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UNIVERSITY**

Gooney Bird Greene and Her True Life Adventures



October 26 - November 18, 2018



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October/November 2018

Dear Wheelock Family Theatre family,

Transitions are opportunities for transformation. As Wheelock Family Theatre transitions to Boston University, we celebrate the transformative power of storytelling with our 38th season. *Gooney Bird Greene and Her True Life Adventures*, *Ragtime*, and *James and the Giant Peach* are adaptations of great works of literature by Lois Lowry, E.L. Doctorow, and Roald Dahl. These books feature young protagonists in the middle of major transitions as they discover their own courage through storytelling. Telling the stories of their lives empowers these individuals and their communities; it transforms their worlds. In the words of Coalhouse Walker from *Ragtime*, "Go out and tell our story. / Let it echo far and wide. / Make them hear you."

At the opening of *Gooney Bird Greene and Her True Life Adventures*, our protagonist is in the middle of a transition that would be major for any human at any age, but is particularly magnified in the elementary years. Gooney Bird Greene has moved around the world, or at the very least across the country, and is starting life at a new school, Watertown Elementary. She quickly makes friends in her new second grade class by embracing her biggest, boldest self and maximizing her own self-expression. Gooney Bird fearlessly reveals the extraordinary in the ordinary. She inspires her classmates, through wearing brightly colored mismatched ensembles and telling wildly imaginative stories that are 100% true.

Fast-forward to our final show of the season, *James and the Giant Peach*, as James sings of the transition in his own fantastical world: "And marvelous / wonderful things can come true / in the middle of a moment." We at Wheelock Family Theatre at Boston University, along with all of you, are in the middle of a moment. As it does for Gooney Bird, this moment brings a new home, new school, new friends, and all the marvelous, wonderful things that come from our own "absolutely true" stories. And so, we invite you to join us this season as we celebrate the infinite possibilities that storytelling unlocks for us all.

Emily Ranii, Artistic Director

and the staff of WFT@BU: Jamie Aznive, Kay Arden Elliott, Jeri Hammond, Matthew Lazure, Stephen McGonagle, Keith Orr, Nick Vargas, B.C. Williams



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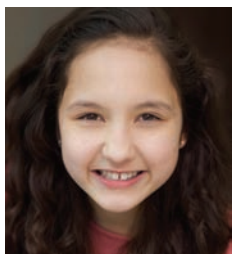
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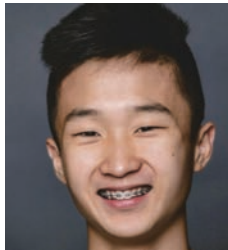
Margot Anderson-Song



Olivia Z. Cote



Tatiana Isabel Gil



Alan Kuang



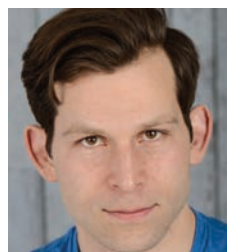
Paula Langton



Khloe Alice Lin



Ava Kathryn Lyons



Jeff Marcus



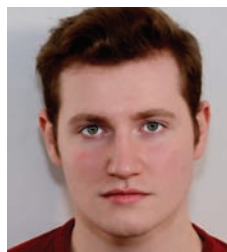
Zachary D. McConnell



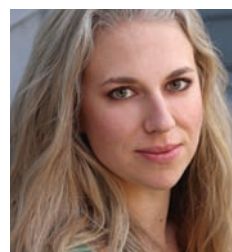
Jasper Milstein



Gary Thomas Ng



Brian Perry



Samantha Richert



Hayley Spivey



Mabel White

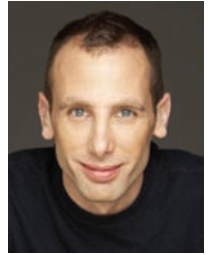


Meet the cast of

Gooney Bird Greene



Transformation, expression, empowerment, and movement. These are the words that came to mind when imagining how to tell the imaginative story of *Gooney Bird Greene and Her True Life Adventures*. The word that particularly resonated is the word movement. During the journey of the story, how do we begin to see transformative and empowering “movement” in the environment and in the characters’ thoughts in response to Gooney’s enlightening expressivity? How can movement in a variety of theatrical approaches, from music to the act of creative storytelling, bring color to the characters and to their ability to embrace their imaginative truthful self? How does their voice and their body become, most importantly, the solution?



In intentionally embracing a cast of artists from different backgrounds and ages to portray mostly students from the second grade, I was interested in exploring how we can unlock the “inner child” in all of us to celebrate how transformation, expression, empowerment, and movement can not only be universal but essential as well. How can we celebrate not only our surfaces but also ourselves?

On behalf of the creative team, cast, and crew, we thank you for joining us in not only celebrating the adventures of Gooney Bird but in also celebrating the adventures of the human spirit.

Yo-EL Cassell, Director

We don't stop playing because we grow old; we grow old because we stop playing.

~ George Bernard Shaw

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School of Theatre

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Runaways

Book, Lyrics, and Music
by Elizabeth Swados

December 7-16, 2018

bu.edu/cfa/season

The poster features a vibrant orange and red background with abstract, swirling lines. In the bottom right corner, there is a stylized illustration of a person lying down, possibly a statue or a sculpture, in a dynamic pose.

Gooney Bird Greene and Her True Life Adventures

By Kent R. Brown

Based on the book *Gooney Bird Greene* by Lois Lowry

DIRECTOR/MOVEMENT DIRECTOR
Yo-EL Cassell

SET DESIGNER
Stephen McGonagle

LIGHTING DESIGNER
Annie Wiegand

ORIGINAL MUSIC
Jeff Marcus

COSTUME DESIGNER
Chelsea Kerl

PROPS DESIGNER
Matthew T. Lazure

ORIGINAL LYRICS
Paula Langton

SOUND DESIGNER
B. C. Williams

PRODUCTION STAGE MANAGER
Nicky Carbone*

"Big Brown Box" Overture by Karen K and the Jitterbugs

THE CAST

Daniel/Ensemble	Margot Anderson-Song
Tricia/Cow/Ensemble	Olivia Z. Cote
Chelsea/Van Driver/Ensemble	Tatiana Isabel Gil
Malcolm/Ensemble	Alan Kuang
Mrs. Pidgeon	Paula Langton*
Keiko/TV Reporter/Ensemble	Khloe Alice Lin*
Felicia Ann/Ensemble	Ava Kathryn Lyons
Gooney's Musical Imagineer/Conductor/Police Officer	Jeff Marcus*
Barry/Catman/Ensemble	Zachary D. McConnell
Nicholas/Ensemble	Jasper Milstein
Mr. Greene/Mr. Prince/Ensemble	Gary Thomas Ng*
Ben/Camera Operator/Ensemble	Brian Perry
Mrs. Green/Mrs. Schinhofen/Ensemble	Samantha Richert*
Gooney Bird Greene	Hayley Spivey
Beanie/Ensemble	Mabel White

UNDERSTUDIES: Olivia Z. Cote, B.C. Williams

Gooney Bird Greene and Her True Life Adventures is produced by special arrangement with
DRAMATIC PUBLISHING, Woodstock, Illinois.

Wheelock Family Theatre at Boston University is a member of ArtsBoston; Cultural Access New England (CANE);
The Fenway Alliance and Fenway Cultural District; MASSCreative;
and StageSource, the Alliance of Theatre Artists and Producers.

The taking of photographs and use of video or audio recording devices is strictly forbidden.
Please turn off all electronic devices. Please, no eating or drinking in the theatre.

– The show is performed without an intermission. –
Ask the House Manager for individual sound enhancement devices.

*We dedicate this production to Ty Furman, with gratitude
for his encouragement, mentorship, and enthusiastic support of the arts.*

We will be courageous with our love. We will risk danger as we sing and sing and sing to welcome strangers.

~ Sherman Alexie



* Member of Actors' Equity Association, the Union of Professional Actors & Stage Managers in the United States. WFT@BU is operating under the terms of a Developing Theatre's Program of Actors' Equity Association. The contract used is a Letter of Agreement.



Wheelock Family Theatre at Boston University

STAFF

Artistic Director	Emily Ranii
Director of Education & Community Engagement	Jeri Hammond
Administrative Director	Keith Orr
Associate Artistic & Education Director	Nick Vargas
Audience Services Manager	Jamie Aznive
Special Projects	Kay Arden Elliott
Technical Director	Stephen McGonagle
Resident Designer, Properties, & Scenic Painter	Matthew T. Lazure
Assistant Technical Director	B.C. Williams

PRODUCTION TEAM

Wardrobe Shop Manager & Costumer	Zoë Sundra
Master Electrician/Sound Engineer	B.C. Williams
Assistant Director/Movement Captain	Brian Perry
Deck Captain	Lida Rubanova
Audio Describers	Cori Couture, Ruth Celia Kahn
ASL Coach	Kelly S. Kim
ASL Team	Rhys McGovern, Jody Steiner
Wardrobe Crew	Lilly Valore
Captioning	Jamie Aznive, Coordinator Ruth Celia Kahn, Formatter
Scenic Painter/Carpentry/Props	Jeff Gardiner
Electricians	Andrea Dudziak, Bethany Fisher, Gregory Hanawalt, David Silber, Lawrence Ware
Rehearsal Interpreters	Letitia Bynoe, Rachel Judelson, Kelly Muskopf, Aimee Robinson
Illustrator	Jay Sacher

EDUCATION PROGRAM FACULTY

Marianne Adams, Katherine Akerley, Esmé Allen, Nick Anastasi, Jamie Aznive, Steve Bergman, Christy Betit, Brynnalee Blackmar, Matthew Bretschneider, Danny Bolton, Alexandra Brodsky-Benedetti, Christopher Cavallo, Cori Couture, Laura DeGiacomo, Julia Deter, Andrea Doane, Brian Dudley, John Eldridge, Anastasia Elliott, Rebecca Elowe, Donna Folan, Ellie Friedland, Jon Goldberg, Todd Gordon, Neil Gustafson, Arlen Hancock, Jaronzie Harris, Avriel Hillman, Elliot Lazar, Jen Alison Lewis, David Lien, Dev Luthra, Rachel Maddox, John Manning, Jr., Angie Jepson Marks, Stephen McGonagle, Eva Murray, Zoe Nadal, Grace Napier, Yewande Odetoynbo, Jeremy Ohringer, John O'Neil, Julia Paolino, Jacqui Parker, Beth Peters, Davis Piper, Kiran Raza, Stephen Reinstein, Sophie Rich, M. Lynda Robinson, Lisa Rowe-Beddoe, Jenna Lea Scott, Nathan Urdangen, Fran Weinberg, B.C. Williams, Stefani Rae Wood

WORK/STUDY STUDENTS AND INTERNS

Wanyui Chen, Johannah Emilie Coichy, James Cox, Courtney Durso, Kaileen Germain, Jourdan Harold, Faith Kim, Katie Kramar, Asana Love, Phineas Penzo, Marietta Perez, Raquel Quinones, Guillermo Alonzo Salazar, Nolan Spencer, Christopher Storino

SPECIAL THANKS

Charles G. Baldwin, Christina Bebe, Sarah Collins, McCaella Donovan, Brian Dudley, Dorothy Hibbard, Sanjeev Joshi, Adam Kassim, Michael Kaye, Susan Kosoff, Larisa Pazmiño, Jim Petosa, Catie Purrazzella, David Ranii, Kiran Raza, Chris Robinson, Romero Family, Nancy Viall Shoemaker, Jane Staab, Jody Steiner, Jerry Wheelock, Artemis Wheelock-Wood, Elizabeth Wood

We wish to thank all the people who have joined with us since the program went to press.



This program is supported in part by a grant from the Boston Cultural Council, a local agency which is funded by the Massachusetts Cultural Council and administered by the Mayor's Office of Arts and Culture.

Interview with Lois Lowry

Lois Lowry: So how are we introducing ourselves? I'm Lois Lowry and I wrote you [gesturing to Hayley Spivey]!

Hayley Spivey: My name is Hayley Spivey and I'll be playing Gooney Bird Greene.

Yo-EL Cassell: And my name's Yo-EL Cassell and I'll be directing the production. So, Lois, how is telling a story in a book different from telling a story in three dimensions?

L: Oh boy, that's an interesting question...I have written a couple of plays myself, and it is very different and it's hard to figure out why. One of the things that's interesting to me is that, when I write a book, I have complete control over everything—I tell those characters where to go and what to wear and what to say. But when it's a play, I can only tell them what to say, and you tell them how to move around and what to wear and how to behave. So, it's a little scary for me when something is translated into a different genre, but it's also very exhilarating.

Y: That's wonderful! Why would you want audiences to come to see this production of *Gooney Bird Greene*?

L: I would like to say, "Because I make lots of money!" but that's not true. Just the thought of families together, sitting there enjoying something that is not a screen that they're doing this with [pantomimes typing on a smartphone with thumbs] is wonderful for me. It's almost as good as seeing them read a book!

H: Well I'm excited to see how many of the kids are going to see the play and run to go read the books. Or how many kids are already reading the books and then running to come see the play! We love *Gooney Bird Greene*'s name. How did you create it?

L: I've written a lot of books and characters...and, almost always, the character appears in my imagination...and then magically a name appears. It's very rare that, when I sit down to write the book, I change that name. *Gooney Bird* came into my imagination with a terrific name and then I made up stories about that name.

H: That sounds like *Gooney Bird*. She sounds like she would just show up and be like, "I'm here!"

L: "This is my name and I'm keeping it!"

Y: I noticed that *Gooney* ends each story with a dance. For example, a Viennese waltz.

L: Yes, why does she do that? I don't know. It's kind of incongruous. But then the whole book is kind of silly in a sweet way. I think there are now perhaps nine books about her, and they stop dancing after the first book. Maybe I couldn't think of any more kinds of dances after the Viennese waltz, but I hope it works well on the stage.

Y: For me it spoke so truthfully because it spoke to the idea of movement as a way to channel expressivity and communal spirit.

L: And there's a certain exuberance to it. Also, if I remember correctly—I haven't reread the book in a long time—I think the teacher participates with them. Does she on the stage?

Y: That's right, that's right, yes, yes.

L: And the thought of a teacher dancing with her second graders is quite wonderful.

Y: The teacher is so interesting. I felt like perhaps she is burned out in the beginning, or a bit overwhelmed, and then there is something about *Gooney*. The teacher finds a partner in *Gooney*.

L: Suddenly she has this new student who shifts everything in the classroom—makes it more interesting, more exciting, more imaginative. It must be fun for the teacher to have a student like that.

Y: To play with that, and to become inspired by that!

L: I'm curious. [To Hayley] You're *Gooney Bird*, but there are other children in the classroom and I don't know how any of them are incorporated into the play. But some of them are my favorites. I hope they're in the play. There's one little boy who's always in trouble.

Y: Yes, Malcolm! He's in the play.

L: Yes, and then there's Felicia Ann, who is very shy. I tried to give them all different personalities.

Y: Yes, my hope is to honor them and include all of them. From Daniel, to Malcolm, to Barry, and Felicia Ann.

L: Barry is kind of pedantic and scholarly.

Y: Yes, yes! The idea of the encyclopedia kid. I love the wiz kid. And we have Chelsea.

L: Oh yes, Chelsea is actually named after the granddaughter of the woman who illustrated the books. And Beanie is my granddaughter. And both of them are all grown up now. Chelsea and Beanie are in second grade forever in the book and in the play. But, in real life, one is in law school and one is working on a masters in linguistics.

H: They must love looking back and being able to see themselves.

Y: Thank you so much for sharing your time!

L: Oh, you're quite welcome. I wish you had time here and space to get up and do a *Gooney Bird* dance.

Y: Yes, let's do it together! Let's dance! Let's come together. [They dance]

L: What's this, a Viennese waltz?

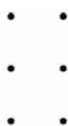
H: I haven't taken my dancing lessons yet!

L: I think it's time to take a bow.

Y: Ah! Let's bow. Joy! [They bow.]



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Margot Anderson-Song (*Daniel/Ensemble*) is thrilled to be making her WFT@BU debut! Previous credits include *Sunday in the Park with George* (Huntington, Louise) and *Gypsy* (Lyric Stage, Baby June). She has also appeared in several student and independent films in the New England area. Margot began acting at age five with playwright/director Jack Neary and has grown to love performing. She is a dancer, singer, pianist, and USGA-ranked gymnast. Margot is grateful to her family, Darlene Sweeney, and the entire cast, crew, and creative team!

Nicky Carbone (*Production Stage Manager*), a proud member of Actors' Equity Association, works primarily as a stage manager and mentor in Boston and on the South Shore. Favorite credits include *Five Times in One Night* and *Raging Skillet* (WHAT); *Cabaret* (Moonbox); *Gypsy* (Lyric Stage); *42nd Street*, *Baby June*, *Crazy for You*, ...*Millie*, and *Carousel* (Reagle); *In the Heights*, *Mary Poppins*, and *A Year with Frog and Toad* (WFT); *She Loves Me* and *The Mystery of Irma Vep* (MMAS); *Eurydice* and *Our Town* (ACT); and *August: Osage County* (CCT). Mentor credits include: *Eris' Chain*, *Macbeth*, *A Raisin in the Sun*, *The Trial of Madeline Gee*, *As You Like It*, and *The Laramie Project* (MCC). With love and thanks to C, always.

Yo-EL Cassell (*Director/Movement Director*) is thrilled to embrace the power of transformation via storytelling as director of this production. His local movement direction/choreography has been seen in *Straight White Men* (New Rep); *The Curious Incident of the Dog in the Night-Time* (SpeakEasy Stage, IRNE nomination); *The Lily's Revenge* (ART); and *Mr. Burns, a post-electric play* and *The Understudy* (Lyric Stage). His work has been featured in a concert version of *Kiss Me, Kate* with Marc Kudisch and Kerry O'Malley at the Boston Hatch Shell and in *A Little Night Music*, *Alcina*, and *Orpheus in the Underworld* for Boston Opera Collaborative. As Resident Choreographer for Commonwealth Shakespeare, he was involved in movement direction and choreography for *Love's Labour's Lost*, *King Lear*, *The Comedy of Errors*, and *Two Gentlemen of Verona* among others. He has curated for the Boston Landmarks Orchestra and directed the Off-Broadway production of *Moonlight Interior*.

Yo-EL is the founder of Ensemble 360, a physical theatre company comprised of male actors. A graduate of the Boston Conservatory at Berklee and a member of the Stage Directors and Choreographers Society, he is currently Head of Movement/Assistant Professor for Boston University's College of Fine Arts School of Theatre and on the faculty of Harvard University. Last spring he unveiled an annual new initiative with BU entitled InMotion Theatre (which highlights storytelling through the lens of movement/physical theatre) with a production he conceived and directed, *The Journey*. Yo-EL dedicates this production to his son, Keaton, who inspires daily with his full embodiment of creating characters and stories through movement.

Olivia Z. Cote (*Tricia/Cow/Ensemble*) is a recent graduate of the Boston University School of Theatre (BFA, Theatre Arts) and is thrilled to be making her WFT@BU debut. She is an actor and a playwright whose original work has been produced by Brunch Theatre (NYC) and the Boston Center for American Performance (BTM XIX). Her play *Final Flight* premiered at the BU School of Theatre in April 2018. Recent acting credits include *A Midsummer Night's Dream* (Apollinaire), as well as *Mother Courage and Her Children* and *The Shape of Things* (BU). Olivia has recently concluded her tour with bystander prevention program True to Life as an actor in their *It IS My Place* initiative. Thanks to all who had a hand in bringing this show together (much like a cheesecake on a Sunday)! www.oliviazcote.com

Tatiana Isabel Gil (*Chelsea/Van Driver/Ensemble*) is a queer Latinx artist with a passion for telling untold stories. After studying at the Neighborhood Playhouse School of Theater in NYC, she moved to Boston to pursue her undergraduate degree at Boston University and graduated with a degree in Theatre Arts. Her most recent project is YO SOY LOLA, whose mission is to raise awareness of the multidimensional Latina experience. Tatiana is the co-artistic director/playwright in this newly formed movement.

Chelsea Kerl (*Costume Designer*) is happy to be at WFT@BU for the first time. She received an MFA in Costume Design from BU after graduating from the University of Maryland. Chelsea is a freelance designer and the costume shop manager, resident costume designer, and a costume design professor at Wellesley College. More of her work can be seen at www.chelseakerl.com.

Alan Kuang (*Malcolm/Ensemble*), "born for the stage," is a junior at Boston Latin. He has appeared in numerous professional productions, including *Stuart Little* and *Charlotte's Web* (WFT) and *The Lion King* (Scar, Belgrade Children's Theatre, Serbia, 2017). Alan has been recognized nationally as a Bboy and is a proud member of the FloorLords Crew. In his spare time he plays guitar and piano, sings, and raps. He is trilingual, fluent in Mandarin, Cantonese, and English. Thanks to his mother and family for their unconditional love.

Paula Langton (*Mrs. Pidgeon*) is thrilled to be working with WFT@BU. She has been acting and teaching in Boston and beyond for several decades. Most recently, she appeared in *The Journey* with InMotion Theatre at Boston University's new Booth Theatre directed by Yo-EL Cassell. Last summer she performed (in Italian!) in Pirandello's *La Favola Del Figlio Cambiata* with Festa Di Teatro Eco Logico in Stromboli, Italy. Paula teaches at the Kristin Linklater Voice Centre in Orkney, Scotland, and is Head of Acting at BU's School of Theatre.

Khloe Alice Lin (Keiko/TV Reporter/Ensemble) is thrilled to make her debut at WFT@BU! Her recent Boston credits include *Our Dear Dead Drug Lord* and *The Weird* (Off the Grid), *First Love Is the Revolution* (Apollinaire), *Nomad Americana* (Fresh Ink), *Hold These Truths* (Lyric Stage), *peerless* (Company One), and *Bear Patrol* (Vaquero Playground). She was in the original cast of the Chinese premier of *Vagina Monologues*, and has performed extensively in China in her native tongue, Mandarin. She is a proud graduate of UC Berkeley with a degree in comparative literature and theatre. Love to Tyler: "Follow your heart."

Ava Kathryn Lyons (Felicia Ann/Ensemble) is grateful to have this wonderful opportunity! She is a focused and creative student, a supportive friend, and a great big sister. Main stage credits include *Seussical*, *Big*, *The Trumpet of the Swan*, *Where the Mountain Meets the Moon*, *A Little Princess*, *Annie*, *The Wizard of Oz*, and numerous children's productions. Ava loves singing, dancing, guitar, songwriting, soccer, and spending time with her two dogs and rabbit. Big thanks to family, friends, cast, and staff.

Jeff Marcus (Conductor/Composer) is thrilled to return to the Wheelock stage, where he appeared in *Stuart Little* (and learned to pluck the upright bass). Previous credits include *Orlando* and *Camelot* (Lyric Stage), *Shakespeare in Love* (SpeakEasy Stage), *The Aliens* (Theatre on Fire), *Revolt*, *She Said*, *Revolt Again* (Company One), *Noises Off* (Hackmatack), *From the Deep* (Boston Public Works/NYCFringe), and *The Seagull* (Huntington). Jeff is a graduate of Emerson College and has been playing and writing music since he was seven years old. He'd like to thank his family for their support over all of the years.

Zachary D. McConnell (Barry/Catman/Ensemble) recently earned his MFA in Musical Theatre from Boston Conservatory at Berklee. He made his debut here last fall in *In The Heights* and is super excited to be back with the Wheelock family! Selected professional credits include Dr. Frank-N-Furter in *The Rocky Horror Show* (Miller Auditorium); Four-Eyed Moe in *Five Guys Named Moe* (Mason Street Warehouse, Michigan); and Mitch Mahoney in *...Spelling Bee* and *Richie in A Chorus Line* (Wagon Wheel, Indiana). Zachary received his BFA in Music Theatre Performance from Western Michigan University, where he played such roles as Angel in *RENT* and Mr. Magix in *My One and Only*. Thanks to his supportive and loving parents Tammra and Justin and to his partner Adam, "best muse and loving companion."

Stephen McGonagle (Set Designer) has designed hundreds of sets for area theatre groups as a freelance designer, and built many more. Most recently he designed and built the set for the Vokes Players' production of Douglas Carter Beane's *The Nance* and was Technical Director and scenic artist for Alley Cat's *Plank* by John Greiner-Ferris. Steve is now Technical Director at WFT@BU. For four years he consulted on and designed annual exhibits in the gallery at the Federal Reserve Bank of Boston. He enjoys teaching technical theatre and has served as the Technical Director for Beaver Country Day School and Framingham High School. Working in the custom exhibit industry, he traveled the country overseeing installations for clients that included Mattel Toys, McDonald's, and Apple Computer. He studied scenic design at Boston University.

Jasper Milstein (Nicholas/Ensemble), a 7th grader at the Pierce School in Brookline, is thrilled to return to Wheelock after appearing in *Akeelah and the Bee* in 2016. Previous credits include *Belle in Beauty and the Beast*, *Pumbaa in The Lion King*, and the title role in *Annie*. Jasper thanks ArtBarn Community Theater and Phil Schroeder for the acting opportunities they have given her, and her family for always supporting her.

Gary Thomas Ng (Mr. Greene/Mr. Prince/Ensemble) is happy to be back at Wheelock. He recently appeared in *Allegiance* (SpeakEasy), *Hold These Truths* (Lyric Stage), and *Beauty and the Beast* (WFT). Favorite credits include *Miss Saigon* (Ogunquit Playhouse and Foothills), *Children of Eden* (NSMT), *Sideshow* (Lyric Stage), *Billy Elliot* (WFT), and the Far East tour of Cole Porter's *Aladdin*. Up next: *1776* at New Rep. Gary is also a photographer whose works include production photos for Ogunquit Playhouse, Gloucester Stage, and WFT@BU.

Brian Perry (Ben/Camera Operator/Ensemble/Movement Captain) is a sophomore Theatre Arts Major at BU School of Theatre. This is their first show in Boston and they couldn't be more ecstatic! Past roles: Loner/Dylan Klebold in *Columbinus* (Metropolitan Youth Theatre), Prince Charming in *Enchanted* (Metropolitan School of the Arts), and Widow Simone in *La Fille Mal Gardée* (Metropolitan Youth Ballet.) Enjoy the show and tell your story!

Samantha Richert (Mrs. Greene/Mrs. Schinshofen/Ensemble) is an actor, educator, fight director, and adjunct professor at Northeastern University. Recent credits include *Rose in Dancing at Lughnasa* (Gloucester Stage) and *Elemeno Pea* (Boston Playwrights', IRNE nomination). Samantha has also performed with Lyric Stage, New Rep, Gold Dust Orphans, Huntington, Central Square, Actors' Shakespeare, Greater Boston Stage, and Berkshire Theatre Group. www.samantharichert.com

Hayley Spivey (Gooney Bird Greene) holds a BFA in Theatre Arts from Boston University, where her studies focused on acting, playwriting, and dramaturgy. Her most recent credits include *Fresh Ink's Don't Give up the Ship*, *SpeakEasy Stage's Men on Boats*, *TC Squared's Crossing Flight*, *Lyric Stage's Orlando*, and *Apollinaire's First Love Is the Revolution*. Hayley is delighted to join the WFT@BU family.

Annie Weigand (Lighting Designer) returns to Wheelock after designing *The Trumpet of the Swan* and *A Taste of Sunrise*. Off-Broadway credits include *I Was Most Alive With You* (Playwrights Horizons); *Follies* (Astoria Performing Arts Center); and *Matt & Ben* and *Brahmanli* (Kitchen). Among her regional credits are *Steel Magnolias* (Dallas Theatre Center); *The Who & The What* (Huntington); *The Bridges of Madison County* and *Tribes* (SpeakEasy Stage); *Fast Company* (Lyric Stage); and *Colossal*, *You for Me for You*, and *Loveperson* (Company One). She was assistant lighting designer for *First Love* (Cherry Lane) and *Spring Awakening* (Broadway). Annie is an IRNE nominee and winner; a NYIT nominee; a Teaching Artist at Roundabout; a Professor at Gallaudet University in Washington, DC; and Producing Director of New York Deaf Theatre. www.anniewiegand.com

Mabel White (Beanie/Ensemble), a 10th grader from Hanson, is thrilled to be making her WFT@BU debut! She enjoys singing show tunes, drawing, and spending time with her cats. Previous roles include *Scuttle* (*The Little Mermaid*), *Miss Hannigan* (*Annie*), and *Rafiki* (*The Lion King*). Mabel thanks her family for encouraging her to pursue her passion for theatre!

72 HOURS OF PLAY MAKING

Inspired by popular 24-hour play festivals, **December Vacation at WFT@BU** invites students (Pre-K to 12) to adapt and imagine original stories in only 72 hours. Participants will serve as playwrights, actors, directors, and designers in the fun and fast-paced three-day program. **Information and registration:** www.wheelockfamilytheatre.org

or call 617.353.2994



December 26 – 28

A young girl in a pink sweatshirt with "FAB BOO LEE" printed on it and patterned pants is jumping joyfully on a white surface. In the background, there is a winter-themed backdrop featuring a house and trees. Other children are visible in the background.

Make This Holiday Season Special

Sock skating, *Elephant & Piggie's "We Are in A Play!"* musical, and more!

The logo for Boston Children's Museum, featuring a stylized figure in red, yellow, and blue, next to the text "BOSTON CHILDREN'S MUSEUM" in a bold, sans-serif font.

www.BostonChildrensMuseum.org