

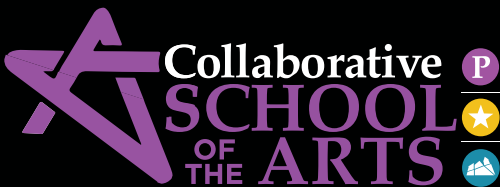
at theREP★

2024-2025 SEASON

Rosie is Red
AND EVERYBODY IS BLUE

BY JOHN SPELLOS
WORLD PREMIERE

STUDY
GUIDE



FOR MORE INFORMATION, VISIT:
collaborativeschoolofthearts.org

OR CONTACT GROUP SALES AT:
(518) 382-3884 x 139

theREP and Collaborative School of the Arts are a part of Proctors Collaborative

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ATTENDING A PERFORMANCE

Being a member of an audience is an important job; live theatre couldn't exist without you! Follow these simple suggestions to have the best theatre experience possible.

BRING WITH YOU...ideas, imagination, an open mind, observation skills and a sense of wonder.

LEAVE BEHIND...cell phones, pen lights, food and drink and anything else that might distract you, the performers or other members of the audience.

THINGS TO DO BEFORE A PERFORMANCE

- Learn about the show you are going to see
- Arrive on time
- Find your seat and visit the restroom.

DURING A PERFORMANCE

PLEASE DO...applaud, laugh, pay attention to big and little details, think about questions that arise for you and stay seated until intermission/end of the show.

PLEASE DON'T...talk, sleep, eat or drink, distract others, use a cell phone or exit the theatre during the performance unless it's an emergency.

CAPITAL REPERTORY THEATRE 2024-2025 SEASON

43RD MAINSTAGE SEASON

"Seared" by Theresa Rebeck

Student Matinee | Oct. 3, 2024

"A Sherlock Carol" by Mark Shanahan

Student Matinee | Dec. 11 and 18, 2024

"The Lehman Trilogy" by Stefano Massini

WORLD PREMIERE

"Rosie is Red And Everybody Is Blue"

by John Spellos

Student Matinee | May 1, 2025

"Once" Book by Enda Walsh, music and lyrics

by Glen Hansard and Markéta Irglová

ON-THE-GO! IN-SCHOOL TOURS

"The Legend of Sleepy Hollow" by

Washington Irving, adapted by Maggie Mancinelli-Cahill with Original Music by Justin Friello and Lecco Morris | Oct. 15-Nov. 2, 2024

"A Friend of A Friend: Tales of the

Underground Railroad" by Maggie Mancinelli-Cahill and Jill Rafferty-Weinisch | Jan. 27-Feb. 15, 2025

OTHER

NEXT ACT! NEW PLAY SUMMIT 14

SPRING 2025

SUMMER STAGE YOUNG ACTING

COMPANY PERFORMANCES | SUMMER 2025

For more information visit:

collaborativeschoolofthearts.org or **contact**

group sales at: (518) 382-3884 x 139

groupsales@proctorscollaborative.org

Dear Educator:

Welcome to Capital Repertory Theatre – and our home at 251 North Pearl St.!

We are thrilled that you are attending a student matinee performance of “Rosie Is Red And Everybody Is Blue,” one of theREP’s mainstage productions for the 2024-25 season, and hope that you will find this guide to be a useful tool in your classroom!

You have permission to reproduce materials within this guide for use in your classroom. It is designed to introduce the cultural and historical context of the play as well as provide resources and ideas for incorporating the theatre experience into your curriculum. Productions by theREP are likely to generate questions, thoughts and opinions amongst your students.

The arts provide young imaginations with stimulation, points of reference and intellectual resources for the mind and spirit. It is theREP’s goal to make live theatre attendance possible for all students in the Capital Region. Tens of thousands of Capital Region students have attended student matinees and On-The-Go! performances throughout our history, and we hope to continue to grow and serve the needs of the Capital Region education community for decades to come.

Your success stories help us to keep the program funded, so please let us know how you are using theatre in the classroom. We love to receive copies of lesson plans, student work related to our productions and your letters. These are important testimonials to the value of the arts in education.

We look forward to hearing from you!

With deepest gratitude,



Margaret E. Hall
Associate Artistic Director
mhall@attherep.org
(518) 462-4531 x410



Shai Davenport
Education Programs Manager
sdavenport@proctors.org
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ABOUT US

theREP★

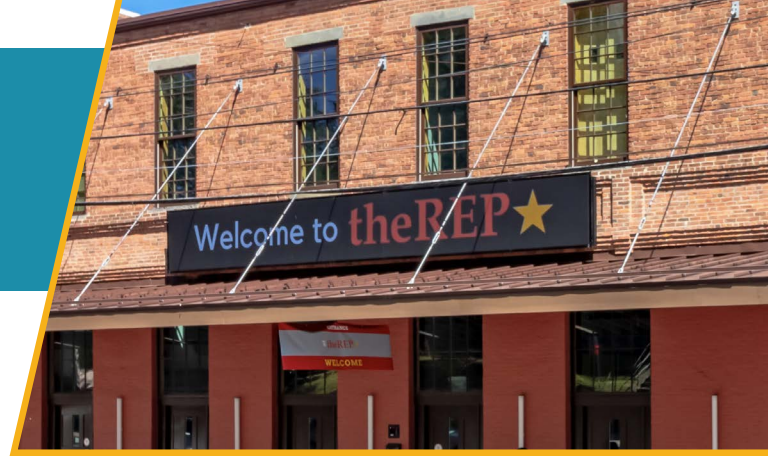
Capital Repertory Theatre is a non-profit professional-producing theatre. In its decades-long history, theREP has produced more than 8,000 performances for the people of the Capital Region.

A member of the League of Resident Theatres, theREP strives to bring quality work that explores the essence of the human condition through the stories of people, events and phenomena that shape our contemporary lives. Theatre, at its best, entertains, cajoles and inspires by engaging the heart and mind through its most powerful ally—the imagination.

There are two basic types of theatre companies: producing and presenting, and theREP is a producing theatre. The theatre hires a director and designers for the set, costumes, lights and sound. The theatre's artistic director and director select appropriate actors for all the roles in the play. Then they come to Albany, where the play is built and rehearsed. The resident staff of the theatre work with visiting artists to put the production together.

In addition to the main theatre space, theREP has a studio theatre that acts as a rehearsal space and secondary venue for performances (such as several Black Theatre Troupe of Upstate NY's recent productions), a costume shop where costumes are constructed and cared for, a prop shop where props are made, offices where the administrative staff works and housing facilities for out-of-town actors. Sets for theREP are constructed in a scene shop in Rotterdam, NY, that is also part of Proctors Collaborative.

In contrast to a producing theatre, presenting theatres, sometimes called “roadhouses,” like Proctors in Schenectady, host shows that have been designed, built and rehearsed elsewhere. Productions that tour are booked into presenting theatres. Shows that are booked into presenting houses will tour regionally, nationally or internationally over an extended period. What you see at theREP, or with our On-The-Go! Tours, are unique to theREP where it was built. No one from anywhere else will see this production just as you see it!



STUDENT MATINEES

10:30 a.m. Performance at theREP

PRICE

\$14 per student

CHAPERONES

For every 15 students, one complimentary adult ticket is provided.

LOCATION

251 North Pearl Street, Albany, NY 12207

RESERVATIONS

Contact group sales at (518) 382-3884 x 139
groupsales@proctorscollaborative.org

SCHOLARSHIPS

Visit collaborativeschoolofthearts.org for more information and applications.

Capital Repertory Theatre is one of the organizations within Proctors Collaborative, which also includes: Proctors, Universal Preservation Hall, the Collaborative School of the Arts, the Collaborative Scene Shop and Schenectady-Saratoga Symphony Orchestra.

ON-THE-GO!

For more information and to book a tour contact: onthego@proctors.org or collaborativeschoolofthearts.org.

ABOUT THE SCRIPT

A BRIEF SYNOPSIS OF THE PLAY

Rosie, the matriarch of the family, is unhappy—and when Rosie is unhappy, everybody else is too! Her son, Chris, is unemployed, fresh out of a long-term relationship, depressed and has moved back home. Her brother-in-law, Lenny, came to help while her husband was sick, and stayed in the aftermath of her his death. Now, Lenny shows no signs of moving out while somehow always being underfoot. The bills are mounting and have been since her husband fell ill.

All Rosie wants is her house back, so her life can go back to ‘normal.’ To make matters more interesting, the only one who seems to really listen to Rosie is her dead husband—whose ashes live in the urn on the mantle. What’s a nice school bus driver supposed to do when everyone in her life needs something, but no one will listen?

Rosie’s a smart one, who believes she knows exactly what **everyone else** needs and what they should do. She is stressing out over the fact that no one will listen to her words of wisdom. To Rosie, it’s clear: Chris should get a job, get back on his feet and out of her house; Lenny needs to move out; and Vanessa, her son’s new “crunchy granola” girlfriend should not be forcing her clean living and eating on Rosie. Simply put, Rosie needs to get back to work to pay the bills.

At the same time, Rosie can’t seem to see that what she really needs, and wants, is to be the one being taken care of instead of being the caretaker. Then, Rosie’s health forces her to stop, slow down and accept the help of those who truly love her and want to take care of her.

A family dramedy that everyone can relate too for we all need help, and need to provide help, sometimes!

CHARACTER LIST*

Rosie: a no-nonsense mother and widow is strong, opinionated, loving and a bit stubborn. A hard worker and member of the working-class as a school bus driver. Rosie has seen it all. She’s maternal with street smarts and a big heart that is hidden at times by a gruff exterior. While Rosie will help those in need, she has a hard time asking for help for herself.

Chris: Rosie’s Son. Chris is a good young man at an impasse in his life and struggling to get back on his feet. Currently living at

home with his mom, Chris is finding it hard to move forward in life. He’s hopeful to get back into the film/TV business that he is trained in.

Lenny: Rosie’s brother-in-law. Lenny is an easy going and simple man. Currently living with Rosie, he’d like to help her out, but will she let him?

Vanessa: Chris’s girlfriend. She’s into yoga and healthy eating, and Chris.

ABOUT THE PLAYWRIGHT: JOHN SPELLOS

John Spellos started his professional writing career with screenplays. His first script “Café Zoe” was a finalist at the Academy of Motion Pictures Arts and Sciences Nicholl Screenwriting Fellowships and the Sundance Filmmakers Lab. It caught the attention of legendary Broadway producer Robert Whitehead and his wife, four-time Tony-winning actress Zoe Caldwell, whom he eventually worked with on the project. His first stage play “Feet of Clay” received an Off-Off Broadway workshop production by The Barrow Group. After a long absence from writing to produce and direct documentaries, he returned to writing in 2021. First, with a unique one-man play, ‘A Falling Away,” that is in development. He then followed that with the new play, “Rosie is Red And Everybody is Blue.” “Rosie” was selected from the REP’s 2023 Next Act! New Play Summit to receive further development with the theatre and ultimately provided a world premiere production. He’s currently at work on his new stage play, “Dashing and Clashing through the Holidays.”



LITERARY CONTEXT DEFINITIONS

Comedy: a genre of fiction that consists of discourses or works intended to be humorous or amusing by inducing laughter, especially in theatre, film, TV, stand-up comedy, radio, books or other entertainment mediums.

As defined by the encyclopedia Britannica, comedy is a type of drama or other art-form, the chief object of which is to amuse. It is contrasted on the one hand with tragedy, and on the other hand with farce, burlesque and other forms of humorous amusement.

The classic conception of comedy, which began with Aristotle in ancient Greece in 400 BC, persists through the present and holds that it’s primarily concerned with humans as social beings, rather than as private persons. The comic artist’s purpose is to hold a mirror up to society to reflect its follies and vices, in the hope that they will be mended.

The 20th century French philosopher, Henri Bergson, shared the view of the corrective purpose of laughter, especially when it is intended to bring the comic character back into conformity with his/her society.

Drama: the specific mode of fiction represented in performance such as a play, opera, mime, ballet, etc., performed in theatre, or on radio, or in film or television. A play, movie or television production with a serious tone or subject.

In literature, it is a composition in verse or prose intended to portray life, character or to tell a story, usually involving conflicts and emotions through action and dialogue and typically designed for theatrical performance.

Dramedy: a play, movie or television show that balances elements of both a comedy and a drama.



THEATRICAL CONTEXT

WORLD PREMIERE



World premiere (noun): The first regular performance (as of a theatrical production) anywhere in the world.

In theatre, this means it's the first time that a script receives a full production with a set number of performances and the piece has been fully designed. A theatre providing a world premiere has decided to put money into producing the show; dates are set, royalties are paid to the playwright, tickets are sold, a director, designer, stage manager and actors are hired; set, sound, lights and costume designs are made; the play is rehearsed and all design elements are implemented during the tech process; the play previews (the first audiences attend but the company also has some rehearsal time left, so they can make adjustments based on audience reactions); and when the show officially opens, reviewers are often among the audience who come to see it and will put their thoughts of the script itself, as well as the production values, to paper for people to read.



This is the world premiere production for “Rosie Is Red And Everybody Is Blue,” which means that all of the artistic decisions made, the set, costume, light, prop and sound designs are all being made for the very first time. This is the first time that a director and the playwright will come together and work with actors who will fully embody the characters. An exciting next step in the development for any play and its playwright!

NEW PLAY DEVELOPMENT

No play can be created in a vacuum. No script can live in the playwright's head - or on paper - alone. Plays need productions with audiences to be fully alive.

How does a play go from an idea to being produced in front of a paying audience? There are a lot of steps, but let's focus on how it goes from a finished script to the stage.

The truth is that most plays go through many drafts before they receive a full production.

- A playwright has an idea and writes a script.
- Most likely the playwright will go over their script a few times before asking anyone else for their input and when they are ready, they have people read it for feedback. Many playwrights ask their family and friends, especially theatre members in their circle, for feedback.
- They're looking for insight from said readers: did they like it; did they feel the characters were clearly drawn; was the story clear; was the plot interesting; was there dramatic action within the script, etc.

Pictured: theREP's past two world premiere productions: "Secret Hour" and "Three Mothers".

THEATRICAL CONTEXT

NEW PLAY DEVELOPMENT

- Playwrights will take that feedback and work with it; they'll decide what changes, if any, they'd like to make and will then ask for another round of feedback.
- When the playwright feels their script is ready, they will send it out to theatres for possible readings, workshops and/or productions.
 - Sometimes the new play is given a private reading, where no audiences are present, but the artistic staff is interested and wants to hear the play aloud and provide thoughts to the playwright.
 - Sometimes a new play is given a public reading, and audiences are invited. Along with feedback from the artistic staff, audiences are invited to provide their thoughts, sometimes in talk back sessions and at other times via written feedback forms.
 - Sometimes a new play is given a public staged reading where audiences are invited and there's a small amount of movement/action from the actors – though it is not fully staged/produced.
 - Other times the new play is given a workshop, where there might be several days of work in a rehearsal room with a director and actors with a public or staged reading at the end.
 - And sometimes a new play is given a world premiere production! Usually after a private reading with the theatre and a conversation with the artistic team and the playwright.

All this development has several goals:

1. To help the playwright create the best, clearest, strongest piece of theatre that they can.
2. To produce the play and provide the playwright with a world premiere production and introduce a new, great and worthwhile piece of theatre into the American Theater canon.
3. For the play to have a life among other theatres after its world premiere.

New play development at theREP takes place all year long.

A big part of that development process is the **“NEXT ACT! New Play Summit.”** Now in its 14th year, NEXT ACT! is dedicated to the development of new plays. The New Play Summit was founded on the goals of finding a play that theREP could produce, to forge relationships with playwrights and providing a platform for playwrights, directors, actors, stage managers and audiences to come together to further the development of new plays.



Pictured top to bottom: 2014 Summit, Zack Calhoon, Playwright; 2023 World Premiere, Director Margaret E. Hall, Playwright Jenny Stafford, AD Maggie Mancinelli-Cahill, and Stafford's Grad Students after rehearsal on the set of "Secret Hour"; 2015 Summit, New Voices Reading.

THEATRICAL CONTEXT

NEW PLAY DEVELOPMENT

- “Rosie...” is the 10th world premiere that theREP has produced from the Summit. The theatre lost two years of productions to COVID-19. The theatre has also helped to develop over 100 other new works, many of which have had world premiere productions at other theatres in the U.S.
 - e.g.: The 2023 world premiere script, “Secret Hour” by Jenny Stafford, came from the 2021 NEXT ACT! New Play Summit, had its world premiere at theREP in the winter of 2023 and has had three more productions at theatres around the nation!
- Additionally, theREP has worked with hundreds of youths and their new scripts through two NEXT ACT! events that are specifically geared towards the next generation of playwrights:
 - NextGen is an event for playwrights aged 19-25 (college or just out of college) and students who are seriously considering a career in the theatre as playwrights.
 - theREP’s Young Playwright Contest chooses the top 5-10 scripts to be read in the Summit’s New Voices event. **Check out this link to write and submit a 10-minute play:** collaborativeschoolofthearts.org/young-playwright-contest/
 - Alongside the week-long summit and the world premiere production that theREP produces each year, the artistic leadership also engages in private readings of other scripts they are interested in and hold discussions with playwrights they are interested in. Also, theREP is a member of the National New Play Network.

ECONOMIC CONTEXT

Michael Zweig, a leading scholar in class studies, defines the working class as individuals who work and have very little power or authority.

Cambridge Dictionary Definition: working class

A social group that consists of people who earn little money, often being paid only for the hours or days that they work, and who usually do physical work.

Social scientists use three common methods to define a person’s class: occupation, income and education.

The working class is a socioeconomic term that is used to describe a person in a social class marked by jobs that provide lower pay, require limited skill and/or physical (manual) labor.

Typically, working-class jobs have lower educational requirements providing jobs for people who didn’t go to college and even some who didn’t graduate from high school. Often referred to as blue collar workers, **members of the working-class are vital to every economy.** They are essential workers. Many members of the working class are also defined as middle-class.



ECONOMIC CONTEXT

During the COVID-19 pandemic, the nation heard a lot about essential workers. It was those essential workers who kept the country going and many of them were members of the working-class.

THE U.S. DEPARTMENT OF LABOR



www.dol.gov/general/aboutdol/hallofhonor/2022-essential-workers

“Amid the coronavirus pandemic, our nation’s essential workers redefined what it truly means to show up for your neighbor. When everyone else was encouraged to stay at home to be safe, essential workers did not have that option. These workers gave the nation a new understanding of and appreciation for the vital jobs they do and the services they provide us every single day.

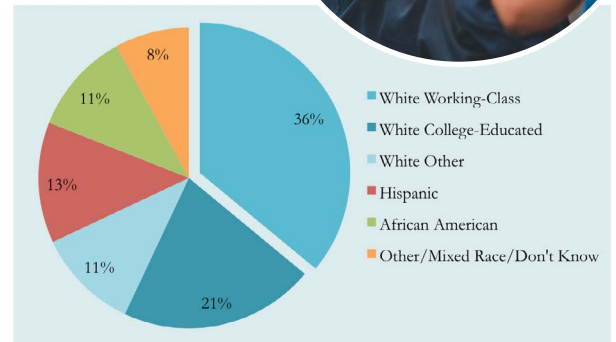
The essential workers who make our economy function, from care workers to farmworkers, nurses to grocery store clerks, childcare workers to teachers, port truck drivers and warehouse workers and so many more who make life possible for the rest of us are disproportionately low paid workers. They are disproportionately women. They are disproportionately workers of color.

Since 2002, the Department has inducted not only individuals but groups of workers whose collective contributions shaped and inspired us: the 9/11 rescue workers, the workers from the Memphis Sanitation Strike, farmworkers who led the farmworker movement, the Chinese railroad workers.

Often, the term ‘working-class’ suggests a male identity, frequently conjuring the archetype of a white man working a manufacturing or construction job. Working-class has always been, and still is, more diverse than that narrow stereotype, including folks from diverse backgrounds as well as women.”



Size of White Working Class



Source: PRRI, Race, Class, and Culture Survey, September 2012 (N=2,501)

PERSONAL HEALTH CONTEXT

MENTAL HEALTH

A Google search of the term “mental health” will provide you with over a billion results. Simply defined, mental health is a person’s condition regarding their psychological and emotional well-being. Mental health issues affect millions of people.

▶ **Did you know that May is Mental Health Awareness Month and has been since 1949?**

PERSONAL HEALTH CONTEXT

The National Alliance on Mental Illness works to eradicate the stigma behind having a mental illness, extending support to those who suffer, and their families and friends, fostering public education about mental health, as well as advocating for policies to be put in place that will prioritize the well-being of individuals and families that are affected by mental illness.



10 Common Warning Signs of a Mental Health Condition

<https://youtu.be/zt4sOjWwV3M?si=42nsBOzZAQq3euCx>

How to spot mental health issues. Trying to determine if someone is experiencing a mental health condition isn't easy or clear cut. There are no quick or simple tests that one can take to measure if one's thoughts and actions are typical, present due to a physical illness or the result of a mental health condition.

There are some common signs that suggest someone (adults and adolescents) might be experiencing a mental illness, and can include the following:

- Excessive worrying or fear.
- Feeling excessively sad or low.
- Confused thinking or problems learning or concentrating.
- Extreme mood changes (including uncontrollable highs or feelings of euphoria).
- Prolonged or strong feelings of irritability or anger.
- Avoiding friends and social activities.
- Difficulties understanding or relating to others.
- Changes in sleeping habits, feeling tired, having low energy.
- Changes in eating habits.
- Difficulty perceiving reality (delusions or hallucinations, in which a person experiences and senses things that don't exist in objective reality).
- Inability to perceive changes in one's own feelings, behavior or personality.
- Overuse of substances like alcohol or drugs.
- Multiple physical ailments without obvious causes.
- Thinking about suicide.
- Inability to carry out daily activities or handle daily problems and stress.
- An intense fear of weight gain or concern with appearance.

Mental health issues can also develop in young children and may include the following:

- Changes in school performance.
- Excessive worry or anxiety, e.g.: fighting to avoid going to bed or to school.
- Hyperactive behavior.
- Frequent nightmares.
- Frequent disobedience or aggression.
- Frequent temper tantrums.

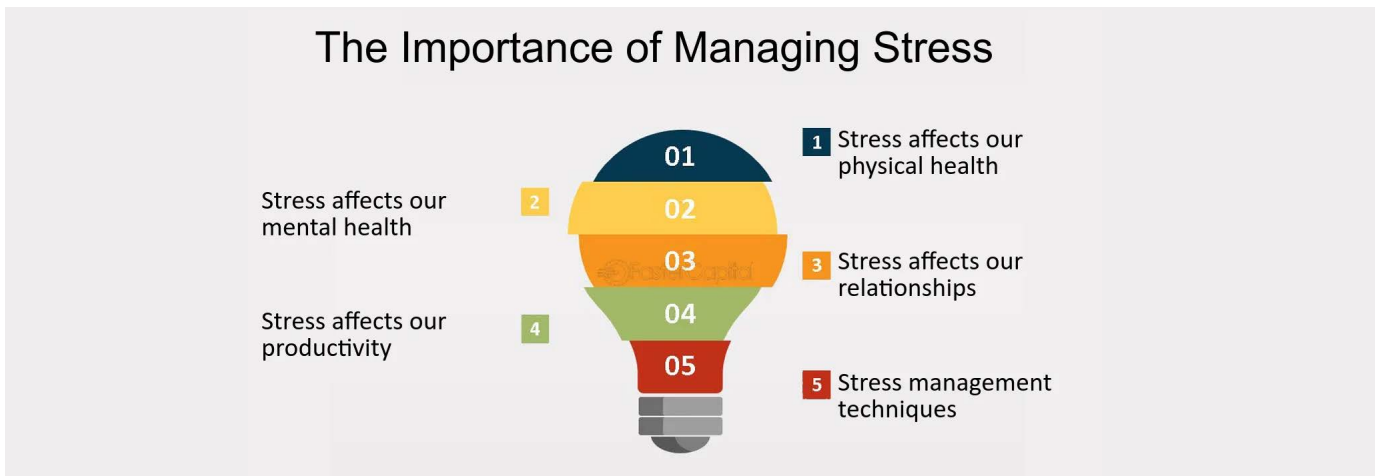
PERSONAL HEALTH CONTEXT

Help is out there. Don't be afraid to reach out if you or someone you know needs help with their mental health. Reach out to your health insurance, primary care doctor, state/county mental health authority for more resources or contact the NAMI HelpLine (1-800-950-NAMI (6264); text "HelpLine" to 6264; or email at helpline@nami.org) to find out what services are available in your community.

▶ **If you, or someone you know, is struggling or in crisis and need immediate help contact the 988 Suicide & Crisis Lifeline. You can call or text 988, or chat at [988lifeline.org](https://www.988lifeline.org).**

STRESS MANAGEMENT

Stress. Everyone has stress, it's part of being human. It can help motivate you to get things done but constant, high-level stress can be disastrous to your overall wellbeing. Some high stresses are a natural part of life. For instance, stress because of serious illness, loss of a job, a death in the family (of a friend or beloved pet), a divorce, the loss of one's home or other painful life event. Thus, stress management is quite important to one's overall health.



5 TECHNIQUES FOR STRESS MANAGEMENT



#DeStressMonday

[DeStressMonday.org](https://www.DeStressMonday.org)



PERSONAL HEALTH CONTEXT

Here are some things you can do to help manage your stress levels.

- Keep a positive attitude.
- Accept that there are events that you cannot control.
- Be assertive instead of aggressive. Assert your feelings, opinions or beliefs instead of becoming angry, defensive or passive.
- Learn to manage your time more effectively.
- Set limits and say no to requests that would create excessive stress in your life.
- Make time for hobbies and personal interests.
- Don't use alcohol, drugs or compulsive behaviors to reduce/manage your stress.
- Seek out social support; spend time with those you love.
- Seek treatment with a psychologist or other mental health professional trained in stress management.

HEART HEALTH

Cardiovascular health refers to the health of one's heart and blood vessels. The heart beats about 2.5 billion times over the average lifetime, pushing millions of gallons of blood to every part of the body. This steady flow of blood carries oxygen, fuel, hormones, other compounds and a host of essential cells, with it throughout the body. It also whisks away the waste products of metabolism. If we want our heart to function properly and efficiently for a long time we must take care of it.

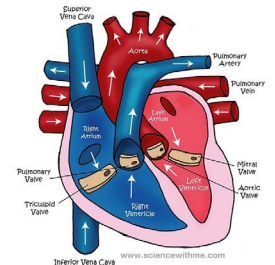
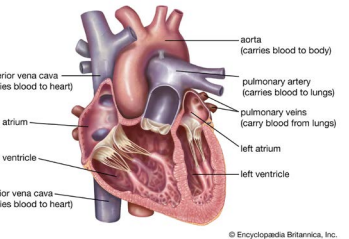
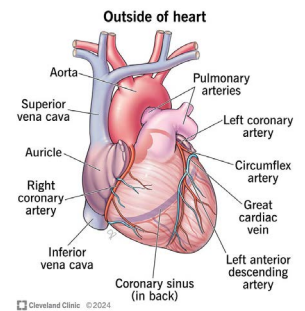


How the heart works.

<https://youtu.be/BJtOg70Sxxc?si=jqDyuCUqB6wjud2Z>
<https://youtu.be/jBt5jZSWHMI?si=MJzyxaUTsMsrzwe>

An unhealthy heart is one that has fallen victim to cardiovascular disease, a group of diseases of the heart and blood vessels, including coronary heart disease, stroke, heart failure, heart arrhythmias and heart valve problems. There are several risk factors that lead to the development of cardiovascular disease: poor diet and a lack of exercise, smoking, infection, high blood pressure, high blood cholesterol, tobacco use, diabetes, unlucky genes and more.

A healthy lifestyle from the time we are young goes a long way to preventing severe heart problems.



Healthy heart vs. Unhealthy heart

- Good heart rate
- Blood pressure range
- Manageable cholesterol level
- Energy



- Breathing problems
- Discomfort in chest
- Pain in the left shoulder
- Abnormal heartbeat



PERSONAL HEALTH CONTEXT



American Heart Association.
Healthy for Good™

Life's Essential 8



Improving and maintaining cardiovascular health, or CVH, can help you enjoy a longer, healthier life. Better CVH also has been associated with decreased risk for heart disease, stroke, cancer, dementia and other major health problems.

Life's Essential 8 outlines a few easy steps you can take to live a healthier lifestyle.



✓ EAT BETTER

Aim for an overall healthy eating pattern that includes whole foods, lots of fruits and vegetables, lean protein, nuts, seeds and cooking in non-tropical oils such as olive and canola.

✓ MANAGE WEIGHT

Achieving and maintaining a healthy weight has many benefits. Body mass index (BMI), a numerical value of your weight in relation to your height, is a useful gauge. Optimal BMI for most adults ranges from 18.5 to less than 25. You can calculate it online or consult a health care professional.



✓ BE MORE ACTIVE

Adults should participate in 150 minutes of moderate or 75 minutes of vigorous physical activity. Walking is great for moderate levels of activity. Kids should have 60 minutes every day, including play and structured activities.

✓ CONTROL CHOLESTEROL

High levels of non-HDL, or "bad," cholesterol can lead to heart disease. Your health care professional can consider non-HDL cholesterol as the preferred number to monitor, rather than total cholesterol, because it can be measured without fasting beforehand and is reliably calculated among all people.

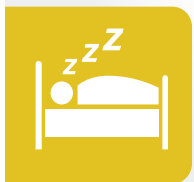


✓ QUIT TOBACCO

Use of inhaled nicotine delivery products, which includes traditional cigarettes, e-cigarettes and vaping, is the leading cause of preventable death in the U.S., including about a third of all deaths from heart disease. And about a third of U.S. children ages 3-11 are exposed to secondhand smoke or vaping.

✓ MANAGE BLOOD SUGAR

Most of the food we eat is turned into glucose (or blood sugar) that our bodies use as energy. Over time, high levels of blood sugar can damage your heart, kidneys, eyes and nerves. As part of testing, monitoring hemoglobin A1c can better reflect long-term control in people with diabetes or prediabetes.



✓ GET HEALTHY SLEEP

Getting a good night's sleep every night is vital to cardiovascular health. Adults should aim for an average of 7-9 hours, and babies and kids need more depending on their age. Too little or too much sleep is associated with heart disease, studies show.

✓ MANAGE BLOOD PRESSURE

Keeping your blood pressure within acceptable ranges can keep you healthier longer. Levels less than 120/80 mm Hg are optimal. High blood pressure is defined as 130-139 mm Hg systolic pressure (the top number in a reading) or 80-89 mm Hg diastolic pressure (bottom number).



Learn more at heart.org/lifes8

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IDEAS FOR CURRICULUM INTEGRATION

ENGLISH/LITERARY

- 1. WRITE! A Review:** Ask students to write a review of theREP's production of "Rosie Is Red And Everybody Is Blue." Things to consider when writing the review:
 - Did any of the characters resonate with you, and why?
 - What was the most compelling or intriguing aspect of the production?
 - How did the set, costumes and props add (or take away) from the production?
 - What did you think of the sound/music and stage movement?
 - What did you think of the direction of the piece?
 - What questions arose for you about the production? Was anything unclear or confusing?
 - What did you think of the actors—did you feel their characters were vibrant, three-dimensional, real people?
 - Can you make any connections between this play and other plays that you have seen?
 - Can you make any connections from the play to your own life?
- 2. ENTER theREP's Young Playwright Contest with the Collaborative School of the Arts.** Write a short 10-minute play for theREP's Young Playwright Contest and submit it. Here is a link to the guidelines and submission process: collaborativeschoolofthearts.org/young-playwright-contest/
- 3. WRITE!** Students are asked to write a short comedic play or a scene. As the ancient Greeks and Aristotle said, it should be a piece that focuses on people being social (rather than private) and should hold a mirror up to society, reflecting societies follies and vices to teach audiences.
 - **Teachers might want to use one of Mel Brooks' satires as an example.** Such as this quick scene from "History of the World Part II" about the Romanov Princess Anastasia and social media. What is the author saying about that point in history as well as social media? https://youtube.com/shorts/tFCqGgqX-Dc?si=KMeZIUM_-SthK7AC

HISTORICAL CONTEXT

- 1. RESEARCH and WRITE!** Who was Aristotle? What did he contribute to the world of theatre?

ECONOMIC CONTEXT

- 1. WORKING-CLASS!** Students are asked to write a paper on the disproportionate wage gap of essential workers, mostly working-class jobs, especially during the COVID-19 pandemic. What was learned during the pandemic? Have things changed for the better or are they the same?

IDEAS FOR CURRICULUM INTEGRATION

PERSONAL HEALTH

1. CLASSROOM DISCUSSION POINTS:

- What, if any, mental health issues did you notice when watching the play?
- Who, among the characters, might need help in managing their stress, and why do you think that?
- What options does one under stress, or dealing with a mental illness, have? Where can they go to find help?

THEATRE/ART

- 1. CLASSROOM DISCUSSION ON ART! VISIBILITY/REPRESENTATION:** Why is it important for everyone, in every walk of life, to have a voice and be represented in the world of art? How does the world of art, be it performative or visual, help everyone in every walk of life be represented?
- 2. DESIGN!** Design a show poster for a production of “Rosie Is Red And Everybody Is Blue.” Students are encouraged to look up what show posters at theREP, and other theatres, look like as inspiration. Imagery should include:
 - Visual art that evokes the story of the play.
 - Production title and playwright name.
 - If it’s a world premiere that needs to be included.
 - Performance venue and dates.
 - How one gets tickets to see the production.
 - Additional elements to consider:
 - Is there a sponsor for the production?
 - Director’s name.
- 3. WRITE!** After seeing the production, students are asked to write a paper answering the following question: why do you think the playwright asks for the full company to be all the same ethnicities? What, within the play, might need to be changed/different if the cast were comprised of individuals from different ethnic/cultural backgrounds?
- 4. SET DESIGN!** Setting, as noted in the script by the playwright, for “Rosie Is Red And Everybody Is Blue”
 - **SETTING:** Rosie’s modest living room/dining room. We can see a front door to the house, a swinging kitchen door, a bathroom door and a hallway to the bedrooms. There’s a sectional couch with pillows, coffee table, an armchair, a tv and cable box on a stand with the back facing the audience, dining table and chairs and array of general decorations.
 - Additional production notes: the play takes place in present time. Between each scene, except at the end of Act 1, there should be an old blues type of music used for transitions, i.e. Muddy Waters, Sonny Boy Williamson, Little Walter, Junior Wells, etc...

IDEAS FOR CURRICULUM INTEGRATION

- After reading the description, and using the information provided by the playwright, students are asked to design the set for theREP's MainStage, a thrust theatre. This activity could be done as a collage of research images for those who don't draw.
 - **A thrust stage is a stage with audience on three sides. Pic of theREP's stage showing audience on three sides**



RESOURCES CONSULTED

- https://en.wikipedia.org/wiki/Drawing_room_play
- <https://www.investopedia.com/terms/w/working-class.asp>
- <https://www.demos.org/research/understanding-working-class#>
- <https://dictionary.cambridge.org/us/dictionary/english/working-class>
- <https://www.webmd.com/balance/stress-management/stress-management>
- <https://arcmonroe.org/mental-health-myths-misconceptions/>
- <https://www.merriam-webster.com/dictionary/world%20premiere>
- <https://www.nami.org/get-involved/awareness-events/mental-health-awareness-month/>
- <https://www.nami.org/support-education/nami-helpline/>
- <https://www.health.harvard.edu/topics/heart-health>
- <https://chronicdisease.org/page/cardiovascularhealth/#:~:text=Cardiovascular>
- <https://www.heart.org/en/healthy-living/healthy-lifestyle/lifes-essential-8/lifes-essential-8-fact-sheet>
- <https://en.wikipedia.org/wiki/Comedy>
- <https://www.britannica.com/art/comedy>
- <https://www.merriam-webster.com/dictionary/drama>
- <https://www.dol.gov/general/aboutdol/hallofhonor/2022-essential-workers>

OUR MISSION IN ACTION!

Creating an Authentic Link to
the Community We Serve...

EDUCATION AND OUTREACH

Education and outreach are key components of theREP's mission, "to create an authentic link to the community we serve." Through a wide range of programs, theREP strives "to provide the Capital Region with theatre programming which inspires a greater understanding of the human condition" and helps "to develop future audiences by instilling the notion that theatre is a vital part of the cultural life of all vibrant cities."

PROGRAMS FOR STUDENTS

Student Matinees (Classics on Stage) | Performances of most of the theatre's professional productions are scheduled during the school day with dramatically discounted prices for area students to allow for greater accessibility. Each season, at least one play is designated as Classics on Stage, for its direct connections with curriculum.

On-The-Go! in-School Tour (OTG) | Specially adapted professional productions designed to play to students on-site in schools. OTG reaches close to 10,000+ students every year.

Young Playwright Contest | Providing students, ages 13-19, with the opportunity to submit their work to be produced on theREP's stage. In addition, the winning playwrights are given a mentorship - prior to the production of the play - with a theatre professional playwright (and or director).

Summer Stage Young Acting Company | Providing young actors the opportunity to work together, with leading professionals in the field, on a production that will take place on theREP's stage. Company members will hone their acting skills while rehearsing and performing.

CAST (Cultivating Arts & Students Together) | Providing students with the opportunity to volunteer at the theatre and earn community service credits at the same time. Teens get an in-depth learning experience that satisfies their passion while fulfilling their needs.

Artists in Residency Programs | theREP works in conjunction with school educators to bring highly trained teaching artists to work in extended residency within the classroom. Opportunities to embed the theatrical experience into the curriculum are available for teachers and students for every work in our Education Season.

Career Development | theREP is dedicated to helping build the next generation of theatre professionals with programs like the Professional Apprenticeship Program which provides year-long or summer-long paid apprenticeships (as an assistant stage manager and or crew member), and Internship Program that provides college students internships in many disciplines of theatre. These programs are specifically for young people beginning a career in the performing arts and arts education.



DOUGLAS LIEBIG

Pictured:
Taylor Hilt Mitchell,
Conor DeVoe, Adia
Bell and Kyle Garvin

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