



A word from the Playwright:

Period House was conceived on a frigid night in January in a dimly lit dive bar between myself, and producer, Liz Zimmerman. And though I may have birthed Period House after a three and a half month writing- labor, Liz is most assuredly the one who has taken our “child” and made it into the phenomenon you see before you today. While Liz wanted a statement piece that was reflective of her own life experiences, I had a deep desire to send a love letter of sorts to all the amazing women I have had in my life through the years by creating a warm; funny; honest work of fiction that could offer an hour of much needed escapism. Though this play is specifically designed to be seen through the lens of a cis woman’s perspective all are welcomed, and greatly encouraged to share in the joyful learning experience that is Period House. If you’ve ever had child rearing angst; financial hardships; career blues; or relationship woes then Period House is still the place for you. So please join us during one of our ten performances between September 7th through the 22nd. You’ll laugh until you cry. Or you’ll cry until you laugh. Either way you’ll leave with an odd craving for an ice cream sundae, and a steam.



A word from the Director:

Period House, as I'm sure by now you've heard, is a hilarious look at the absurdity and insanity of things that people you know are silently dealing with every day. It's something we're told not to discuss, that it's dirty and disgusting and "dear god, woman, keep that to yourself." But we need to laugh about it. Because if you can't laugh about something painful then your only option is to be miserable and no one wants that.

When I first learned the premise of this show, I had absolutely no idea what to expect. Period House? A specialty resort where my needs are tended to during the hardest days of the month? Sign me up. But to tell the story of a *fictional* resort with over-the-top characters who become unlikely friends? It was hard not to be a little skeptical. It was clear to us from day one that we needed actors who were willing to play, and who could handle the absurdity of the material. We needed a diverse group of differing voices and experience level, and that's exactly what we got.

The audition process, for me, as a director, is one of my favorite parts of doing a show. People bringing the best of themselves, showing you who they are and who they can be, is thrilling and also intimidating. How do I know who will work best together, who will *get* the intricacies of these characters? This cast fell into place like magic. With each actor, there was a moment where all I could say was YES. And thank you. And "How did you get inside my head and replicate the exact thing I was looking for?" The casting process truly is magical.

Our first table read was so much fun and so exciting because it's the first time these people are meeting each other, and the first chance to see the cast play. And that's exactly what we did. We laughed together, we listened to each other, we had a chance to feel each other out, and hear how genuinely HILARIOUS this play is. Some jokes just don't land until the right person says them. And each and every joke made sense and I couldn't stop smiling.

Since that first day, I've only seen the group grow closer. There's nothing more exciting than seeing that the group you've assembled not only works well together but that they genuinely support and appreciate each other as people. I'm seeing friendships form, I'm watching connections get made. We're creating artistic consensus, we're finding the places where we agree and it's making us all better at what we do.

