Dear Friends,

Welcome to the finale of our 2017/18 Season! It’s hard to believe this is the final production of the season, and that next season is right around the corner—with the first production beginning in August!

At the helm of our production of the late Sam Shepard’s Pulitzer Prize-winning masterpiece, Buried Child, is WT Resident Director Kimberly Senior, who has been eager to direct this groundbreaking play for some time. We’re honored that she gets to bring her “dream project” to life on our stage!

In this issue of The Brief Chronicle, we will begin by giving you an in-depth look at Sam Shepard’s life and legacy. From his childhood in Illinois, to his move out West, to his successes in New York at the height of the Off-Off-Broadway movement and beyond, we will introduce you to this titan of American drama, whose tragic passing in 2017 stunned the theatre community.

While much of Shepard’s work is set in the American West, it is middle America that is at the center of Buried Child. We will offer an analysis of the evolution of “the Heartland,” digging into its etymology and examining the significance of rural America as a backdrop for this family saga.

Next, we will hear from director Kimberly Senior, who has been inspired by Shepard’s work from the beginning of her career. Her perspectives on the questions “Why Buried Child, and why now?” offer deep insight into the selection of this piece, and may inspire you to look at this classic through fresh eyes.

As the 2017/18 Season comes to a close, we also reflect on the 12th year of our successful touring program The MLK Project: The Fight for Civil Rights by Yolanda Androzzo, a hallmark of our Education department. We are also excited to introduce you to the newest initiative from WT Education, “Camp In A Day,” featuring on-site learning throughout Summer 2018. Between the summer camp program and a whole new season of classes for fall, winter and spring, there are abundant opportunities for the theatrical young person in your life to come create with us!

Next season promises to be an exciting one, opening with the thrilling Vietgone, which begins performances in August. This new boy-meets-girl adventure by Qui Nguyen kicks off a season that includes bold new works like Jen Silverman’s Witch, memorable classics such as Shakespeare’s Twelfth Night, Or What You Will and August Wilson’s Ma Rainey’s Black Bottom, the unpredictable A Number by Caryl Churchill, and the electric Tony Award-winning musical Next to Normal by Tom Kitt and Brian Yorkey. Subscriptions for the 2018/19 Season are available now—we hope that you’ll join us with a season package. You won’t want to miss a moment!

With sincerest thanks and gratitude,

Michael Halberstam
Artistic Director
Kathryn M. Lipuma
Executive Director

Michael
Kate
My initial attraction to any play to be produced at Writers Theatre is the passion of the director. That is particularly true in the case of *Buried Child*. Having had the privilege of producing an extraordinary series of stagings by the remarkable Kimberly Senior, hearing of her desire to revive this American classic was immensely exciting. Part of the ongoing and evolving mission of Writers Theatre is to explore the canon with fresh perspective and, given Kimberly’s wonderful *Hedda Gabler* and her emotionally riveting *Anne Frank*, I was excited to see what she would do with Shepard’s extraordinary, Pulitzer Prize-winning text.

If, as Hamlet says, the point of theatre is “to hold, as ’twere, the mirror up to nature; to show virtue her own feature, scorn her own image, and the very age and body of the time his form and pressure,” then Kimberly’s instincts are prescient to say the least.

In this present moment, discontent with the broken promises of the American Dream and the palpable anger of our rural citizens has never been higher. At the same time, a conversation about women’s rights has resurfaced and a demand for meaningful inclusion and representation has come passionately to the surface. This time, however, the debate has launched with a ferocity that is forcing difficult but necessary dialogues at every level of our culture. In *Buried Child*, both progressive and conservative agendas come to the forefront and manifest in dynamic and searingly dramatic ways through the medium of the most recognizable of carriers—the American Family. The patriarchy is challenged. The rage is unleashed. The resulting drama is breathtakingly articulated. In short, it’s a perfect night at the theatre.

I envy those of you who have not previously experienced the energizing catharsis of a Shepard play. And what a cast and design team Ms. Senior has assembled to roar this play into life! This play demands our active participation and if we give it, we will be beautifully rewarded by playwright, director, cast and design team. This text is a foundational reason to keep making theatre.

Before I sign off, I’d like to offer my profound thanks to you for engaging with us this season. I hope you have appreciated the wide selection of drama we have striven to bring to life for you. If a play or two have not been to your taste, I hope you have at least had some provocative conversations about what worked for you and what didn’t. The point of a subscription series is not only to please (although that is one important aim), but additionally (and importantly) to create a full spectrum of conversation that offers access points into the important issues facing the nation at any one moment. To that end, please consider joining us for another season. I am fiercely excited about the plays, directors and artists we have assembled to engage with you in 2018/19. I have also listened carefully to the feedback you have given over the course of this season and tried to refine our selection process while staying true to the mission of the company. It’s going to be a wonderful ride across the landscape of the contemporary soul. Please join us for another journey into the word and the artist.
Sam Shepard was a playwriting giant of the 20th century, “one of the most important and influential writers of his generation” (The New York Times). His plays built upon the classics of the era, reintroducing abstract and dreamlike elements to the increasingly realistic American theatre. Whereas Tennessee Williams’ plays embodied the American South and Arthur Miller’s were inescapably Brooklyn, Shepard chose the West as his canvas. Previously depicted with a sense of nostalgia, Shepard’s plays “dismantled the classic iconography of cowboys and homesteaders, of American dreams and white picket fences, and reworked the landscape of deserts and farmlands into his own shimmering expanse of surreal estate” (The New York Times).

Though haunted by his crumbling home life, Shepard managed to keep up with his studies, where he discovered the works of poet, novelist and playwright Samuel Beckett. The young Shepard found great inspiration in Beckett’s writings, and theatre quickly became an escape from his abusive father. While studying at Mount San Antonio College in Walnut, CA, Shepard was introduced to a traveling theatre troupe called the Bishop’s Company. Shepard performed with them as they toured southern California, and soon decided he wanted to pursue theatre professionally. He left San Antonio College, dropped “Rogers” from his name and took off across the country as Sam Shepard.

Fate was on Shepard’s side when he arrived in New York in 1964. The Off-Off-Broadway theatre scene was beginning to take off, and, at the age of 19, Shepard had the opportunity to write, produce and perform in two one-act plays with Theatre Genesis. After this successful endeavor, he began writing plays by the dozens. His works were performed in popular New York venues known for their avant-garde productions, and he quickly achieved recognition and acclaim, winning six Obie awards between 1966 and 1968.

The playwright’s early plays were experimental, inspired not only by the works of Beckett, Harold Pinter, Tennessee Williams and Edward Albee, but also by his love of music and rhythm. Shepard grew up with a passion for rock ‘n’ roll. He played drums for a band called the Holy Modal Rounders, and later said that he had wanted to be “a rock ‘n’ roll star instead of a playwright.” Shepard told The New York Times that “words are tools of imagery in motion,” an idea that was readily apparent in his early works, which were written like chants or spells that used a sense of a pulse to drive them forward. “When you write a play, you work out like a musician on a piece of music,” he said. “You find all the rhythms and the melody and the harmonies and take them as they come."

After word spread of his high-profile affair with musician/poet Patti Smith, Shepard relocated to London with his wife, actress O-Lan Jones, and their son in 1971, living there until 1974. While overseas, the playwright began work on a new play that would signal a new phase of his career—The Curse of the Starving Class. The narrative follows a family of four on a Californian farm and was the first of a series of iconic works Shepard would write, often referred to as “The Family Plays,” all completed while the writer served as playwright-in-residence at San Francisco’s Magic Theatre from 1975 to 1985.

Shepard was fascinated with the idea of family being the center of everything in our lives and is quoted as saying, “What does not have to do with family? There isn’t anything…Even a love story has to do with family. Crime has to do with family. We all come out of each other—everyone is born out of a mother and a father, and you go on to be a father. It’s an endless cycle.”

Shepard’s second family play, Buried Child, would exemplify these symbols and themes, while solidifying his reputation as
a major playwright. The play first premiered at the Magic Theatre in 1978, before playing Off-Broadway later that year and on to London in 1980. It was awarded the 1979 Pulitzer Prize for Drama. In his review of the New York production, theatre critic Richard Eder wrote “Sam Shepard does not merely denounce chaos and anomie in American life, he mourns over them.” Shepard's star was ascending, and his next three plays True West, Fool for Love and A Lie of the Mind would further establish his preeminence.

While his greatest successes came as a playwright, Shepard was also a famous and formidable actor. The same year Buried Child debuted, the playwright also appeared in Terrence Malick's Days of Heaven. While True West was playing in New York, Shepard was being nominated for an Oscar for his portrayal of Chuck Yeager in The Right Stuff (1983). Likened in presence to Gary Cooper, Shepard successfully managed to balance his lauded playwriting career while continuing to take on film projects, including Crimes of the Heart (1986), Steel Magnolias (1989), The Pelican Brief (1993), Hamlet (2000), All the Pretty Horses (2000), Black Hawk Down (2001), August: Osage County (2013) and many more. Shepard met actress Jessica Lange while working on the film Frances in 1982. He soon separated from his wife and spent nearly 30 years in a relationship with Lange, having two children with her. Shepard died this past summer at his house in Kentucky from difficulties with amyotrophic lateral sclerosis (ALS, or Lou Gehrig's disease) at the age of 73.
of disconnect is common in Shepard’s work. In his plays, he often explored what stays in our memory and subconscious and what we forget. In *Buried Child* we see some characters who remember each other, while others are unable to.

Not only are rural areas losing population, the quality of life there is also deteriorating.

*Buried Child* premiered in 1978. The divide between urban and rural America was steadily widening by that point, and the gap has only increased in the decades since. Despite 72% of the country being classified as rural in 2016, only 14% of the U.S. population lived in those counties, down from 44% in 1930. According to a 2017 report from the United States Department of Agriculture, the rate of people migrating from rural counties to metro counties was at its highest in the 50s and 60s. However, the birth rate was high enough at the time that rural counties still gained in population, despite the out-migration. Out-migration spiked again in the 1980s but was again offset by a high birth rate. However, from 2010-2016, for the first time in American history, the overall population of rural counties fell. The birth rate was no longer high enough to offset the out-migration rate. Because the majority of those leaving rural communities are young people, the rural population is also aging. As Alana Semuels wrote in her piece “The Graying of Rural America” for *The Atlantic*, “roughly one-quarter of seniors live in rural communities, and 21 of the 25 oldest counties in the United States are rural.”

Not only are rural areas losing population, the quality of life there is also deteriorating. From 2000 to 2013, the number of rural counties where the poverty rate was 20% or higher increased from 20% to almost 33%. While urban areas experienced an increase in poverty during the Great Recession, rural areas saw this increase both before and after the recession, as well. And whereas rural areas had lower rates of cardiovascular disease and cancer mortality than large metro areas in the 1980s, by 2014 the order had reversed. Rural areas also now have the highest rates of unemployment and divorce. Reasons for all this are varied, but a key component is the industrialization and modernization of farming, which now requires far fewer workers than it did historically. In 1900, 40% of the American population worked in agriculture. By 2000, that number was 2%. In all, the schism in America that Shepard observed while writing in the 1970s is still very much unresolved in our current moment.

While Shepard’s work is synonymous with the American west, and the rest of his major plays are set in the wilder parts of California where he grew up, *Buried Child* is set in a different region entirely: the midwest. Rural Illinois serves as the perfect setting for Shepard’s surreal dissection of the compromised American dream. However, this region that is often referred to as the “Heartland” adopted the name only recently. First coined by a British geographer in 1904 in reference to the strategic importance of landlocked Eastern Europe, the term was taken up around the world after World War II and began to be used on all continents. Soon, the Midwestern United States was being called the “American Heartland.” At first, the term was used more pragmatically; the region was geographically in the center of the country as well as the vital center of industry and manufacturing. Gradually, it has become more sentimental in its usage, conjuring images of small towns and farms. After the 1980s, “writers used the “Heartland” to capture the idea that Midwesterners were more stable, cautious, and traditional than folks in other regions,” according to a Newberry Library essay entitled, “Rethinking the Heartland.”

“Midwesterners were more stable, cautious, and traditional than folks in other regions.”

Of course, at the same time that the name “Heartland” was becoming more resonant, the nostalgic way of life it referred to was fading away. As the rural population declined, “Heartland” became a popular term used to counter this image of decay. “For journalists writing about factory closings it was a convenient way to frame human-interest stories,” continues the Newberry Library essay. “For Hollywood filmmakers the Heartland hit the right sentimental marketing notes. And for conservative political activists, the idea of the Heartland captured the moral and political high ground in their struggle against liberalism. When the economic boom of the 1990s spread housing subdivisions farther than ever into the countryside, more suburbanites could imagine themselves as backyard farmers. The modern meaning of Heartland took hold. A time and place created by globalization but imagined as timeless, a consciously promoted landscape of forgetting.”

This intent to obscure the realities of the present and remember only the fondest memories of the past is at the heart of *Buried Child*. Dodge, Halie, Tilden and Bradley have been able to ignore the knocking at the door for a very long time, but the arrival of Vince and Shelly will cause this “left-behind” American family to confront reality and remember the things in their past.
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 discussed the theatre prior to Oscar Wilde in 19th century Britain with Dr. Tracy Davis from Northwestern University and learned about the legacy of Cervantes in Latin America from Medardo Rosario, Ph.D candidate in Hispanic and Luso-Brazilian Studies at the University of Chicago.

Save the date for the Sunday Spotlight for Buried Child on Sunday, June 3rd following the matinee performance.

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. Enjoy a short and lively presentation by our designers and other experts, who will walk you through the process of preparing for and executing a show. Past events have featured the costume designer of The Importance of Being Earnest on what inspired her fabulous designs, the acrobatic advisor of Quixote: On the Conquest of Self sharing how her circus background led to her career in Chicago theatre, and the music director of TREVOR the musical on what it’s like to conduct a cast full of so many young performers.

Save the date for The Making of… Buried Child on Monday, June 11th at 6:30pm.

FROM PAGE TO STAGE
Writers Theatre and select North Shore libraries and community partners are proud to present this series of special events, lectures and workshops designed to enhance your appreciation of the art. From Page to Stage is generously sponsored by Randy L. and Melvin R. Berlin. For an up-to-date list of new events, visit writerstheatre.org/fpts.

WT FILM SERIES
Join us at The Wilmette Theatre for a special screening of Winter's Bone. Tickets are available for purchase at wilmettetheatre.com/writers-theatre. This event is held at the Wilmette Theatre: 1122 Central Ave, Wilmette IL, 60091.

Tickets now available for Winter's Bone on Sunday, May 20th at 2:00pm.

PRE-SHOW CONVERSATION: UP CLOSE
Join us at 6:45pm before every Thursday evening performance (excluding First Week and any extension weeks) 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 First Week and any extension weeks) of every production in our 17/18 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 First Week and any extension weeks) of every production in our 17/18 Season for a 15-minute discussion with actors from the production facilitated by a member of the WT Artistic Team.

SOCIAL HOUR AT WT
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 the theatre center.
- 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.

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. For additional information on accessibility services and subscriptions, contact access@writerstheatre.org or 847-242-6014.

ASL-Interpreted performance: Tuesday, May 29, 2018 at 7:30pm
Open-Captioned performance: Friday, June 15, 2018 at 7:30pm

The Accessibility Fund is a gift of Doris Conant and the Conant Family Foundation.

Box Office: 847-242-6000

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.
Proudly part of your supporting cast.

BMO Harris Bank is proud to be Season Sponsor of Writers Theatre.
PASSION PROJECT

Director **Kimberly Senior** speaks about how Sam Shepard became her “shadow muse” with Director of New Work & Dramaturgy **Bobby Kennedy**

**Bobby Kennedy:** Where did you first encounter Sam Shepard’s work?

**Kimberly Senior:** The very first play I ever directed was *Cowboy Mouth*. I was being trained in a very literature-based way. I had read a lot of well-made plays... And then I came across Sam Shepard and I was like, “What is this!?!” It seemed to both know the rules and then break them. That was the thrilling thing to me. This is the type of artist I would like to be. Where I want to be able to know and respect the things that have come before, and I understand that they are essential in the making of art; yet, how do we push the form? And when I say the form, yes, I mean dramatic structure, but I also mean the form of how people behave. How do we take it a step further? And what does that look like, and how is
that still recognizable to us? How can we
still appreciate it, but see that it has gone
even further? It was Steppenwolf’s True
West that moved to New York that made
me even know Chicago was the place to
do theatre because this was pre-internet.
The summer I moved to Chicago was the
summer that Steppenwolf did Buried Child,
and I was an intern there. It was a thing
that kept coming for me and finding me in
some way and something I would always
teach and reference back to. I haven’t
directed any other Sam Shepard plays.
I have read them all, and I’ve seen and
taught them all. He’s been this shadow
muse for me.

BK: What is it about Buried Child that
made it the one for you, having not
directed a Shepard play in so long? Why
this play?

KS: Honestly where it started was Mark
Montgomery and Larry Yando and Shannon
Cochran and I were like, “what play could
we all do together?” Mark and I have
been talking about Sam Shepard for
many years, and I have always felt that
Shepard belongs, not only in the Greek
canon, but also in the line of Chekhov
and Ibsen of theatre plays that make it
seem like nothing happens and everything
is happening, and these things that are
incredibly high stakes, people unable to
behave. What are the social requirements
of the world that they live in versus what
they are able to do? This play in particular
became more and more important to
me, specifically because of our divided
America, which I feel is present in a lot
of Shepard’s plays. That he himself was
divided. How am I this Hollywood movie star
and successful artist, when all I really want
to do is hop on the back of a bike and be
dusty and talk to people and shoot guns?
This play is about the forgotten people,
who are not expected to catch up or who we
are leaving behind. I’m not exactly sure who’s
responsible, but I’m hoping to understand
that as we go here.

BK: How is the world as it is in 2018 going
to inform your approach to this play that is
now forty years old?

KS: When I’m doing work that was written
centuries or decades ago, I still understand
that we are watching it, sitting in 2018.
So I approach the work feeling very much
that it is a contemporary play and it is a
world premiere every night. Because of
the world that we live in now, my lens on
the play is very different. It feels to me like
Shelly’s play now in a way it has never felt
before in my over 20 years of reading it and
encountering it. Shelly walks in, and there
are all these different types of men, and
they challenge her over and over again.
She is a threat to them. The way they treat
her shows me how much power she has.
And I know that is informed by the moment
that we’re living in. I’ve never thought that
before and now I’m like “it’s here, it’s 100%
in this play.” They have all of these different
tactics to try and destabilize her, and they
don’t win. This woman has this power that
she was not aware of. And perhaps in the
1970s and 1980s and 1990s and 2000s
and 2010s we, women, were not aware of
that power…So the question for me is why
is she so threatening to these men? She
doesn’t do anything. Why is her presence a
threat? These are all these questions that
I’m asking now that are so exciting to me.

BK: What is it about this group of artists
you’ve assembled that has you excited to
start rehearsals?

KS: Oh my god, I can’t wait! I’m also
terrified. There is so much personality in
my room. It’s interesting because in this
cast, I have worked with Mark and Tim, but
I haven’t worked with anyone else, which
is rare for me, especially when I come
home to Chicago to make a play. Shannon
Cochran and I have been trying to work
together for twelve years. And Larry…I don’t
know that I’ve seen anybody in more plays
than him. I have been watching him for 20
years, which is really thrilling to me…Allen
and Shane I’ve known for a couple years
now too. Arti is the only one completely
new for me. There’s like a feral, hungry
quality in every actor in this play.
“Sam Shepard is one of the greatest contemporary American playwrights, and this is the first time Writers Theatre has brought one of his works to our stage. What is your artistic relationship with Shepard’s body of work?”

**SHANE KENYON (Vince)**

Sam Shepard changed my life. He (along with Shakespeare) is my favorite and the most influential playwright I have ever read. I first read *True West* as a high school senior, and my life was forever turned upside down. There was just something about this man, the characters he creates, and most importantly, the dialogue that he gives them. Growing up in Phoenix, AZ, the landscape of the Southwest was my backyard. Knowing the sounds of those crickets and coyotes and his ability to encapsulate that entire environment in a terrifying, yet heart-wrenching story stuck with me for so many years. That was it, the *True West*. As a young, hopeful, green actor, it was everything I could want in a play.

When I came to Chicago for college I read *Buried Child* and that life-changing moment of my world completely turning upside down happened again. I know for a fact that I only understood or comprehended about 25% of this play the first time I read it, but I think that’s just the thing. I had never seen this kind of raw destruction in a “well-made play,” as well as the complete deconstruction of the “true American Dream.” That’s really the core of why I love this play so much. I love breaking into this Norman Rockwell-esque world to see what it is truly made of. Everything is such a disgustingly beautiful metaphor, much like life itself...the actual “truth” that we tend to bury will always find its way to the surface. You can only bury so much of your own truth before the earth itself forces it to the surface, thus starting the cycle all over again. Also, this idea of leaving and coming back to where you came from is a huge part of Vince’s journey. How far can you ever really run before the past and your family (your DNA) catches up to you?

**SHANNON COCHRAN (Halie)**

When I came to know *Buried Child*, I enjoyed it immensely as a mysterious, gothic family tale. I have been studying and teaching Shepard for many years, but always had the sense the women characters weren’t fully realized or considered. It seemed to me that Shepard was mainly working out what it was to be a man in the great post-WW2 American boom. The women always seemed to me to be marginalized in his stories.

Now, I want to explore why this might not be coincidence—perhaps the women marginalize themselves out of a need for self-preservation, so as not to be caught up in the hereditary cycle of violence and self-destruction to which their lovers, husbands, brothers and sons so often have fallen victim.

**ALLEN GILMORE (Father Dewis)**

I saw the world premiere of *Buried Child* when I was an undergrad in New York. I was struck by his haunting beauty and dark comic bleakness. But I didn’t really understand it. And I suppose I still don’t. Meanwhile I never imagined that I might perform in the play. At the time I saw it, the theater, along with film and television, was very segregated. Roles I might’ve salivated to play, if not written specifically for an actor of color, were strictly off limits—unless it was those Shakespeare parts that were now regularly being cast diversely. So I’m thrilled to get the “inside look” at *Buried Child* and one of our greatest writing talents of the 20th century.
WT Education kicked off 2018 with our twelfth consecutive year producing our touring educational program *The MLK Project: The Fight for Civil Rights*. This one-woman show, written by Yolanda Androzzo, is an original commission of Writers Theatre and has been a cornerstone of our Education programs since 2006. The story follows a Chicago student named Alaya, and her personal transformation through studying the Civil Rights Movement—both by interviewing local heroes of the movement and making connections to present-day issues and conversations around equality in the United States. Alaya uses her fists as an outlet for anger, but as she delves into the rich history and stories of the Movement’s Chicago roots, she discovers she can turn her “anger into action” and that her power is in her voice and her hip hop, not violence. 2018 also marked the first year that Writers Theatre hosted an onsite performance of *The MLK Project*, where several audience members passionately declared that “[Dr. King’s] dream is still alive, because nobody can kill or get rid of an idea. It lives on in us.”
INTRODUCING CAMP IN A DAY!

WT Education is thrilled to introduce mini-camps that start and finish in one day during Summer 2018! Take a camp to explore what it means to be an artist and stretch your creative skills!

**PLAY-IN-A-DAY**
June 14, 2018
10am-3pm
8-12 year olds

This class will look at how an ensemble can create a play from scratch, from idea through to performance! Students will learn games that spark thinking on their feet and end with creating a script for a final presentation. All of this accomplished by the end of ONE day!

**ART & DESIGN**
July 12, 2018
10am-3pm
8-12 year olds

Using colorful, larger-than-life literature as a jumping off point, this camp will explore the technical and artistic elements of theatre. From stage make-up to props design, this class will explore how to bring designs from the page to life. This workshop will start with writing techniques and spark ideas for script writing. The class will end with activating ideas from page to stage and sharing our written work.

**WRITERS’ CORNER**
August 8, 2018
10am-3pm
13-18 year olds

This workshop for teens is rooted in the text, exploring the elements of writing a play and bringing that writing to life. This workshop will start with writing techniques and spark ideas for script writing. This class will end with activating ideas from page to stage and sharing our written work.

TO REGISTER, VISIT WRITERSTHEATRE.ORG/CAMP-IN-A-DAY-2018

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2018/19 SEASON ONSITE CREATIVE LEARNING

WT Education onsite creative learning builds off our mission exploring the word and the artist. These classes explore what it means to be an artist and breathing new life into classic stories. All classes end in an informal presentation of their work for family and friends!

**FALL SESSION**

**Playful Players – Ages 5-7**
September 25 – November 13
Tuesdays 4-5pm

Through creative storytelling, students will explore the magical world of Shakespeare! Fairies, monsters, storms and sailors abound in a magical look at The Tempest designed specifically for budding young actors!

**Twisted Fairytales – Ages 8-12**
September 25 – November 13
Tuesdays 5-6pm

Have you ever wondered what really happened Once Upon a Time? This class will look at fairytales, and then students will devise their very own fairytales with familiar characters, but we will flip them, twist them, and fracture them into new brand-new tales!

**WINTER SESSION**

**All the Magic I Have Known – Ages 5-7**
January 22 – March 12
Tuesdays 4-5pm

“If you are dreamer—come in” and join this class that explores the silly and creative Shel Silverstein! Together we’ll bring to life classic poetry and stories from The Giving Tree to Where the Sidewalk Ends. In this imaginative class, “listen close to me, anything can happen, child, anything can be.”

**Mischief Managed – Ages 8-12**
January 22 – March 12
Tuesdays 5-6pm

Witches, Wizards, and fantastic beasts! In Harry Potter, JK Rowling created a world with larger than life characters through a story of growing up in a magical world that spans seven novels. This class will use the text of Harry Potter to create new stories in the world of Hogwarts and beyond!

**SPRING SESSION**

**Through the Lookingglass – Ages 5-7**
March 26 – May 21
(no class 4/15)
Tuesdays 4-5pm

Alice steps through the Lookingglass and she meets a wacky cast of characters on her journey throughout Wonderland. This class will discover this story of magic and mayhem and breathe new life into the classic tale.

**Brave New World – Ages 8-12**
March 26 – May 21
(no class 4/15)
Tuesdays 5-6pm

Let’s imagine what the world might look like in 100 years. Using texts like The Giver and A Wrinkle in Time, this class will blend sci-fi with fantasy and explore what a brave new world could look like. Using these themes and texts, students will create futuristic scenes that look toward the future.

TO REGISTER, VISIT WRITERSTHEATRE.ORG/ONSITE-CREATIVE-LEARNING

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Pictured: Students of Winter Onsite Class, Acting Essentials, give their final presentation for friends and family members. Photo by Erik Kaiko.

Pictured: Students of Winter Onsite Class, Acting Essentials, give their final presentation for friends and family members. Photo by Erik Kaiko.
ANNOUNCING OUR 2018/19 SEASON
DON’T MISS A MOMENT OF OUR 2018/19 SEASON—SUBSCRIBE TODAY!

VIETGONE
WRITTEN BY QUI NGUYEN
ORIGINAL MUSIC BY SHANE RETTIG
DIRECTED BY LAVINA JADHWANI
August 15 - September 23, 2018
Performed in the Alexandra C. and John D. Nichols Theatre

AUGUST WILSON’S
MA RAINNEY’S BLACK BOTTOM
WRITTEN BY AUGUST WILSON
DIRECTED BY RON OJ PARSON
February 6 - March 17, 2019
Performed in the Alexandra C. and John D. Nichols Theatre

WORLD PREMIERE
WITCH
WRITTEN BY JEN SILVERMAN
INSPIRED BY THE WITCH OF EDMONTON BY ROWLEY, DEKKER & FORD
DIRECTED BY MARTI LYONS
September 26 - December 16, 2018
Performed in the Gillian Theatre

A NUMBER
WRITTEN BY CARYL CHURCHILL
DIRECTED BY ROBIN WITT
March 20 - June 9, 2019
Performed in the Gillian Theatre

TWELFTH NIGHT OR WHAT YOU WILL
WRITTEN BY WILLIAM SHAKESPEARE
DIRECTED BY ARTISTIC DIRECTOR MICHAEL HALBERSTAM
November 7 - December 16, 2018
Performed in the Alexandra C. and John D. Nichols Theatre

NEXT TO NORMAL
MUSIC BY TOM KITT
BOOK AND LYRICS BY BRIAN YORKEY
MUSIC DIRECTION BY ANDRA VELIS SIMON
DIRECTED BY DAVID CROMER
May 8 - June 16, 2019
Performed in the Alexandra C. and John D. Nichols Theatre

LEARN MORE AT WRITERSTHEATRE.ORG/SUBSCRIBE
BECOME A SUBSCRIBER IN 2018/19!

CHOOSE THE SUBSCRIPTION PACKAGE THAT’S BEST FOR YOU.

6-PLAY WEEKEND PACKAGE - $389
Plan to attend every production on the same weekend evening or matinee performance throughout the season in the same seat! Weekend performances are Friday and Saturday evenings, and Saturday and Sunday matinees.

6-PLAY WEEKDAY PACKAGE - $299
Plan to attend every production on the same weekday evening or matinee performance throughout the season in the same seat! Weekday performances are Tuesday, Wednesday, Thursday, Sunday evenings and Wednesday matinees.

6-PLAY FIRST WEEK PACKAGE - $249
Be one of the first to see all six productions by attending First Week performances, which invite you in to see each production before the press!

6-PLAY FLEX PACKAGE - $349
Guarantee tickets to every production now and select your performance dates and times at your convenience!

6-TICKET VOUCHER PACK - $348
If you prefer fewer plays, we also offer a 6-Ticket Voucher Pack for only $348. These vouchers may be used for any performance of any play in the coming season, subject to availability. For example: use one ticket for each of the six plays, or get a pair of tickets for three plays, or use six tickets for your favorite one! Please note: Voucher Packs do not include Subscriber benefits such as complimentary ticket exchanges, the WT newsmagazine The Brief Chronicle or the ability to purchase additional tickets at a special subscriber rate.

4-PLAY "CHOOSE YOUR OWN" FLEXIBLE PACKAGE - $239
Does your schedule prevent you from attending all six season productions? Select your choice of any four productions with this customizable mini-package.

4-PLAY FIRST WEEK PACKAGE - $149
Be one of the first to see all four productions in the Alexandra C. and John D. Nichols Theatre by attending First Week performances, which invite you in to see each production before the press!

4-PLAY SNOWBIRD PACKAGE - $239
Perfect for those who travel in the winter, the Snowbird Package includes four productions:

- VIETGONE Nichols Theatre: August 15 – September 23, 2018
- WITCH Gillian Theatre: September 27 – December 16, 2018
- A NUMBER Gillian Theatre: March 20 – June 9, 2019
- NEXT TO NORMAL Nichols Theatre: May 9 – June 16, 2019

ACCESS SUBSCRIPTION PACKAGE - $299*
We offer a subscription to all six of our American Sign Language-Interpreted (ASL) performances OR open-captioned (OC) performances of each production. View ASL & OC performance dates & times if you are interested in one of these access packages, contact access@writerstheatre.org or 847-242-6014.

ADDITIONAL PACKAGES
We also offer discounted subscriptions to Blue Star families, Students and Educators. First Week, 6-Play Flex, 4-Play "Choose Your Own" Flex and Snowbird subscriptions are eligible to be purchased at discounted rates. These subscriptions must be purchased in person or over the phone with a WT Box Office Associate. Package discounts are not eligible for Weekday or Weekend package subscriptions. Students must be working towards a two or four-year degree at an accredited university or enrolled in high school. A valid ID is required for Student and Educator discounts.
CONCESSIONS CENTER

WINE

Red
Ostatu Rosé .......................................................... $9
Amalaya Malbec ......................................................... $8
Van Duzer Pino Noir ................................................... $9
The Seventy Five Wines Cabernet Sauvignon ...................... $12

White
Raymond Vineyards R Collection Chardonnay .................. $8
Van Duzer Pino Gris ................................................... $8
Yorkville Cellars Sauvignon Blanc ................................ $9

Sparkling
Charles de Fere Cuvée Jean Louis Blanc de Blancs (187ml—single serving) ........................................ $12
Hillinger Secco Rosé (187ml—single serving) .................. $12
Fantinel Prosecco (187ml—single serving) ..................... $9
Joseph Perrier Cuvée Royale Brut (375ml—half bottle) ............ $30
Fantinel Prosecco (750ml—full bottle) .......................... $30

BEER
Half Acre Daisy Cutter ................................................. $6
Half Acre Seasonal IPA ................................................ $6
Two Brothers Ebel’s Weiss ........................................... $5
Two Brothers Domaine DuPage ..................................... $5
Off Color Brewing Sibling Rivalry ................................ $7
Ace Pear Cider .......................................................... $5

Liquor
A selection of Koval and other premium liquors

DESSERTS
Chocolate Chunk Cookie ........................................... $4
Oatmeal Cherry Cookie .............................................. $4
Peanut Butter Cookie ................................................ $4
Brownie .................................................................... $5
Coconut Macaroon ................................................... $3
Croissant ................................................................. $4

SNACKS
Charcuterie & Cheese ................................................ $7
Nuts and Dried Fruit .................................................. $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

Our beer and wine products are subject to change, please ask your bartender for an up to date listing of our current selection.
CUSTOM COCKTAILS

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

Deep Roots

Mango-Carrot Juice
Apple Juice
Koval Rye Vodka
Koval Caraway Liqueur
Microgreens for garnish

All of our signature cocktail creations are designed by WT Cocktail Consultant Cheryl Rich Heisler & Glencoe-based Mixed metaPours.

312-613-7499 | www.mixedmetapours.com

STAY IN TOUCH WITH WRITERS THEATRE
JOIN THE CONVERSATION!

Share your thoughts on the show!

Take this survey about Buried Child: bit.ly/WTBuriedChild

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

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

Follow us on Twitter: @WritersTheatre

Follow us on Instagram: @writers_theatre

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

Join our circle on Google+

We look forward to hearing from you!
# BURIED CHILD

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- **D**: Post-Show Conversation
- **U**: Pre-Show Discussion
- **M**: The Making of...
- **S**: Sunday Spotlight
- **Private Event**
Student tickets only $20 (with valid student ID).

Ticket discounts are available for groups of 10 or more.
Call 847-242-6005 for more details.