Buffalo Theatre Ensemble
Presents



Final chapter of the Christmas at Pemberley trilogy – secrets are revealed, arranged engagements, and meddlesome siblings come together for the holidays

McAninch Arts Center
Playhouse Theatre
November 20 – December 21, 2025

presented by arrangement with Dramatists Play Services, Inc.

Preview: Thursday, November 20, 2025

Two best friends who have been overshadowed by older siblings find their own adventure and new relationships. In true Austen form, there are letters that reveal secrets, arranged engagements and meddlesome siblings. However, nothing will stop these determined friends from forging their own way in a holiday tale filled with music, ambition and sisterhood. Whether you're an Austen aficionado or a first-timer to Pemberley, the final installment in the *Christmas at Pemberley* trilogy (*Miss Bennet, The Wickhams*) is a charming and original holiday treat. *Contains adult themes and language.*

Buffalo Theatre Ensemble sincerely thanks the COD Library for research support for classes studying the script and the production.

Time and Place:

Act One – 1815, Christmas, Pemberley

Act Two – Six years later, 1821, Christmas, London

There will be a 15 minute intermission for this production

Characters:

Georgiana Darcy – Mr. Darcy's younger sister, shy, an accomplished pianist, romantic though super hesitant after her experience with Wickham. She is an introvert but lives a full life in the letters she writes and the music she plays. Very like her brother in some ways, she can be stubborn and a bit of a grudge holder.

Kitty Bennet – second to youngest Bennet sister, a ray of sunshine, the perfect best friend and wingman, she is supportive, optimistic, and a problem solver. Without the influence of Lydia, she is now more grounded and generous. She is the mastermind behind Georgiana's future.

Elizabeth Darcy – second-to-eldest Bennet sister, married to Mr. Darcy, bright and witty, she loves all of her sisters but loves Georgiana as both a sister and a mother figure, and brings Georgiana out in a way that Darcy tends to shut her down.

Lydia Wickham – youngest Bennet sister, a little extra but has gained some wisdom. Now that she is suddenly without a husband she is looking for a companion again, only to find Kitty unavailable.

Jane Bingley – eldest and most reserved sister of the Bennets. Married to Bingley and very pregnant with her first child. Kind, generous, soft-spoken.

Mary Bennet – middle sister, brainy, sharp-tongued, and extremely recently engaged to Arthur de Bourgh.

Henry Grey – Georgiana's beau – also remarkably shy and an introvert, but of incredible sincerity and intellect. Henry is unassuming, possibly to a fault, and is unaware that he is the hero of the story.

Thomas O'Brien – Henry's friend, a little bawdy, and a little jolly, says exactly what's on his mind, does not have much time for polite society but is so good-natured that everyone just kind of loves him.

Fitzwilliam Darcy – proud and still finding his warmth, does not forgive easily, perhaps slightly overprotective of his little sister.

Act Two – Again, 1821 (six years later)

Same characters, a little older, a little wiser.

Director's Note

For those of you joining us at Pemberley with this production, we're certain the story will be full and complete, delightful, thoughtful and affecting, and we wish you a most enjoyable experience. Thank you for joining us!

For those of you who have seen both *Miss Bennet* and *The Wickhams* during our past two seasons, which are the first two plays in the trilogy by playwrights Gunderson and Melcon that this script completes, we have no doubt that the evolving story of *Georgiana and Kitty* will bring as much stimulation and joy as the previous two productions; in some ways, the balance of those elements is even more evident in this final installment. It's been a joy for BTE to share these stories with you.

Though each script has focused on family, both by birth and chosen, on honor and honesty, and on loving one another through this journey of life, as does *Georgiana and Kitty,* for me, this final installment in the trilogy is about coming into your own true self. It's about insisting on being seen, heard and valued by those who matter to you, as well as the world as a whole.

And, perhaps just as crucially, it is also about the vital skill of unveiling your own eyes to clearly see those around you as who *they are*, which may not be as you wished or assumed. A pivotal line, though there are many in this script, is: "It is *my* turn to tell *my* truth. You will not decide for me, not my future and not my heart."

Wishing us all clear sight, peace and joy in our complex world - CCH



Olivia Finkelstein (Georgiana Darcy), Ksa Curry (Kitty Bennet), Buffalo Theatre Ensemble 2025

Georgiana and Kitty: Christmas at Pemberley Synopsis

CAUTION: CONTAINS SPOILERS

Georgiana Darcy is an accomplished pianist but wary of romance. Kitty Bennet is a bright-eyed optimist and a perfect best friend. These two younger sisters are ready for their own adventures in life and love, starting with the arrival of an admirer and secret correspondent. Meddlesome families and outmoded expectations won't stop these determined friends from forging their own way in a holiday tale filled with music, ambition, sisterhood, and forgiveness.

The third and final play in the trilogy co-written with Margot Melcon.

Source: "Georgiana and Kitty." Lauren Gunderson, https://www.laurengunderson.com/all-plays/georianakitty

About the Playwrights



Lauren Gunderson and Margot Melcon, Marin Theatre
https://www.marintheatre.org/press-release-details/98/write-like-jane

Lauren Gunderson
Lauren is one of the most produced playwrights in America since 2015 topping the list thrice including 2022/23. She is a two-time winner of the Steinberg/ATCA New Play Award for *I and You* and *The Book of Will*, the winner of the William Inge Distinguished Achievement in Theatre Award, the Lanford Wilson Award and the Otis Guernsey New Voices Award; a finalist for the Susan Smith Blackburn Prize, Weisberger Award, and John Gassner Award for Playwriting; and a recipient of the Mellon Foundation's Residency with Marin Theatre Company. She studied Southern Literature and Drama at Emory University, and Dramatic Writing at NYU's Tisch School where she was a Reynolds Fellow in Social Entrepreneurship. Her play *The Catastrophist*, about her husband virologist Nathan Wolfe, premiered digitally in January 2021. She co-authored the *Miss Bennet* plays with Margot Melcon, and *The Half-Life of Marie Curie* premiered off-Broadway and is now at Audible.com. Her work is published at Bloomsbury

(*Revolutionary Women: A Lauren Gunderson Anthology, anthropology, I and You*), Playscripts (*I and You; Exit Pursued By A Bear; The Taming* and *Toil And Trouble*), Dramatists Play Service (*The Revolutionists; The Book of Will; Silent Sky; Bauer, Natural Shocks, The Wickhams* and *Miss Bennet*) and Samuel French (*Emilie*). Her picture book *Dr Wonderful: Blast Off to the Moon* is available from Two Lions/Amazon. She is the book writer for musicals with Ari Afsar (*Jeannette*), Dave Stewart and Joss Stone (*The Time Traveller's Wife*), Joriah Kwamé (*Sinister*), Kait Kerrigan and Bree Lowdermilk (*Justice and Earthrise*), and Kira Stone (*Built for This*). She is a board member of The Playwrights Foundation. LaurenGunderson.com

Source: Hamos , Leah. "Bio." Lauren Gunderson, www.laurengunderson.com/bio.

Margaret Melcon

Margot Melcon (Co-Playwright of *Miss Bennet: Christmas at Pemberley*) is a theatre artist, administrator, and writer. She was the Director of New Play Development at Marin Theatre Company for seven years, where she dramaturged over 30 productions (including seven world premieres) and administered the company's two annual new play prizes and commissioning program. She has developed plays with TheatreWorks, Bay Area Playwrights Festival, Crowded Fire Theater, Shotgun Players, Berkeley Rep's Ground Floor, the Kennedy Center, the New Harmony Project, and the Playwrights' Center in Minneapolis. She is currently the Program Executive for Promoting Culture at the Zellerbach Family Foundation. Margot is a graduate of California State University, Chico.

Source: "Margot Melcon." Tennessee Shakespeare Company, tnshakespeare.org/team/margot-melcon/.

About Jane Austen



Watercolor portrait by James Andrews, 1869
Commissioned by James Edward Austen Leigh for the biography of his aunt, A Memoir of Jane Austen. Based on the sketch by Cassandra Austen.

Source: https://jasna.org/austen/more-on-jane-austens-life/portraits/#:~:text=The%20only%20authenticated%20picture%20of,National%20Portrait%20Gallery%20in%20London.

English novelist. She described her raw material as ‘three or four families in a Country Village’. She published six novels, all anonymously. Many of her works have been successfully adapted for film and television.

Austen was born in Steventon, Hampshire, where her father was rector. She was sent to school in Reading with her elder sister Cassandra, who was her lifelong friend and confidante, but she was mostly taught by her father. In 1801 the family moved to Bath and after the death of her father in 1805, to Southampton, settling in 1809 with her mother and sisters in a house in Chawton, Hampshire, provided by her brother Edward (1768–1852). She died in Winchester, and is buried in the cathedral.

Jane Austen's novels deal mainly with middle-class families, set usually in rural communities, though occasionally in a town, such as Bath. Her plots hinge mostly on the development of a love affair leading to the heroine's marriage. Describing individuals coping with ordinary life and social pressures, she probes the centres of human experience, using a sharp, satiric wit to expose the follies, hypocrisies, and false truths of the world. Although she was a contemporary of Romanticism, her novels retain a certain classicism and detachment, always keeping a sense of proportion. Most involve a movement towards self-realization, felt particularly in *Emma*. Austen's plot is often conveyed by dialogue, which also reveals character. Irony is used to great effect in

Emma (perhaps the most well-planned of the novels), and in *Pride and Prejudice*. *Mansfield Park* reveals more of the nature of family life, whereas *Persuasion* is a mellower, more romantic work.

Jane Austen began writing early; the burlesque (mockingly imitative) *Love and Friendship* (sic), published in 1922, was written in 1790. Between 1795 and 1798 she worked on three novels. The first to be published was *Sense and Sensibility* (rewritten 1797–98 from an earlier draft in letter form). *Pride and Prejudice* (written 1796–97) followed, but *Northanger Abbey*, a parody of the contemporary gothic novel (written in 1798, sold to a publisher in Bath in 1803, and bought back in 1816), did not appear until 1817. The fragmentary *The Watsons and Lady Susan*, written about 1806, remained unfinished. The small success of her published works, however, stimulated Jane Austen to finish *Mansfield Park* (1814), and to write *Emma* (1816), *Persuasion* (published 1818), and the final fragment *Sanditon* (1817, published in 1825).

Source: https://search.credoreference.com/articles/Qm9va0FydGljbGU6NDk3NTQ3?summary-Article=true&aid=95720

Royal Society of Female Musicians

In the early 19th century new social, educational, and professional opportunities made it possible for women musicians to achieve levels of financial success and professional status which they could not attain in other occupations. However, they continued to face obstacles and exclusion from all-male organizations like the Royal Society of Musicians.

By the late 1830s the first generation of female students at the Royal Academy of Music were entering the London musical scene just as stories of destitution among once-famous women singers and debates over women's role and rights were becoming more publicized. These circumstances led the singer, Elizabeth Masson, who had tried unsuccessfully to gain admittance to the all-male RSM, to found a comparable society for women. Founded in 1839, the Royal Society of Female Musicians included many of the leading female musicians of the time.

For the next 25 years, the RSFM was extraordinarily successful in amassing funds from individual contributions and proceeds from annual benefit concerts. By 1866, the two societies merged. The Royal Society of Musicians still exists today and provides financial assistance to professional musicians unable to work.

Source: Northlight Theatre

Pseudonyms in Literature and Beyond

A pseudonym is a fake name that a person or group assumes for a particular purpose. Most people who use a pseudonym do so to remain anonymous. Female writers and artists have used pseudonyms in the past over concerns that their work is considered more valid or "professional" if they are a man. Think of a modern day Mulan.

This is exactly what Georgiana is doing in the show when she creates music under the name George Williams. Some examples of female writers who have gone under pseudonyms to avoid bias or personal danger are: Harriet Jacobs (Author) aka Linda Brent; The Bronte Sisters (Authors) aka Currer (Charlotte), Ellis (Emily), and Acton (Anne); Louisa May Alcott (Author) aka A.M. Branard.

Source: Northlight Theatre



Ksa Curry (Kitty), Olivia Finkelstein (Georgiana), Peter Alfano (Henry), Daniel Millhouse (Thomas) – Buffalo Theatre Ensemble 2025

Georgiana and Kitty timeline, dovetailing with Miss Bennet and The Wickhams

Caution: there are spoilers, here, as this was created for BTE's Rehearsal Purposes

In dovetailing with *The Wickhams* timeline (As *Miss Bennet* had concluded with the arrival of *Georgiana and Kitty*, and the rest of family that we don't see, on Christmas Day):

Act I, this is additional previous action to consider:
As the play begins, MOST characters are not aware of George Wickham being downstairs, but Lizzy, Darcy and Lydia are very aware. And there's the happy story of Arthur elsewhere in the house, with Bingley and Anne.

Scene 1 (Xmas Day morning):
Previous action to this scene includes:
-Lizzy, who's recently learned of Wickham being at Pemberley (though he's been banished by Darcy from Pemberley forever), actually saw Wickham on the evening of 12/23, as Mrs. Reynolds was telling her about his arrival and his condition; Lizzy, with Brian as an escort has already been to the village inn earlier in the day on Xmas Eve.
-Then, later last night (Xmas Eve), Darcy and FINALLY Lydia *see* George Wickham, who has been holed up in the servants quarters.
-Then, very early this morning (the dawn of Christmas Day), Lydia and George reunited, with Mrs. Reynolds keeping them apart, and then they hear Darcy approaching; Lydia hides. Darcy enters to confront Wickham, and dismisses Mrs. Reynolds. Wickham gets so caught up in his interaction with Darcy that he reveals how he's using Lydia (with Lydia overhearing), and intimates his interest/effect on Georgiana. Darcy decks Wickham.
-Clearly the rest of the family has arrived at Pemberley and are settling in.

This is all to say that, though Mary, Jane, Kitty and Georgiana are unaware during this scene, Lydia, Darcy and Lizzy ARE aware of what's happening below stairs (and Lydia's aware her marriage is not only unhappy but manipulated).

Scene 2 (later in the day on Christmas):
Previous action for Lizzy and Darcy includes that, in addition to learning that Georgiana has been corresponding with a stranger, Lizzy has also told Darcy about Worthing and George's debts. Wickham is still downstairs in the servants quarters, but they know George Wickham is a time bomb.

Scene 3, Boxing Day, Morning:
George Wickham was sent packing late last night, by Lydia, and upheld by Darcy, Lizzy, Mrs. Reynolds, Cassie and Brian. But it's probably been a sleepless night for Lydia (though she's finding hope in 'freedom', clearly ... it'll be a rollercoaster for her). I think Lydia must leave Kitty and Georgiana, to go downstairs for the final scene of Wickhams; Lizzy told Lydia about the baby. Lydia and Lizzy learn that Darcy has told the servants about the baby, However, ... when Darcy and Lizzy go up to tell the others' (which happens during this scene), and then they enter to tell Kitty and Georgiana, Lydia doesn't come back until the carriage is pulling up with Henry and Thomas.

And, of course, Lizzy stumbles on Lydia's last name in this scene.

All else in our Act I proceeds without an overlap with *Wickhams*, as is true of our Act II, of course.

Source: Connie Canaday Howard

Chatsworth House

Some believe that Jane Austen based Pemberley on Chatsworth House. It was used for some locations in the 2005 version of *Pride and Prejudice*, directed by Joe Wright and starring Keira Knightley and Matthew Macfayden.

Austen in Bakewell
It is believed that Jane Austen may have based her idea of Pemberley on Chatsworth House and written the novel while in Bakewell.

"The eye was instantly caught by Pemberley House, situated on the opposite side of the valley into which the road into some abruptness wound."

"It was a large, handsome, stone building standing well on rising ground, and backed by a ridge of high woody hills; and in front, a stream of some natural importance was swelled into greater, but without any artificial appearance. Its banks were neither formal, nor falsely adorned."

Chatsworth was also mentioned in the novel as one of the estates Elizabeth Bennet visits before arriving at Pemberley.

Source: https://www.chatsworth.org/news-media/chatsworth-on-film/pride-and-prejudice/

Chatsworth House is renowned for its art, landscape and hospitality, and has evolved through the centuries to reflect the tastes, passions and interests of succeeding generations of the Devonshire family.

Today, Chatsworth is cared for by a registered charity, Chatsworth House Trust, which preserves the house, garden and parkland for everyone to enjoy, and cares for the Devonshire Collections; works of art that span 4,000 years, from ancient Roman and Egyptian sculpture, and masterpieces by Rembrandt, Reynolds and Veronese, to work by outstanding modern artists, including Lucian Freud, Edmund de Waal and David Nash.

There are over 25 rooms to explore, including the magnificent Painted Hall, regal State Rooms, restored Sketch Galleries and atmospheric Sculpture Gallery.

Source: https://www.chatsworth.org/visit-chatsworth/chatsworth-estate/house/

Rank and Class - Jane Austen/Regency Period

https://www.janeausten.org/rank-and-class.php

During Jane Austen's time, English society revolved around a social hierarchy that managed much of what one did or could say. This then reflected much on your particular position within the British Empire (and other similar establishments elsewhere). One's rank (title, or lack thereof) greatly determined one's social class and inherent benefits of "the good life". Royalty was always held in the highest position by default though, even among royals, there proved a pecking order of sorts, an order that - in some form - still exists even today. Below is a basic listing of various ranks and their respective orders which prove useful in piecing together a perspective from which Jane Austen approached her very works.

Royalty (called 'your Majesty' or 'your Highness'):
King
Queen
Prince
Princess

Nobility (called 'Lord/Lady'):
Duke
Marquis
Earl
Viscount
Baron

Commoners (called 'Sir/Lady' or 'Mister/Mrs.'):
Baronet
Knight
Landed gentry (land-owners)

To distinguish between a noble Lady (i.e. daughter of an earl) and a non-noble Lady (i.e. wife of a knight), the first name of a noblewoman was used with her title. For example: Lady Catherine de Bourgh is of noble lineage while Lady Lucas is not.

Other Gentlemen (called 'Mister' or rank title 'Captain, Colonel, etc...'):
Affluent businessmen
Navy and Army officers
Clergymen

Source: https://www.janeausten.org/rank-and-class.php

Christmas Trees in Great Britain



The Christmas tree at Osborne House in 1873. On Christmas eve that year, Queen Victoria wrote in her journal 'at 6 we had our tree and presents in the dining room' The Royal Collection, Her Majesty Queen Elizabeth II

Christmas Trees

Prince Albert, Queen Victoria's consort, is usually credited with having introduced the Christmas tree into England in 1840. However it was actually 'good Queen Charlotte', the German wife of George III, who set up the first known tree at Queen's Lodge, Windsor, in December 1800. Christmas trees became very popular with the upper classes, especially for children's gatherings. Any handy evergreen tree might be uprooted for the purpose and they were usually candle-lit, decorated with trinkets and surrounded by piles of presents.

In December 1840, Prince Albert imported several spruce firs from his native Coburg, in Germany, to serve as Christmas trees. But it was not until a few years later, when periodicals such as the *Illustrated London News*, *Cassell's Magazine* and *The Graphic* began to depict and describe the royal Christmas trees every year, that the custom of setting up such trees in homes really caught on amongst the general public in England.

Source: https://www.english-heritage.org.uk/learn/histories/christmas-greenery-history/#:~:text=Christmas%20Trees,%2C%20Windsor%2C%20in%20December%201800.

Jane Austen Regency Period Primer

The Regency Period of Jane Austen's time provided a picture of England that differed greatly from that of today.

The Regency Period officially began when the Prince of Wales (later King George IV) assumed the role of Prince Regent after his father, King George III, was declared unfit to rule in 1811. King George III is believed to have suffered from porphyria, a disorder affecting the production of hemoglobin (a component of blood cells). Symptoms include abdominal pain, sensitivity to light and nervous system issues. Problems with the nervous system can affect both muscle control as well and cognition. After his behavior became erratic and unpredictable, King George III surrendered rule to his son. An example of his 'madness' occurred when he addressed his court as "My Lords and Peacocks" instead of "My Lords and Ladies". George IV, his son, became Prince Regent – not quite King as George III was still alive, but wielding the power of the king when his father became debilitated and lost focus of reality.

While King George III is best remembered for going mad at the end of his life, he is also remembered for being king while the American colonies revolted against British rule in the 1770's. He did not create the taxing policies which led the American colonists to seek independence; those were passed through British Parliament. He opposed the independence of the American colonies however, and the eventual loss of them greatly affected his popularity.

In the 1780's Parliament agreed to increase the young Prince's allowance even though his then-coherent father stated that it was "a shameful squandering of public money to gratify the passions of an ill-advised young man." It was a foreshadowing of what was to come once the Prince took the throne

Once in power in 1811, the Prince Regent was discouraged from making decisions regarding official governing business and issues involving war. Instead, the Prince Regent spent his time indulging in excesses. He spent more money than the Treasury could cover on building projects and lavish parties, thus leaving the burden of restocking the coffers to the people he ruled. He was a great patron of the arts and literature and created Regent's Park, but was extravagant in fashion and indulgent with food, becoming quite obese. This reputation of excesses and self-in-

dulgence likely led to Jane Austen's dislike of him.

Upon finishing her novel, *Emma*, the Prince Regent gave her 'the honor' of dedicating it to him. Unable to disregard a royal charge, Jane used her words in the dedication to show her disdain:

'To His Royal Highness the Prince Regent, this work is, by His Royal Highness's permission, most respectfully dedicated to His Royal Highness by His dutiful and obedient humble servant, the Author.'

After nine years as Prince Regent, George IV assumed the throne upon the death of his father in 1820, becoming King George IV. As king, all the promises he made to his friends in the Whig party were reneged and King George IV became a staunch supporter of the Tory party and its initiatives, just like his father. He eventually died in 1830, ten years after his father, but left such a legacy as to have a period of history named after him: the Regency.

©JaneAusten.org

Source: https://www.janeausten.org/regency-period.php

Five Reasons to Love Jane Austen

A fun video analysis by historian Alice Loxton

https://www.youtube.com/watch?v=ESHWqlz3030

Source: https://janeaustens.house/learn/school-visits/online-resources/

Things to discuss

Things to think about, prior to the performance:

- Have you read *Pride and Prejudice,* or read or seen one of the adaptations of the work?
- Why do you think the Bennet/Darcy clan have such enduring interest? What about the themes of this work, or other Austen works, lend themselves to universality?
- Why do you think that pieces set during the winter holiday months are so popular?

Things to watch for in performance:

- In this play, we have one setting in Act I (Pemberley), and one setting in Act II (a London townhouse, as well as just outside). How do each of these rooms make you feel? How 'at home' are each of the characters in the spaces?
- For those who attended BTE's productions of *Miss Bennet: Christmas at Pemberley,* and/or *The Wickhams: Christmas at Pemberley,* how do you feel the action and plot-line of those two scripts affects this one? Why do we meet Kitty and Georgiana finally? And why do we never meet the elder Bennets or Bingleys?
- Unlike the first two productions, where all of the action happened in a number of days in the Christmas season of 1815, *Georgiana and Kitty's* Act I happens in two days during the same Christmas holiday season of 1815, but Act II is six years later, in 1821, and happens in only one day. How do the light, sound, costumes, even the transitions between scenes, and the characters in the scenes, themselves, help us to understand that time is very quickly passing in each Act, but that it's six years later in Act II?
- Notice the relationship between the characters. What is the effect of 'family' in society, both by birth and by marriage, in general? And what is the effect, in Act I, of the visitors whom most of the family has not met previously?
- "It is *my* turn to tell *my* truth. You will not decide for me, not my future and not my heart." This line is spoken by Georgiana in Act II, though it resonates (and resonates back) on other characters choices, as well. Choose a character and explain how they would feel about this sentiment, from your perspective.
- The strong friendship/sisterhood between Georgiana and Kitty both supports and confounds each of the characters, though, ultimately their relationship appears even deeper and stronger at the end of the show. One could argue that perhaps there is a similar relationship between Henry and Thomas, though they are not in business together. Why do you think the playwrights highlighted these friendships?
- It's interesting to note the changes in each of the characters lives in Act II of this play. A great deal can happen in six years, of course. Have the characters matured? Have their circumstances changed? How does that affect the action of Act II?

Things to think about after the performance:

- Why is family, both genetic and our chosen family, so important to the characters in this play?
- Several characters make challenging decisions during the play. Choose one, and describe the journey to their difficult decision.
- What does "taking care of your family" really mean?
- Though we don't see other members of the family, or other people in London, in Act II, their presence is felt throughout. Why is this important to the story?

Other tools after the performance:

- What happens in the very last moments of the play? Certainly, the last few minutes, but, more importantly, the last thirty seconds? In that time, WHAT happens or is said, and what does that say about what the play is 'about?'
- And what is the significance of the title? Why did the playwright decide that this was the most quintessential title for their work?

The running time for this production is 2 hours and 10 minutes, including intermission.

Please note the **pre-show** discussion will take place prior to the preview performance, **Thursday, November 20th**, **in MAC 117 (Fishbowl) from 6:45 pm – 7:15 pm.** The pre-show discussion will include the director and designers, and will be a discussion of the approach to this production.

The **post-show discussion** will take place on **Friday, November 28th, following the performance.** The post-show will include the director, cast and crew who will answer questions from the audience.

Performances are Thursdays, Fridays and Saturdays at 7:30P, and Sundays at 3P. There is no performance on Nov 27th (Thanksgiving); There is an added matinee Nov 29.



ASL Performance: Thursday, December 11th

ASL interpreters will be located near the stage for patrons who are deaf or hard of hearing, seated in an area of the theater that gives the best sight lines to follow the interpretation and the action on stage. To access reserved seating in view of the interpreters for a signed performance, call the box office at 630.942.4000 or 630.858.9692 (TDD).