



diana son

a comedy by

boy

BOY

by Diana Son

Directed by Walt Jones

Set Design by Alex Zenk

Costume Design by Abigail Jordan

Makeup/Hair Design by Mason Weiss

Lighting Design by Tristan LeMaster

Sound & Projection Design by Cooper Adams

Stage Managed by Molly Langeberg

CAST

Boy Kelsey Lorraine Richards
Charlotte Isabella Huff
Papa Uber Alles Ben Kulka
Mama Uber Alles Cailinanne Johnson
Shermie Zach Rickert
Mr. Stickey Sam Otter
Charlotte Heather Adams
Vuiva Uber Alles Rocky Eisentraut
Hymen Uber Alles Stephanie Olson
Labia Uber Alles Kaya Rudolph
Woody Stephen Mackey
Dickie Logan Smith
Weiner Ernan Torrez

CHOOSE THE SEX OF YOUR CHILD

*Boy or girl — which would you choose? Historically, boy children have been more highly prized than girl children. We hear horror stories from foreign lands about the killing of girl babies, in order for the family to have a boy child. Even in the United States, our society is geared to privilege boys over girls. We see it in schools, employment, the courts. These issues were on the mind of playwright Diana Son while writing *Boy*. Diana, a first — generation American of Korean descent, was born in Delaware. She has been writing for theater since 1983 and shared some thoughts about the creation of *Boy*.*

Where did the idea for *Boy* come from?



One day I was thinking about my mom and how she was one of six daughters because my grandparents kept trying to have a boy. They never did, so they eventually adopted a nephew, which was the custom in Korea, in those days. My mother always spoke about her adopted brother in reverential and affectionate terms, as if he had done them a big favor. But I have to say that even though my grandfather wanted a boy, he loved his girls. My mom told me that he would carry her on his back around the village. It was taboo for a man to carry his own children, especially a girl child, and women would tease him. But he did it anyway. It was a very loving memory of my mother's.

What do you hope to accomplish by writing *Boy*?

The idea that boys are more valuable than girls is hilarious to me. I think by being able to laugh at something dangerous, you're creating a distance between it and you that makes it less frightening. I have an older brother and he was, you know, "number one son" and part of my upbringing trained me to believe that that he deserved more than me. When we were kids, he had an air conditioner in his room and I had a fan. I remember lying on top of my bed in the summertime too hot to sleep, and hearing the gentle hum of the air conditioner behind his closed door. One Christmas, a

family friend sent us both one Christmas card with money in it and it said “For Grant--\$20, for Diana--\$10.” The message I got was that boys were entitled to more than me. By writing *Boy*, I am poking fun at that.

Do you identify with any of the characters?

When I was a kid I was called a “tomboy,” like that was less than being a girl. I tried to catch insects instead of playing with dolls. I had short hair and wore my brother’s hand--me--downs. I was mournfully never good with my hands like *Boy* but I wanted to be. I would be so excited about making a go--kart or a treehouse, but nothing I built ever turned out right. In some ways *Boy* is having the childhood I wanted to have.

Any other experiences influenced your writing this play?

The first professional production I ever saw was *Hamlet* at the New York Shakespeare Festival when I was in high school. *Hamlet* was like my “Catcher in the Rye” so I was very excited to see it. When I found out that *Hamlet* was being played by a woman, Diane Venora—I thought, “she’ll ruin it!” But Venora’s *Hamlet* was witty and clever, lithe and athletic, and powerful and vulnerable—everything I thought *Hamlet* should be. She played *Hamlet* as a man, but her presence as a woman created the perfect androgyny. The collaboration between those two identities had a powerful effect on me and what I felt about that production of *Hamlet* and what I hope other people will feel about my work, that it was telling their story.

What is your interest in having racially mixed casts?

I grew up in a small town, Dover, Delaware, but it was ethnically mixed. There were as many blacks as there were whites and there was a smattering of Asians, Latinos and mixed families as well. Where I live now in New York is wildly heterogeneous. That is the America that I have lived in and that is the world that I want to put on stage. I would feel totally fake if I had an all--white, all--Asian, or all--anything cast. I have never lived in a homogenous community and wouldn’t want to. I’ve reaped so much from living amidst many cultures and I want my plays to reflect that.

CAST BIOS

Heather Adams (Jessie) is a double Major in Theatre and English. She has appeared in CSU's *Alice in Wonderland*, *All in the Timing*, and *The Hobbit*. Fall of 2015 she was the Assistant Director / Dramaturg on *The Winter's Tale*. Heather has also worked on CSU Productions as a stagehand, and currently works in the Scene shop. She would like to thank her parents who push her further, and her loving boyfriend for believing in her dreams.

Rocky Eisentraut (Vulva Uber Alles) is a Freshman Theatre Major from Loveland, Colorado. This is her first CSU Theatre Production. Previous Non- CSU Productions have been *Noises Off*, *Comedy Murders of 1940* and *Seussical*, *The Musical*, at Loveland High School. Her next role will be the Parent/Teacher/Coach for the Freshman Project Production of *Good Kids*, in March. It has been a pleasure working on a play with such a great message: you can't be put in a box! He wishes to thank his family and friends for their endless support.

Isabella Huff (Charlotte) is a second year Theatre Major. Past CSU Productions are *A Year with Frog and Toad*, *Freshman Project* and *The Winter's Tale*. Favorite aspect of working on *BOY* - the opportunity to roller skate and the opportunity of working with Stage Director, Walt Jones, because of his time and effort given to her to help develop the character of Charlotte. She hopes the audience will view this production with an open mind.

Cailinanne Johnson (Mama Uber Alles) is a Senior Anthropology Major from Colorado Springs, CO. This is her first Theatre Production at CSU and is thrilled she was able to participate before graduating May of 2016. Her favorite aspect of the production is having three wonderful daughters and one child who becomes their own person. Future plans are to be accepted into the Jet Program to teach English in Japan for three years then to enter Medical School to become a Medical Examiner. She wishes to thank her Grandmother for being her number one fan.

Ben Kulka (Papa Uber Alles) a Senior Computer Major / Business Administration Minor graduating May of 2016. Some previous experiences include productions of *Working* and *I Hate Hamlet* at the Wolfpack Theatre and will perform the role of Jimmy in CSU's Spring Production of *Reefer Madness*. He has been able to channel his inner hugh neutron on this production and gives the advice of "do what you love because life is to short not to!" Future plans are to own and operate his own business and dedicate his life to art once he is self-sustainable. He thanks his family for their love and support.

Stephen Mackey (Woody) is a Freshman Theatre Performance Major from Boulder, CO. He appeared in CSU's YPO Production of *Three Tall Women* Fall of 2015. Developing the character of Woody and working on his comedy is his favorite aspect of this production and hopes the audience will enjoy the show. He plans to pursue professional acting in Film and Stage, after graduation.

Stephanie Olson (Hymen Uber Alles) continues the family tradition of attending CSU as a Freshman Performance Major / Leap Minor. Her brother Chris Olson graduated CSU May 2015 as a Performance Major. Previous favorite role was the Female Creature in a production of *Frankenstein* at Eagle Crest High School, in Aurora, CO. The future entails appearing in CSU's Freshman Project Production of *Good Kids*.

Developing her *BOY* character from the age of seven to the age of twenty-five has been an incredible experience. Her hopes and dreams are to work in Theatre Management and wishes to thank her family for all of their love and support.

Sam Otter (Mr. Sticky) is a Junior Theatre Performance Major. Some of his roles at CSU have included Jonathan in *Oh Dad Poor Dad* and Goblin in *The Hobbit*. He appeared in the production of *Spring Awakening* with OpenStage and will appear in the role of the Lecturer in CSU's Spring Production of *Reefer Madness*. Aspirations not to fail at life and has enjoyed the collaboration with his colleagues for *BOY*. Thanks everybody, including Rick Moranis, for support and inspiration.

Kelsey Lorraine Richards (Boy) from San Antonio, Texas, is a Sophomore Anthropology Major with a Minor in Spanish. This is her first production with the CSU Theatre Department and will appear in the role of Sally for the CSU Spring Production of *Reefer Madness*. Watching these characters develop thru the rehearsal process has been an amazing experience and hopes the audience will keep in mind that, on stage, we do what the circumstance calls for from our characters perspectives and experiences. Future includes joining the Peace Corps and then attending Graduate School for Medical Anthropology while continuing to pursue her passion for acting. She wishes to thank her roommate for running lines with her, thus ruining the surprises for herself for my benefit.



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This production is entered in the Kennedy Center American College Theater Festival (KCACTF). The aims of this national theater education program are to identify and promote quality in college level theater production.

To this end, each production entered is eligible for a response by a regional KCACTF representative, and selected students and faculty are invited to participate in KCACTF programs involving scholarships, internships, grants and awards for actors, directors, dramaturgs, playwrights, designers, stage managers and critics at both the regional and national levels.

Productions entered on the Participating level are eligible for invitation to the KCACTF regional festival and may also be considered for national awards recognizing outstanding achievement in production, design, direction and performance.

Last year more than 1,300 productions were entered in the KCACTF involving more than 200,000 students nationwide. By entering this production, our theater department is sharing in the KCACTF goals to recognize, reward, and celebrate the exemplary work produced in college and university theaters across the nation.

Zach Rickert (Shermie) is a Sophomore Theatre Performance Major at CSU, from Castle Rock, Colorado. Previous credits include *Oh Dad Poor Dad*, *Freshman Project*, *The Hobbit* and *The Winter's Tale*. He will be a part of the Ensemble for *Reefer Madness*, Spring of 2016. He has enjoyed working with the *BOY* cast because they are awesome people. Future ten year goal is to have an acting career. He wishes to thank Stephen Mackey, his best friend, who has supported him and his Parents who have always believed in me and supported me.

Kaya Rudolph (Labia Uber Alles) is a second year Theatre Performance Major. Past CSU Productions are *A Year with Frog and Toad*, *Freshman Project* and *Step On A Crack*. She hopes the audience will sit back and enjoy this production and has enjoyed being with the cast and making new friends that she will remember forever. Future plans are to be acting on stage, in Atlanta, Georgia.

Logan Smith (Dickie) a Junior Design Major and Minor for Sports Stage and Music Production is from Colorado Springs, CO. Previous productions, on stage, have been *Oh Dad Poor Dad* and *The Winter's Tale*. Behind the scenes experience has been Prop Designer for the 2015 *Freshman Project* and Audio Technician for *The Hobbit*. The future includes being the Assistant Sound Designer for *Reefer Madness*. He enjoys playing a variety of instruments, singing and hopes to work in audio and digital media in either Theatre or Film.

Ernan Torrez (Weiner) is a second year student at CSU majoring in Theatre Performance and a Minor in Leap. Past productions include *Into The Woods*, *Pippin*, and *Through The Looking Glass* at Ft. Lupton High School and CSU's 2015 *Freshman Project* Production. He will be a part of the Ensemble for *Reefer Madness* Spring of 2016, at CSU. His aspect on this production has been getting to act like a child. It's a euphonic state that takes you back to your own childhood and getting to grow as an actor. He aspires to help the youth by giving them opportunities in the arts and creating programs for all ages so each and every child appreciates theatre. He wishes to thank his girlfriend, Nicole, family and friends for all the support and love.

CREATIVE TEAM

Diana Son is an Asian-American playwright, her most notable play being "Stop Kiss" which was first performed in 1998. Some of her other plays include "Fishes," "R.A.W.(Cause I'm a Woman)" and "Satellites." She has received a number of awards for her plays, including the GLAAD Media Award for Best New York Production for "Stop Kiss," the Berilla Kerr Award for playwriting, the NEA/TCG Residency grant at the Mark Taper Forum and a Brooks Atkinson Fellowship at the Royal National Theatre in London. Her first play, "Wrecked On Brecht" was published in 1987.

Along with writing plays, Diana Son has taught playwriting at a few universities, such as Yale and New York University. In addition, she has written several short stories and her works of fiction have been published in such magazines as Asian Pacific American Journal. Son also belongs to a number of organizations, including the Dramatists Guild of America, Women in Theatre and the Writers Guild of America, East. In addition, she is an alumna of New Dramatists.

Despite the fact that she is primarily known as a playwright, Diana Son is also a television producer and writer, working on such shows as "Law and Order: Criminal Intent," "American Crime," "Southland," "Blue Bloods," as well as the writer of the recently completed television movie, "Love is a Four-Letter Word." She has been working in television since 2000, beginning as a story editor for "The West Wing."

Walt Jones (Director) who joined the CSU Theatre program in 2006, is a graduate of the Yale School of Drama. As a teacher of acting and directing, he has served on the faculty at Yale School of Drama, and University of California, San Diego.

He has directed twice on Broadway, six plays off-Broadway, including the American premiere of Howard Barker's *No End of Blame* at Manhattan Theatre Club, and over sixty plays in more than twenty regional theatres from Cambridge to Fairbanks and productions in Soviet Russia and in Tokyo. He directed world premiere productions of plays by Thomas Babe, Lanford Wilson, Naomi Iizuka, Jos Rivera, Arthur Kopit, Jim Yoshimura, Pulitzer Prize-winning playwrights Sam Shepard and David Mamet, John Pielmeier, Derek Walcott and Christopher Durang. Among the many actors Walt has directed are Meryl Streep, Roc Dutton, John Turturro, Tony Shaloub, Nathan Lane, Liev Schreiber, Angie Bassett, Christopher Walken, Jason Alexander, Michael Gross, Lindsey Crouse, Linda Hunt, Sigourney Weaver, Peter MacNicol, Frances Conroy, Ricardo Antonio Chavira, Lewis Black, Mariel Hemingway, John Goodman, Christopher Lloyd, Kevin Kline, Paul Guilfoyle, Bill Sadler, Athol Fugard, Max Wright, William H. Macy, Ed O'Neill, and Tony Award-winning stage actor, Jefferson Mays. Mr. Jones was a staff director at the O'Neill National Playwrights Conference from 1980-1990, and directed regularly for the Yale Rep, Arena Stage, and the American Repertory Theatre. He is the author of *The 1940s Radio Hour* and *A 1940s Radio Christmas Carol*, both published by Samuel French, Inc.

Cooper Adams (Sound and Projection Designer) is in his Sophomore year at CSU with a concentration in Sound Design and Projection Design. Throughout high school he worked as a sound technician and AV Freelancer. Production credits with the CSU Theatre Department include Sound Designer for *Step On A Crack* and *Freshmen Project* and Assistant Sound Designer for *The Hobbit* and *A Year With Frog and Toad*. Since 2009 he has been employed, with Image Audio Visuals a Denver based Audio/Visual Production Company, and works for the University Center for the Arts as an audio technician.

Lua Frontczak (Properties Master) comes from Bratislava, Slovakia and is a Junior Theatre Major with a second Major in International Studies. Past experiences with the CSU Theatre Department and Music Department were Assistant Properties Master on *The Hobbit* and Wardrobe Manager for the Opera Production of *Idomeneo*. She has enjoyed working closely on the production with the actors and director and plans to pursue graduate school with obtaining a Master's in teaching Theatre.

Abigail Jordan (Costume Designer) is a second year student at CSU majoring in Theatre with a concentration in Costume Design. Previous credits include Properties Master on *The Winter's Tale* and Costume Designer for the 2015 *Freshman Project* Production. Abigail worked in the costume shop building *The Winter's Tale*, *Hansel und Gretel*, *The Hobbit* and *A Year with Frog and Toad*.

Molly Langeberg (Stage Manager), from Brighton CO, is a Senior Theatre Major with a concentration in Stage Management. Professional Stage Management experience includes *CUNow*, University of Colorado, in Boulder, *Holiday Spectacular Show*, *TedxCSU* and *The Women in Black* with the Bas Bleu Theatre Company. She was the Stage Manager for the CSU Productions of *Step on a Crack*, *Freshman Project* and Assistant Stage Manager for the *Senior* and *Spring Dance Concerts* and the opera production of *Gianni Schicchi* and *Suor Angelica*.

Tristan LeMaster (Lighting Designer) is a sophomore. While attending the Denver School of the Arts he also gained experience as a lighting designer for the Denver Center Theatre Academy. Past credits at CSU include lighting designer for the *Senior Dance Capstone Concert*, *Hansel und Gretel* and *Freshman Project*. He was the associate lighting designer for *Hobbit* and assistant lighting designer for *A Year With Frog and Toad*.

Michelle Schrader (Assistant Director / BOY Understudy) is a Theatre Performance Major from Evergreen, Colorado. Previous credits in Non-CSU Productions are *Almost Maine*, *Fiddler on the Roof*, and *All in the Timing*; she will be next seen at CSU in *Reefer Madness*. She has enjoyed this collaborative environment and hopes the audience will enjoy the show and to please laugh freely. Future plans are to be a working actress and thanks her father for being so incredibly supportive and amazing.

Richard Kesling (Assistant Director) is a Junior Theatre Directing Major from Boulder, Colorado. Working with stage director Walt Jones has been a baptism of fire. His career goal is to have a moderately successful production company. Thank you to his mother for moral support and example.

Mason Weiss (Makeup/Hair Design) is a junior Theatre Performance major at Colorado State University. *The Winter's Tale* was his fourth acting performance at CSU after *The Hobbit* (Gollum), *Oh Dad Poor Dad Mamma's Hung You in the Closet and I'm Feelin' So Sad* (Head Bellboy), and *The Freshman Project* (Philip Glass). He would like to thank friends and family for their support.

Alex Zenk (Set Designer), from Greeley, CO, is a Senior Mechanical Engineering Major with a second Major in Theatre with a concentration in Scenic Design. Past experience includes being an intern with the technical team for the Special Olympics World Games in Los Angeles, CA and as the properties master for the CSU Production of *Glass Menagerie*. He enjoys how the overall design process works and getting the opportunity to explore some cool homemade effects. Future plans are to design theme park attractions. Alex thanks his family for letting him explore his interests and take apart household objects in the garage.

PRODUCTION STAFF

Production Manager	Hally Albers	Carpentry Crew . . .	Heather Adams, Aidan Cox, D Sevits, Benjamin Smith, Logan Smith,
Technical Director	Jay SeEVERS	Costume Construction Crew . . .	Devin Anders, Dani Cross, Victoria Green, Isabella Huff, Abigail Jordan, Molly Langeberg, Gabrielle de la Torre
Costume Shop Director	Janelle Sutton	Wardrobe Crew	Alicia Neighbors
Master Electrician	Andrew Killion	Electrics Crew . .	Judith Franco, Evelyn Helman, Connor Hickman, Tristan LeMaster, Emily Monaldi, Bryan Nydegger
Properties Director	Lauren Coghlan	Paint/Properties Crew	Cierra Amavisca, Mackenzie Cunningham, Shay Dite, Lua Frontczak, Isabella Huff, Chandler Oppenheimer, Rachel Rhoades, Heather Salyer, Lela Smith
Charge Scenic Artist	Heidi Larson	Director Marketing & Publicity .	Jennifer Clary
Properties Master	Lua Frontzak	Publicity & Marketing Specialist . .	Mike Solo
Assistant Director	Richard Kesling	Events Manager	Peter Muller
Assistant Lighting Designer . . .	Lindsay Davis	Assistant Events Manager	Valerie Reed
Assistant Sound Designer . .	David Van Name		
Assistant Technical Director	Wil Currie		
Shop Carpenter	Trevor Grattan		
Costume Shop Manager	Maile Speetjens		
Assistant Master Electrician	Jessica Whitehead		
Costume Crafts Manager . . .	Siobhan Gleason		
Assistant Stage Managers . . .	Morgan Hedman, Courtney Stephens		

SPECIAL THANKS to

Tim Burns

Shirley Fishman, *Director of Play Development and Resident Dramaturg, La Jolla Playhouse*

Michael Greif, *Director*

THEATRE FACULTY & STAFF

Dr. Dan Goble, Director, The School of Music, Theatre & Dance

Hally Albers, Adjunct Professor of Stage Management

Garrett Ayers, Adjunct Professor of Acting and Directing

Lauren Coghlan, Adjunct Professor of Stagecraft

Zhanna Gurvich, Adjunct Professor of Design

Roger Hanna, Assistant Professor of Set Design and Head of Design

Candice Ingold, Adjunct Professor of Acting

Price Johnston, Program Director for Theatre,
Associate Professor of Lighting, Sound and Projection Design

Dr. Laura Jones, Professor of Theatre, Acting, Directing, Dramaturgy

Walt Jones, Professor of Theatre, Acting, Directing, Playwriting

Dr. Eric Prince, Professor of Theatre, Acting, Directing, Playwriting,
Director: Center for Studies in Beckett & Performance

Amy Scholl, Adjunct Professor of Acting

Maile Speetjens, Adjunct Professor of Costumes

Janelle Sutton, Adjunct Professor of Costumes

Debbie Swann, Adjunct Professor of Acting

Siobhan Gleason, Costume Crafts Artisan

Trevor Grattan, Scene Shop Technician

Andrew Killion, Master Electrician/Resident Lighting Designer

Heidi Larson, Scenic Charge Artist

Jay SeEVERS, Technical Director

Wil Currie, Interim Assistant Technical Director

Jessica Whitehead, Assistant Master Electrician

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