PigPen Theatre Co. are guardians of light. They exude creativity and effervescence. They have grown so much more mature since their first conversation and they are playing with a vocabulary that is now older, wiser and more grounded, with an even stronger foundation. Furthermore, they have grown to become members of the Writers Theatre family and we consider them a vital part of our ecosystem. We are delighted to welcome them back for more dramatic adventuring and original, hand-crafted organic storytelling. Lean forward and engage!

“I sat in the Gym, where they were in residence, with about eight other people that day, transfixed for two hours while these gentlemen poured their hearts and ingenuity out through music, puppetry, charm, charisma and a touch of brilliance.”

“The gentlemen of PigPen Theatre Co. are guardians of light. They exude creativity and effervescence.”

The Hunter and The Bear
Dearest Reader,

Thank you for attending our show today. It’s hard to believe that it’s been more than three years since we last came to Writers Theatre to share a story with you. Our Chicago debut came in the form of The Old Man and The Old Moon, which played in 2013—the final season of Writers Theatre’s previous Tudor Court venue in the Woman’s Library Club building. Now we have the great privilege of being back in the first full season in their beautiful new home. We find ourselves in a new building with a new story to tell. Today we ask you to help us explore this uncharted territory, much like the characters do in The Hunter and The Bear. These songs. This story. You all are the first audiences hearing it and this is the first time we are telling it. Unlike Old Man—which had smoothed itself over the course of regional workshops, performances, and a commercial Off-Broadway run before coming to Chicago—Hunter is vastly undiscovered. And that excites us like nothing else.

The idea for the story came nearly a decade ago. We had just met. A group of seven freshman acting students at Carnegie Mellon School of Drama. We wanted to put together a 15-minute show for our friends and teachers as a part of the school’s Playground festival. We used a bit of what we were learning in school (storytelling exercises and viewpoints exploration) and some of what we had lying around in our dorm rooms (guitars, bed sheets, flashlights) to write a ghost story about a man named Tobias who was hunting the bear who killed his son. It was silly, it was scary, it was sad…it wasn’t all that good…but people liked it! So we kept doing it. Each year we would write and perform a new story together. We wrote a tall tale about a carpenter trying to find his daughter’s wedding (The Mountain Song), we wrote a fairy tale about a young boy searching for the cure to his mother’s mysterious illness (The Nightmare Story), and we wrote a sea-shanty about an old man who abandons his duties caring for the moon to find his missing wife (The Old Man and The Old Moon). Those stories found an audience far beyond our university walls. Those audiences, in turn, helped us grow—as a theater company, as a band, as artists, and as people. We spent years travelling the country singing our songs, building our shows, learning new instruments, refining our craft, writing new stories, meeting our heroes. But all the while, we had Tobias on our minds.

In our plays, we tend to write about characters who are in search of one another across a great divide. In our lives, we were experiencing that divide first hand, feeling that longing for the first time. We were on the road, away from our friends and family, for months at a time. As that time went on, we started experiencing things we had only accessed through the folklore we were emulating. The death of a family member. The death of a friend. We were growing up. We were settling down. We were trying to start a company. And we were constantly being reminded of Tobias—and what happened to his son Elliot. We were having new ideas for their story but we weren’t ready to share them, even with each other, right away. We had something to say, but we weren’t quite sure what it was. So we scribbled in our notebooks. We hummed melodies and lyrics into our phones and laptops. We wrote a whole album of new music, released it, and toured it. We made a short film. We wrote a draft of a children’s book. We continued to perform...
Old Man. Then one day we were given an opportunity to write a brand new play. One of us suggested we go back and rewrite the story of Tobias—maybe call it The Hunter and The Bear—and we all said, “Yes, absolutely.”

So here we are! Trying something new. For those of you who’ve seen some of our previous shows, you might notice some differences. In doing research for this play we became fascinated with the history of the Pacific Northwest and how it reflects the human need to manipulate and control our surroundings. What separates the natural from the man-made? For how long can you trust your own experience without considering the experience of others? Who is in the right and who is not? And for extra credit: Who haunts ghosts? The answers to these seemingly simple questions become less obvious when you weigh the contradicting principles of fate and responsibility. And so, much like the men in the show, we were invigorated to explore this spacious unknown with every tool in our toolkit. The result was a slight change in tone. Much like the forest’s ability to seem infinite while also feeling claustrophobic, the sound of the show became more electrified while retaining its acoustic roots, the shadow screens and puppetry became more malleable while simultaneously bearing greater significance, and the stories within the story became more personal. We won’t say too much more—because we’d really love to hear from you first!

Find us after the show in the lobby, or online on Twitter/Facebook/Instagram @PigPenTheatreCo, and tell us what you think. With any luck, this story will continue to change and grow throughout the years. As long as it’s still silly, scary, sad ... and maybe a little bit better than the last time we told it ... we’ll keep doing it.

With love and gratitude,

Alex, Arya, Ben, Curtis, Dan, Matt & Ryan
PigPen Theatre Co.
A belief in spirits was an accepted truth for much of human history, and classic authors had no need to justify the presence of ghosts in their stories as modern writers are now compelled to do. In the New Testament, Jesus has to convince the disciples who encounter him after the resurrection that he is not a ghost. Shakespeare often used ghosts in his works (Hamlet’s father, Julius Caesar, Banquo) and the characters that encounter them unquestioningly accept the validity of their existence. As the Scientific Revolution began to explain the natural world through means other than religion and mythology, however, human attitudes towards ghosts began to change, and so did their representation in art.

What we think of as the classic ghost story emerged during the Victorian era, experiencing a golden age from the 1830s until the First World War. The Romantics had revived interest in the wilder and darker parts of life, which gothic novelists like Mary Shelley took a step further, delving deeper into the macabre. But concise, structured ghost stories remained an oral tradition until the rise of periodicals in the 19th century. At that time, the process of publication had become easier than ever and publishing houses were in search of enthralling content. Ghost stories thrived in short story or serialized form, and publication had become easier than ever. As the Scientific Revolution began to explain the natural world through means other than religion and mythology, however, human attitudes towards ghosts began to change, and so did their representation in art.

“As the Scientific Revolution began to explain the natural world through means other than religion and mythology, however, human attitudes towards ghosts began to change, and so did their representation in art.”

concept of Purgatory where dead souls were condemned to pay penance for their sins. When a ghost appeared to the living, it might be one of these penitent souls from Purgatory, or possibly a demon, intent on temptation and torment.

While the form of The Hunter and The Bear is that of a ghost story, both hunters and bears have also been heavily featured in storytelling traditions. The role of hunter has always been a revered one in human tradition, given the importance of hunting during our hunter-gatherer days. The Ancient Greeks worshipped Artemis as the goddess of the hunt, and several hunters earned myths of their own, including Endymion (whom Keats wrote a poem about) and Orion (whose fame earned him a constellation in his name). New World cultures also celebrated the hunter. The Aztecs had a god of the hunt, Mixcoatl, as part of their pantheon, and the Iroquois had a legend of four hunters who chased a great bear, eventually pursuing the animal across the skies in the form of constellations.

Bears have been equally celebrated worldwide. The major way-finding constellations, Ursa Major (Latin for “great bear”) and Ursa Minor (“little bear”), are named after the predator, although in North America they’re more commonly known as the Big Dipper and the Little Dipper. Siberian, Scandinavian, Chinese and Korean cultures all regarded the bear as the spirit of their ancestors and adopted the creature as a symbolic image. Native Americans held the bear in similar esteem, associating the animals with healing and medicine. It wasn’t until later when agricultural civilizations came into conflict with bears that the animal began to be regarded as an adversary.

“It wasn’t until later when agricultural civilizations came into conflict with bears that the animal began to be regarded as an adversary.”

The Hunter and The Bear takes place in the Pacific Northwest and follows a company of loggers aiming to set up a business in the vast, unexplored woods. Tobias, the Hunter, occupies a respected place in the traditional of the ghost story and the many cultural legacies of hunters and bears to create a wholly original and modern musical folktale.
AUDIENCE ENGAGEMENT

Join us for these exciting engagement events, tailored to enhance your WT experience! For more information and to RSVP visit writerstheatre.org/events.

SUNDAY SPOTLIGHT

Are you curious about the world that surrounds your favorite productions? Our Sunday Spotlight series offers you access to the finest speakers, academics and cultural leaders. Each event extends the conversation on our stages by featuring an expert in an area connected to the play. Past audiences have learned about history of Ancient Rome in Julius Caesar from Northwestern University professor John Makowski and explored the landscape architecture in Arcadia with garden historian Cathy Maloney.

Save the date for the Sunday Spotlight for The Hunter and The Bear on Sunday, January 15th.

THE MAKING OF …

Have you ever wondered what goes on behind the scenes? The Making of… series offers you an insider view of what goes into creating each production at WT. Past events have explored the workings of the WT costume shop for Death of a Streetcar Named Virginia Woolf: A Parody, how the choreography of Company came together, and what it was like for the cast of Arcadia to be the first performers in the new Nichols Theatre.

Save the date for The Making of … The Hunter and The Bear on Monday, January 9th.

PRE-SHOW CONVERSATION: UP CLOSE

Join us at 6:45pm before every Thursday evening performance (excluding previews and any extension weeks) of every production in our 16/17 Season for a 15-minute primer on the context and content of the play facilitated by a member of the WT Artistic Team.

POST-SHOW CONVERSATION: THE WORD

Join us after every Tuesday evening performance (excluding previews and any extension weeks) of every production in our 16/17 Season for a 15-minute discussion of the play facilitated by a member of the WT Artistic Team.

POST-SHOW CONVERSATION: THE ARTIST

Join us after every Wednesday evening performance (excluding previews and any extension weeks) of every production in our 16/17 Season for a 15-minute discussion with actors from the production facilitated by a member of the WT Artistic Team.

AUDIENCE EXCHANGE

Remember that our Concessions Center is open for an hour before and after our performances. You are welcome to enjoy a snack or beverage and discuss the play in the Litowitz Atrium, on our Grand Gallery Walk or on the Stephanie and Bill Sick Rooftop Terrace.
ACCESSIBILITY SERVICES

Writers Theatre is committed to making our Theatre accessible for everyone. We are proud to offer Access Subscriptions and the following services:

For People with Mobility Difficulties
• Accessible parking spaces outside each theatre venue.
• Accessible entrances to each theatre venue.
• Wheelchair accessible seating.

Depending on your preference, you may transfer into a theatre seat or request to have the theatre seat removed to remain in the wheelchair. When purchasing your tickets, let the Box Office know if you would like the theatre seat removed.

For People Who Are Deaf or Hard of Hearing
We are pleased to offer assistive listening devices in each of our performance spaces. Contact the Box Office with questions or for advance reservations. Assistive listening devices are offered free of charge.

In all performance venues in our new theatre center, we have t-coil induction loop technology. For anyone with a telecoil built into their hearing aid, by switching it on you will be able to hear our performances with additional amplification and clarity.

We are happy to connect you with scripts for our shows to read prior to your attendance. For details, review our Script Policy at writerstheatre.org/script-policy or contact the Box Office.

For People Who Are Blind or Have Low Vision
Large print programs are available by prior request. Contact the Box Office at least two weeks prior to your scheduled performance with this request.

Braille programs are available by prior request through the Box Office. Contact the Box Office at least two weeks prior to your scheduled performance with this request.

We can accommodate seating needs for guests with service animals. Contact the Box Office to request this accommodation.

Writers Theatre offers ASL-Interpreted and Open-Captioned performances on select dates for each production. A complete listing of dates for the current season can be viewed at writerstheatre.org/accessibility. For additional information on accessibility services and subscriptions, contact access@writerstheatre.org or 847-786-9334.

Writers Theatre is proud to partner with:

The Accessibility Fund is a gift of Doris Conant and the Conant Family Foundation.
Consider this a Standing Ovation.

BMO Harris Bank is proud to be 25th Anniversary Season Sponsor of Writers Theatre.
MEET THE TEAM BEHIND THE HUNTER AND THE BEAR

Alex Falberg
Hometown
Cleveland, OH
What instruments do you play?
Banjo, piano

Who are some of your favorite musicians/bands at the moment?
Ladysmith Black Mambazo, Bela Fleck

Name one of the best theatre shows you’ve ever seen.
I loved As You Like It at Shakespeare in the Park a few years ago—Steve Martin and Bela Fleck did the music. Bluegrass and Shakespeare are a great mix.

Do you believe in ghosts?
No.

What’s the spookiest thing that’s ever happened to you?
If I told you, it would truly terrify you to your core—therefore, ask me in person and perhaps I’ll share it with you.

Ben Ferguson
Hometown
Austin, TX
What instruments do you play?
Guitar, banjo, and other things poorly

Who are some of your favorite musicians/bands at the moment?
Margaret Glaspy, Shakey Graves, Vulfpeck, Nathaniel Rateliff, Anais Mitchell, Preservation Hall Jazz Band, Lake Street Dive, Caroline Rose, Langhorn Slim, Lucius

Name one of the best theatre shows you’ve ever seen.
No Place to Go by Ethan Lipton and his Orchestra

Do you believe in ghosts?
Yes, I think I do.

What’s the spookiest thing that’s ever happened to you?
In college there was a period of time in which we all visited a cemetery as “research” for a play of ours. The next few months were filled with each of us being haunted individually. Until one day when
Ryan called me into his room. He had a door to a fire escape in his room and he pointed out that there was a thin crack running through the width of the door in which light was shining through. This crack had never been there before. We watched it for a few minutes until slowly it started sealing itself in front of our eyes. It was terrifying. But at least we knew we hadn’t lost our minds... yet.

What’s the spookiest thing that’s ever happened to you?

My mother has owned her own day spa for as long as I can remember. For a number of years, it was located in a very charming four story Victorian house. She was in the process of painting and remodeling a few rooms when she first experienced what she refers to as an “entity.” The more she worked, the more she discovered that the “entity” seemed to consist of two separate jovial entities. Over time, they became more active, playing jokes and pranks on her staff. Small things, like locking the receptionist in the bathroom or breaking the water bowl that the nail technician was using that day. These small jests started to wear on my mom and her co-workers and they decided to have a staff meeting. At the meeting, they all shared their stories of mischief and decided that these entities were definitely two females, who they lovingly called “She-She.” Eventually, Mom began to notice that her home life was starting to be affected by similar pranks. My mom caught her friend Ilene (who happens to be a medium) one day at the spa, and asked her how her session had gone. The medium said that it was lovely, except for the two little girls who would not leave her alone. They had talked her ear off about how they died in a fire, about the games they play, and about my mom. They told the medium, “Tell her that sometimes we like to go home with her.”

Who are some of your favorite musicians/bands at the moment?

William Bell, Andrew Bird, Okkervil River, Rogue Wave, Grateful Dead, Anais Mitchell, Vulpeck, Esmé Patterson

What instruments do you play?

Bass guitar, alto saxophone, guitar, ukulele, auxiliary percussion

Who is one of the best theatre shows you’ve ever seen.

One of the best shows I’ve seen was by The Suit Case Royale. Take an inventive and hilarious group of Aussies; throw in a junkyard and a story about a newsman and the butcher. Inventive, musical, heartwarming, and very inspirational.

Do you believe in ghosts?

Yup.

What’s the spookiest thing that’s ever happened to you?

While living in Pittsburgh, Arya, Ben and I were haunted in our apartment by a ghost balloon of Tweety Bird. It was after a birthday party and the helium filled balloon with the face of Tweety Bird remained floating for the next few weeks, slowly losing air, but also slowly following us around. It would travel down the long hallway from the kitchen and enter our rooms when we were least expecting it, rounding corners impressively. We eventually threw it away when it started touching the ground, but the very thought of it haunts me to this day.

Who are some of your favorite musicians/bands at the moment?

Bruce Springsteen, Al Green, Ben Kweller, Blitzen Trapper, The War on Drugs, Paul Simon, Wilco, Whitney, Angel Olsen, Anais Mitchell, The War on Drugs, Paul Simon, Bruce

What instruments do you play?

Guitar, keys, French horn, concertina
What’s the spookiest thing that’s ever happened to you?
One time in college I had a horrible nightmare that I couldn’t pay my rent, which was five dollars, and our landlord chased me around the apartment building with a broom. I woke up in a heavy sweat, and got ready for class. On the stairs outside our front door was a nicely folded five-dollar bill.

Arya Shahi
Hometown
Tucson, AZ
What instruments do you play?
Percussion, baritone ukulele, hammered dulcimer, keyboard

Who are some of your favorite musicians/bands at the moment?
It’s always changing and I’m always behind. Right now I’m returning to a lot of hip-hop, mixed in with folk favorites, as well as some friends we’ve toured with: Kanye, Jason Isbell, You Won’t, Lin Manuel, Anais Mitchell, Chance, Edward Sharpe, Laura Marling, Labi Siffre, Topaz Jones, Paul Simon, The Morningsiders, Kate Tempest, Tracy Chapman

Name one of the best theatre shows you’ve ever seen.
The Testament of Mary. The content was controversial. The form and design were highly theatrical. It took massive risks which relied upon the inherent trust between an author, director, performer, and audience. It only ran for two weeks on Broadway. I feel very lucky to have seen it.

Do you believe in ghosts?
Everyone’s got ghosts.

What’s the spookiest thing that’s ever happened to you?
I saw a werewolf run across 4 lanes of traffic. That’s not a joke or a lie. He’s still out there. Nighty-night!

Dan Weschler
Hometown
Hershey, PA
What instruments do you play?
Accordion, piano, melodica, harmonium (probably)

Who are some of your favorite musicians/bands at the moment?

Name one of the best theatre shows you’ve ever seen.
The Strange Undoing of Prudencia Hart

Do you believe in ghosts?
Yes. See above.

What’s the spookiest thing that’s ever happened to you?
My brother and I went camping in the woods behind our house, at a place called “Buzzard Rocks.” A giant boulder formation, with a large crevice that—legend has it—was used by a local horse thief to hide his purloined steeds. The story goes that he took a tumble into the crevice after a night of hard drinking and was trampled to death by the horses. (There are hoof marks on the walls, and the impression of a man’s face that some folk claim to be the horse thief’s visage.) My brother and I woke in the middle of the night to the sound of neighing and stomping of hooves. We did not investigate. We made the hour long trek back home in the dark and slept with the lights on, clutching conciliatory carrots in our hands as a last resort.

Stuart Carden
Hometown
Louisville, KY
What instruments do you play?
I’m more of a dancer.

Who are some of your favorite musicians/bands at the moment?
I’m in a The Savages, Patti Smith, Karen O, PJ Harvey headspace. And then when I’m not, I’m really feeling Ibeyi of late.

Name one of the best theatre shows you’ve ever seen.
National Theatre of Scotland’s The Strange Undoing of Prudencia Hart

Do you believe in ghosts?
The older I get the more my life is thick with them.

What’s the spookiest thing that’s ever happened to you?
When we were kids my brother and I discovered an old abandoned and boarded up farmhouse in the woods. It was in shambles and choked by young saplings and vines well on their way to reclaiming the house. We picked through the wreck, stepping over holes in the floorboards and made our way upstairs where the roof was ripped wide. And there, in a small room exposed to the sky, sat three pristine dolls around a small table.
WORLD PREMIERES AT WT

The Hunter and The Bear is the 24th world premiere Writers Theatre has produced in its 25 seasons of existence.

World premieres are the lifeblood of the theatre. Without new plays, future generations will have no classics from this era to look back on and treasure. Works such as The Detective’s Wife, A Minister’s Wife, The Savannah Disputation and Crime & Punishment—which all debuted at WT—have already gone on to many successful productions elsewhere.

Writers Theatre also produces important second (or third) productions where playwrights can build on what they learned from a world premiere or prior production and continue to refine and strengthen their work. PigPen Theatre Co.’s The Old Man and The Old Moon enjoyed its second production at WT in 2013, where new co-director Stuart Carden helped the team refine the over two-hour version that played Off-Broadway in 2012 down to a 90-minute, one-act version. This streamlined version went on to be produced at Williamstown Theater Festival, The New Victory Theatre in New York and ArtsEmerson in Boston in 2013, and will play The Old Globe in San Diego in 2017.

Developing and producing world premieres and second productions are some of the main endeavors of WT’s new work program, the Literary Development Initiative. For more information on New Work at Writers Theatre, visit writerstheatre.org/literary-development-initiative.
Writers Theatre’s Education Department is excited to begin its fourth year of mentoring a Youth Council comprised of high school students from across Chicagoland. Designed to provide young people with a voice in the organization that mirrors that of a professional board of directors (which often governs non-profit companies, providing expertise, guidance and insight to ensure the organization’s success), the WT Youth Council offers young people hands-on, in-depth exposure to the work of Writers Theatre while providing a unique leadership opportunity for students interested in becoming future innovators in the field.

Teen advisory boards and youth councils have recently started to become a staple in education departments across the country. Theatres are discovering the benefits for the participants, the organization and the community as they allow young voices to take a prominent role in the theatrical process. Each youth council or advisory board is unique to the organization and the community it serves, making the benefits organic to the individual participants. The WT Youth Council meets bi-monthly with revolving objectives that include attending workshops, play readings, networking sessions with WT staff, as well as taking part in artistic discussions.

“The Youth Council has given me a unique opportunity to learn with other artists and students. I get to learn from professionals in the theatre business—some of the best in the industry—in all aspects of theatre,” explains returning council member Lindsey Byster.

The 2016-2017 WT Youth Council is made up of seven returning members and is looking forward to welcoming new members through an application and recommendation process. Meetings facilitated by the Education Department provide a platform for valuable dialogue, allowing for a deeper understanding of the lives and concerns of young people in the council and the community. These conversations also provide a valuable starting place for creating work that speaks to those concerns.

One of the most important aspects of the council is its diversity, allowing members to meet and interact with students from different high schools across the city, widening the perspectives of each. “It is so exciting to meet students my age from all around the city. I love to share ideas on something we are all passionate about,” states Emma Flannery. Council member Azalia Resendiz adds, “Getting to meet new people with different backgrounds can bring new light to the discussion we are having.”

In addition to its important role in creating community, the Youth Council also offers a comprehensive view of what it means to work at a regional theatre, beyond acting and technical roles. Council member Emma Flannery explains, “My favorite part of participating in the WT Youth Council has been becoming exposed to all of the possible ways to be involved in the arts as a lifelong career. Before joining the council, I thought that I would have to be an actor or director to work in the theater but now I am following passions in playwriting, theater, journalism and theater management.” Resendiz adds that her favorite part of being on the board is “the number of opportunities I am able to get and how much I am able to immerse myself in the world of what it takes to put on a production. For example, not just the acting but the stage managing and the [work of the] design team and director.”

For more information on the WT Youth Council, visit writerstheatre.org/youth-council.
# CONCESSIONS CENTER

## WINE

**Red**
- Gainey Merlot: $10
- Girasole Pinot Noir: $12
- The Seventy Five Wines Cabernet Sauvignon: $14

**White**
- Terre Gaie Claris Pinot Grigio: $8
- Raymond Vineyards R Collection Chardonnay: $10
- Yorkville Cellars Sauvignon Blanc: $12

**Sparkling**
- Charles de Fere Cuvée Jean Louis Blanc de Blancs (187ml—single serving): $12
- L. Mawby Blanc de Blancs (375ml—half bottle): $27
- Joseph Perrier Cuvée Royale Brut (375ml—half bottle): $60

## BEER

- Half Acre Daisy Cutter: $6
- Half Acre Seasonal IPA: $6
- Two Brothers Ebel's Weiss: $5
- Two Brothers Domaine du Page: $5

## LIQUOR

A selection of [Koval](#) and other premium liquors

### $5 FEATURE SPECIAL

While supplies last
- Ford’s Gin
- Cana Brava Rum
- James Pepper 1776 Rye Whiskey
- Famous Grouse Scotch
- Rebel Yell Small Batch Whiskey

### Premium Snacks

- Chocolate Chip Cookies: $5
- Raisin Oatmeal Cookies: $5
- Chocolate Brownies with Marshmallow & Caramel: $6

## ADDITIONAL CONCESSIONS

- Coffee (Regular, Decaf): $3
- Rishi Hot Tea (Chamomile, Earl Grey, Peppermint): $2
- Soda (Coke, Diet Coke, Sprite, Ginger Ale): $2
- Water: $2
- Hershey’s Chocolate Bar: $2
- Pretzels: $2
- Almonds: $3
CUSTOM COCKTAILS

Enjoy a custom cocktail from our Concessions Center—specially created for each of our productions by Mixed metaPours!

THE HUNTER AND THE BEAR
BUMP IN THE NIGHT
KOVAL Coffee Liqueur
Rumchata
Coffee or Hot Chocolate
Mini Marshmallows

The signature intimacy of the art you see on our stages, the development of new work and our life-changing education programs for young people in their classrooms all require resources far greater than your ticket price. We hope you will consider helping Writers Theatre usher in the next quarter century of exceptional theatre by making a tax-deductible donation in support of our 25th Anniversary Season!

For more information, visit writerstheatre.org/support or call 847-786-3513.
“Highly Recommended! Animated by the kind of vividly defined characters and layered storytelling fans of August Wilson will appreciate.”

Chicago Sun-Times

“★★★ ½! A riveting piece of work... acted with blistering intensity.”

Chicago Tribune

STAY IN TOUCH WITH WRITERS THEATRE
JOIN THE CONVERSATION!

Share your thoughts on the show!

Take this survey about The Hunter and The Bear: bit.ly/THATB

Write a review of your experience on Yelp: bit.ly/WTonyelp

Find us on Facebook: facebook.com/writers-theatre

Follow us on Twitter: @WritersTheatre

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Check in to Writers Theatre on Swarm

Sign up for our email list to receive news updates, backstage stories, photos, videos and more: writerstheatre.org/email

Follow our company on LinkedIn: linkedin.com/company/writers-theatre

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We look forward to hearing from you!

THE HUNTER AND THE BEAR

EAST TEXAS HOT LINKS

WRITTEN BY EUGENE LEE
DIRECTED BY RON OJ PARSON

NOW PLAYING IN THE GILLIAN THEATRE

847-242-6000 | WRITERSTHEATRE.ORG

25TH ANNIVERSARY SEASON SPONSOR

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ComEd
# THE HUNTER AND THE BEAR

## DECEMBER

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## JANUARY

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- **Private Event**
- **Student Matinee**
- **D Post-Show Conversation**
- **M The Making of...**
- **S Sunday Spotlight**
- **U Up Close**
Artistic Director
Michael Halberstam

Executive Director
Kathryn M. Lipuma

Student tickets only $20 (with valid student ID).

Ticket discounts are available for groups of 10 or more.
Call 847-786-3519 for more details.