THE CHICAGO PREMIERE OF
YOU FOR ME FOR YOU
by Mia Chung
directed by Elly Green*

FEATURING
Patrick Agada, Gordon Chow, Katy Carolina Collins*,
Helen Joo Lee, John Lu and Jin Park

scenic designer
William Boles, USA*
sound designer/composer
Christopher M. LaPorte*
costume designer
Izumi Inaba, USA
properties designer
Jessica Mondres
lighting designer
Cat Wilson
dramaturg
Ben Chang
stage manager
Jean E. Compton
production manager
Ellen Willett*

March 4 – April 8, 2018

*denotes Sideshow ensemble member or artistic associate

Production Sponsors:

You for Me for You was originally produced in November 2012 by Woolly Mammoth Theatre Company, Washington, DC (Howard Shalwitz, Artistic Director, Jeffrey Hermann, Managing Director) and developed in part with the support of the NEA, Ma-Yi Theatre Company, Playwrights Realm, the Icicle Creek Theatre Festival, and Inkwell.

You for Me for You is made possible in part by grants from the Gaylord and Dorothy Donnelley Foundation, the MacArthur Funds for Arts & Culture at the Richard H. Driehaus Foundation, and by the support of the Arts & Business Council of Chicago. This program is partially supported by a grant from the Illinois Arts Council Agency, which receives support from the National Endowment for the Arts, a federal agency, and a CityArts Grant from the City of Chicago Department of Cultural Affairs and Special Events.
CAST

Minhee .................................................................................................................................................. Helen Joo Lee
Junhee.................................................................................................................................................. Jin Park
Doctor/Well/Rice Musician/others ................................................................................................. Gordon Chow
Smuggler/Frog/Yongsup/others ......................................................................................................... John Lu
Liz.......................................................................................................................................................... Katy Carolina Collins*
The Man from the South....................................................................................................................... Patrick Agada

Understudies............................................................Sarah Lo, Nic Park, Adrienne Matzen, Richard David

REFERENCES FROM THE PLAY

For the frog in the well, the circle of sky it can see is the world, and so the world appears to be small, round, and far away. — Chung Hyun Shik

The Great Famine (1994-1998)
Officially known as konanŭi haenggun (“The Arduous March”), North Korea’s Great Famine occurred due to a combination of economic mismanagement, a series of floods and droughts, as well as the collapse of the USSR. In August 1995, the North Korean leadership made an unprecedented request for international aid. But as food supplies dwindled even further, the government stopped providing rations and prioritized feeding the military over civilians, resulting in widespread malnutrition. It is estimated that during this time, between one and three million North Koreans died of starvation or hunger-related illnesses.

Re-education
North Korea’s re-education prison camps (Kyo-hwa-so in Korean) are meant to address less severe violations of the penal code. Prisoners are forced to practice self-criticism rites, as well as to memorize political statements made by Kim Il-sung and Kim Jong-il. They are also subjected to inhumane treatment, including hard labor under near-starvation conditions as well as torture. A 2014 inquiry by the United Nations concluded that the prison system amounted to a crime against humanity.

North Korean Defectors
About 70% of the more than 31,000 defectors who have made it to South Korea since the end of the Korean War are women, according to the government’s Ministry of Unification. That figure has climbed in recent years, reaching about 85% in 2017. The path to freedom for North Koreans usually begins by escaping across the long border with China, with the help of brokers who may lead them across Vietnam, Laos and Thailand before they finally make their way to South Korea. However, the number of defectors who make it to the USA are few. There are around 225 “direct” North Korean refugees who have received asylum in the United States following the North Korean Human Rights Act of 2004. These defectors usually go through China and then to Southeast Asia, where they apply for asylum. Another 250 North Koreans in the United States arrived as legal immigrants after spending several months or years in South Korea, and obtaining a South Korean citizenship.

Onni
A Korean word meaning “older sister.”
SPECIAL THANKS

Chicago Inclusion Project, City Lit Theatre, Evan Hatfield, Lookingglass Theatre, Corey Pond, Silk Road Rising, Steppenwolf Theatre, Victory Gardens Theater and Chay Yew

ACCESSIBLE PERFORMANCES

Sideshow is happy to provide the following accessible services for the performances listed:

Audio Description and Touch Tour:
- Friday, March 16: 6:30pm Touch Tour; 8pm performance

Open Captioning
- Thursday, March 15: 8pm performance
- Sunday, March 18: 2:30pm performance
- Thursday, March 22: 8pm performance
- Sunday, March 25: 2:30pm performance

CAST BIOGRAPHIES

Patrick Agada (The Man from the South) is happy to be returning to Sideshow Theatre where he appeared in Something Clean as a part of their 2017 Freshness Initiative. He has worked with Goodman, Chicago Shakespeare, and Chicago Children's Theatre and done workshops with Sideshow and Stage Left Theatre. Patrick also had the opportunity to train and perform with the Blue Man Group in New York. Film credits: Chicago Fire on NBC. He would like to thank his family and friends for their support.

Gordon Chow (Doctor/Well/Rice Musician/others) makes his Sideshow Theatre debut. Chicago credits include American Hwangap (A-Squared/Halcyon Theatre); A Midsummer Night’s Dream (First Folio Theatre); The World of Extreme Happiness (understudy) and Fish Men (Goodman Theatre); Yellow Face (performing understudy), Durango (performing understudy) and Golden Child (performing understudy) (Silk Road Rising); Jade Heart (Chicago Dramatists); Struggling Truths (Prop Theatre); Around the World in 80 Days (Lifeline Theatre - Jeff Citation for Best Ensemble) and Dope (Defiant Theatre). Television credits include Chicago Med (NBC).

Katy Carolina Collins (Liz) is an ensemble member with Sideshow where her credits include No More Sad Things (Jessiee), Stupid Fucking Bird (Mash), and Idomeneus (Monster/Ensemble). She can also be seen wrestling in CLLAW (Chicago League of Lady Arm Wrestlers) events as Hillary Rod-Arm Clinton. She has acted in Chicago with Second City, Chicago Shakespeare Theater, Steppenwolf, Goodman, Vintage Theater Collective, and Collaboration. She is a stakeholder in the Backroom Shakespeare Project, co-founded Pivot Arts, created Chicago Movieoke, cheerleads in the band Mucca Pazza, and stars in the web series “The Doula Is In.” She graduated with a BFA from the University of Minnesota/Guthrie Theater Actor Training Program.

Helen Joo Lee (Minhee), a SoCal native, started acting in the expat community theatre scene in Seoul, South Korea and recently moved to Chicago to begin her professional acting career. She was most recently a permanent replacement in Second City’s 41st revue Fantastic Super Great Nation Numero Uno and performs regularly with the Comedy Dance Collective (yes, it’s a thing!) and the all-Asian
sketch comedy group Stir-Friday Night. TV/film credits include: Empire, Chicago Med and the upcoming films Teacher and Canal Street. She is represented by Stewart Talent.

John Lu (Smuggler/Frog/ Yongsup/others) makes his Sideshow Theatre Company debut with You for Me for You. Recent credits include Co.Exist with Collaboration and Hang onto Your Shorts, the inaugural show for Chimera Ensemble. John also recently understudied American Theater Company’s Picnic, Timeline Theatre’s Chimerica, and House Theatre’s United Flight 232, which won the Jeff Award for Best Ensemble. Recent television credits include A.P.B. and multiple episodes of Chicago Justice. John is a graduate of the Academy Conservatory at Black Box Acting and is still trying to figure out if he’s a cat person or dog person. John is represented by A.T.G.

Jin Park (Junhee) is grateful to be able to work with Sideshow Theatre Company for the first time! She was last seen in Don’t Look Back/Must Look Back (Pivot Arts). Jin is a graduate of The School At Steppenwolf (where the teachers and classmates made standing on this stage possible) and Columbia College Chicago. She deeply thanks family, friends, teachers, and Lily’s Talent. Saranghaeyo!

Mia Chung’s (Playwright) plays include You for Me for You, Catch as Catch Can, and This Exquisite Corpse. She recently received the Stavis Playwright Award, the Frederick Loewe Award in Music-Theatre, and a Playwrights’ Center Jerome Fellowship. You for Me for You had a UK premiere at The Royal Court Theatre, a US premiere at Woolly Mammoth Theatre, and multiple productions around the United States, including Company One (Boston), Crowded Fire Theater (San Francisco), InterAct (Philadelphia), Mu Performing Arts/Guthrie Theater (Minneapolis), Portland Playhouse (Oregon); the play is published by Bloomsbury Methuen Drama. In 2018, the play will run in Chicago, Michigan, and upstate NY. Mia’s work has been supported by awards, commissions, fellowships, residencies and workshops, including BAPF, Berkeley Rep Ground Floor, Blue Mountain Center, Civilians’ R&D Group, Hedgebrook, Huntington Theatre, Icicle Creek, Inkwell, JAW, LAByrinth, Ma-Yi Writers Lab, NEA, Playwrights Realm, RISCA, South Coast Rep, Southern Rep, Stella Adler Studio, and TCG. During the coming year, she will develop work with the support of the Orchard Project, P73, NYTW, and the Playwrights’ Center. She is a New Dramatist.

Elly Green (Director) previously directed Hansol Jung’s No More Sad Things for Sideshow Theatre. Other Chicago theatre credits include: Pillars of the Community by Henrik Ibsen/ Samuel Adamson, The Night Season by Rebecca Lenkiewicz, After Miss Julie by Patrick Marber (Strawdog Theatre), The Woman in Black by Stephen Mallatratt/Susan Hill (Wildclaw Theatre), The Distance by Deborah Bruce (Haven Theatre), The Woman Before by Roland Schimmelpfennig (Trap Door Theatre), Rabbit by Nina Raine (Stage Left Theatre) and The Tomkat Project by Brandon Ogborn (Playground & NY Fringe). Elly trained in the UK, where her credits include: Our Country’s Good (Royal & Derngate, Actors Company), My Balloon Beats Your Astronaut (Papatango/ Tristan Bates), Beyond Therapy (Old Joint Stock/ BSA, Birmingham), About Tommy (Southwark Playhouse), Copenhagen (Tabard Theatre), Skylight (Stephen Joseph Theatre), The Beach (Theatre 503) & The Zoo Story (Et cetera Theatre). She is an ensemble member with Sideshow Theatre and Strawdog Theatre, and an artistic associate with Stage Left Theatre. ellygreendirector.com

William Boles (Scenic Designer) is an artistic associate with Sideshow, where his previous design work includes The Golden Dragon, No More Sad Things, Mai Dang Lao and Give It All Back. Chicago credits: Goodman Theatre, Steppenwolf Theatre Company, Second City, Lyric Opera, Chicago Opera Theater, Victory Gardens Theater, The Hypocrites, American Theater Company, Timeline, A Red Orchid Theatre, About Face Theatre (associate artist), Chicago Children’s Theatre, Steep Theatre Company, First Floor Theater, among others. Regional credits: Kirk Douglas, Huntington Theatre Company, Actors Theatre of Louisville, Children’s Theatre Company, Wolf Trap Opera, Minnesota Opera, Milwaukee Repertory Theater, Pig Iron Theatre Company, and the Cherry Lane
Theatre in New York City. International credits: Stockholm Vocal Academy and Opera Siam in Bangkok. Boles received his MFA at Northwestern University. williambolesdesign.com

Eva Breneman (Dialect Coach) is delighted to be back at Sideshow, where she worked on truth and reconciliation and No More Sad Things. Other recent Chicago credits: Blind Date, Yasmina’s Necklace (Goodman); All My Sons, The Belle of Amherst (Court); Ragtime (Marriott Lincolnshire); Plantation, Hard Times (Lookingglass); Mary Stuart, Red Velvet (Chicago Shakespeare); The Importance of Being Earnest (Writers Theatre); In the Next Room or, The Vibrator Play (Timeline). Regional: three seasons at American Players Theatre; The Who and the What (Milwaukee Rep); Love’s Labour’s Lost (Actor’s Theatre of Louisville); Around the World in 80 Days (Baltimore Center Stage/Kansas City Repertory). Tours: Fun Home, Motown the Musical, Mamma Mia. Television: Empire, Betrayal, Chicago Code. Eva is an associate artist at TimeLine Theatre Company.

Ben Chang’s (Dramaturg) dramaturgy credits include The Night Season (Strawdog Theatre), Paradise Lost (ShawChicago) and Time of Your Life (The Chicago Inclusion Project). As an actor, Ben has appeared at Sideshow Theatre, Goodman Theatre, Signal Ensemble Theatre, Porchlight Music Theatre, Lifeline Theatre, City Lit Theater, Cor Theatre, Theater Alliance of Washington, D.C., and a touring production with North Carolina Shakespeare Festival. Ben has appeared on the television shows Chicago Med (NBC) and Empire (FOX).

Jean E. Compton (Stage Manager) recently returned to Chicago, where she served as stage manager for the Chicago premiere of Lizzie with Firebrand Theatre. Her regional credits include seasons at Two River Theater and Cleveland Play House, Venus in Fur and The Whale at Rep Stage, and Shining Lives at Northlight. She is a graduate of The Theatre School at DePaul University.

Chad Hain (Technical Director) is very excited to be working with Sideshow again. Originally from Pittsburgh, he came to Chicago via North Carolina to join Lookingglass Theatre as their technical director. After three adventurous seasons at Lookingglass, Chad accepted the position of associate technical director at Steppenwolf Theatre. In his spare time he enjoys hanging out with his dog Emmy.

Sam Hubbard (Violence and Movement) is working with Sideshow for the first time. Previous fight direction credits include Gem of the Ocean, The Hard Problem, and Harvey (Court Theatre); Cocked (Victory Gardens); White Guy on the Bus (Northlight Theatre); Lord of the Flies (Steppenwolf for Young Adults, with Ryan Bourque); Tamer of Horses (Teatro Vista); Great Expectations, Barbecue, After Miss Julie and Robin Hood (Strawdog Theatre Company); and productions with Artistic Home, Steep, American Blues and Raven Theatre. Sam is a graduate of Columbia College Chicago and an ensemble member of Strawdog Theatre, where you can see him this spring in the world premiere of Damascus.

Izumi Inaba (Costume Designer) is very grateful to be a part of this production. Regional: The King of the Yees (Goodman Theatre in association with Kirk Douglas Theatre); The Who and the What, Animal Farm (Milwaukee Repertory Theatre); Faceless (The Repertory Theatre of St. Louis). Chicago: Animal Farm, Constellations, The Crucible (Steppenwolf Theatre); An Issue of Blood, The House that Will Not Stand, A Wonder in My Soul (Victory Gardens); SS! A Midsummer Night’s Dream, CPS Shakespeare! Romeo and Juliet (Chicago Shakespeare); The Mousetrap, You Can’t Take It with You, Charm, Faceless (Northlight Theatre); Woyzeck, Adding Machine: A Musical, You on the Moors Now (The Hypocrites); Harvey (Court Theatre). Awards: Michael Maggio Emerging Designer Award and Jeff Awards. Education: MFA in stage design, Northwestern University. A member of United Scenic Artists Local USA 829.

Christopher M. LaPorte (Sound Designer/Composer) has collaborated on projects with many Chicago companies including Steppenwolf, Chicago Shakespeare, Writers Theatre, Victory Gardens, Lookingglass, Drury Lane, The Hypocrites, TimeLine, Raven, University of Illinois Chicago and Sideshow Theatre Company where he is an artistic associate. Regional collaborations include Kansas City Repertory, Dallas Theatre Center, The Old Globe (San Diego), Center Stage (Baltimore), Arena Stage (Washington D.C.), Arsht Theatre Center (Miami), Denver Center for the Performing Arts, NY United Solo Festival.

Jessica Mondres (Properties Designer) is an associate artist with 16th Street Theater and one half of Portmanteau, an experimental object and film-based performance project. Her prop and puppet designs have been featured at Remy Bumppo, A Red Orchid, Victory Gardens, Cock and Bull Theater, The Chicago International Puppet Festival and 16th Street Theater among others. She was recently a DCASE artist-in-residence at The Cultural Center developing Portmanteau’s newest work, T(w)o Marias.
Carol Ann Tan (Assistant Director) is a Singapore-born, Chicago-based director, writer, and dramaturg. Her work focuses on issues surrounding race and immigration, particularly those involving the Asian diaspora. She is a 2017/18 Directors Inclusion Initiate with Victory Gardens, the resident dramaturg at Silk Road Rising, and an artistic associate with The Comrades. Directing/writing credits include Domestic Departure for the Director’s Haven 2016 (Haven Theatre), Apartment Complex, Domestic Departure (University of Chicago). Domestic Departure was awarded second place for the 2015 Olga and Paul Menn Foundation Prize in playwriting. Dramaturgy credits include Wild Boar (Silk Road Rising), Two Mile Hollow, peerless (First Floor Theater), In the Wake (The Comrades), and assisting on The Audience (TimeLine Theatre). carolanntan.com

Ellen Willett (Production Manager) is thrilled to be working with Sideshow again after such fun with Antigonick, Mai Dang Lao, and The Happiest Place on Earth. She is an artistic associate with Sideshow, a company member with The Inconvenience, and regularly makes theatre and events with the talented folks at Definition, Remy Bumppo, Steep, Strawdog, E.D.G.E. Theatre, the Grant Park Music Festival, and many more. For fun, she plays hockey with the South Side Storm, fosters hound dogs, and takes any opportunity to sail on the lake.

Cat Wilson (Lighting Designer) is a Chicago-based lighting and projection designer. She has recently worked with Goodman Theatre, Chicago Shakespeare Theater, TimeLine Theatre, Joffrey Ballet Academy, Chicago Children’s Theatre, Kokandy Productions, Irish Theatre of Chicago, Jackalope Theatre, Hell in a Handbag Productions, and many others around the country. She received her MFA in lighting design from Carnegie Mellon University. catwilsondesigns.com
The Center Ring is Sideshow’s giving program. We would like to give a special thanks to our current Center Ring members, whose generosity has made this production possible. These gifts were made between February 1, 2017 and February 1, 2018.

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“Theatre for the Curious.”

Sideshow Theatre Company, an Illinois non-profit, was founded in 2007 in Chicago, Illinois. It is the mission of Sideshow Theatre Company to mine the collective unconscious of the world we live in with limitless curiosity, drawing inspiration from the stories, memories and images we all share to spark new conversation and bring our audience together as adventurers in a communal experience of exploration.

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