



Welcome to

Osman-Haskill University of Technology

*The Impostors Theatre Co. presents
Static-Head by Ryan Stevens, directed by Stefan Rosen*



We believe that at
Osman-Haskill
anything is possible

As a student of Osman-Haskill University of Technology, you get more than a state-of-the-art education – you gain priority access to the future of technology. Here, ideas become applications, projects become programs, and classmates become lifelong collaborators.

Our visionary faculty hand-design curriculums to be tech-forward, -friendly, and -fortified. With intimate class sizes, students can count on impactful mentorships, uniquely tailored opportunities, and cutting-edge resources. We aren't afraid of artificial intelligence at Osman-Haskill. After all, you can't spell artificial without *art*, and with the tutelage of our forward-thinking educators, no other institution is doing more for the up-and-coming generation of *artful* intelligence.

Since its founding in 1884, our historical campus turned modern-day data center is home to the greatest minds of each generation. Innovation meets sensation here, where students live in active community with their peers, both online and offline, exploring new worldwidewebs of possibility with every human and technological resource available to them. Hand in hand, code by code, our students are already shaping new worlds of possibility as we know it.

At Osman-Haskill, the future has arrived. When will you?



Program Highlights

- Curriculum challenges that foster healthy competition and collaboration.
- Student-run clubs and activities, such as robotics, VR, and more.
- Weekly speaking engagements and workshops with influencer alumni.

On the Benefit of Lifelong Education:

*A word from
Dr. Priscilla Osman*



Osman-Haskill University of Technology was built on a dream: a future where our minds are not limited by what we already know to be possible. To some, myself among them, building something as rigorous and disciplined as a university for higher learning based on something as ephemeral as a dream might seem contradictory. But inspiration can come from anywhere, and at this proud institution we encourage our students to pursue any and all means of making their dreams a reality. Just as penicillin was discovered by accident, we believe inspiration can strike at any time, at any place – so long as we notice it when it does.

At Osman-Haskill, our students are unafraid of pushing themselves to their intellectual limit, because we teach them that the mind is capable of so much. We are always learning, always growing, always optimizing ourselves and proving that there is still more to see, to do, to become. No lesson is wasted, and no information is without purpose. Every student is – in their own special way – their own greatest research project, their own greatest experiment. And I could not be prouder of the experiments we are conducting here, together.

– Priscilla Osman, PhD, Dean of Undergraduate Studies

Innovation & Groundbreaking New Technology: *Sensor-E*



At other universities, faculty prohibit the use of “recreational” devices in the classroom. Here at Osman-Haskill, devices aren’t recreational – they’re foundational. We put the smart in smartphone, making the integration of social media integral to your education.

How do we do it? With a *Sensor-E*-friendly curriculum. Developed on campus by Osman-Haskill students, this neo-social connection application helps users across the globe experience sensory input beyond the shortcomings of outdated, overrated social media. It’s more than a way to connect with your friends – *Sensor-E* is your friend.



— WELCOME TO STATIC-HEAD —

Sensor-E is the hit new social media app, able to simulate real-life sensations so you can touch, taste, and smell everything you see on your screen. At the prestigious Osman-Haskill University of Technology, where the app was first created, strange things are happening on Sensor-E: Aimee, mourning the loss of her twin sister, uncovers a string of disappearances targeting her classmates. Blair, a fame-hungry would-be influencer, is enlisted into a vast conspiracy concerning school leadership. Paige, relegated to her dorm room due to a health issue that keeps her isolated, is haunted by a strange digital ghost that might hold the key to understanding her condition.

As they struggle to navigate these mysteries, the three students' paths cross. Soon enough, their use of Sensor-E threatens to permanently blur the line between reality and simulation. The school they attend is not what it once seemed, and the world they know becomes weirder and more dangerous than they could ever imagine. When we can approximate reality, how do we distinguish the real thing?

A sci-fi thriller about the internet and the people it uses, Static-Head renders a cautionary tale against the existent rise of AI and virtual realities.

Cast

Aimee	_____	Eliana Deckner-Glick
Paige	_____	Kati Yau
Blair	_____	Bryce Lederer
Ben	_____	William Delforge
Dorothy	_____	Cayla L. Jones
Dr. Priscilla Osman	_____	Jaclyn Jensen*
Dr. Eliza Babbage	_____	Courtney Marie*
.EXE	_____	Keaton Stewart*
//BAD-GATEWAY//	_____	Lexy Hope Weixel

Crew

Director	_____	Stefan Roseen*
Playwright	_____	Ryan Stevens
Dramaturg	_____	Rachel Borgo*
Choreographer	_____	Anna Roemer*
Composer	_____	Dominick Alesia*
Scenic Designer	_____	Ethan Gasbarro*
Master Carpenter	_____	Elyse Estes
Costume Designer	_____	Toria Olivier*
Props Designer/SFX Designer	_____	Jessica Dommer*
Props Designer/SFX Designer	_____	Jackie Bobbitt*
Digital Media Designer	_____	Kyle Smart*
Lighting Designer	_____	Alex Branka
Intimacy Director	_____	Erin Sheets
Fight Director	_____	Tim McCarthy*
Stage Manager	_____	B Valek*
Assistant Stage Manager	_____	JA Loyd

**The Impostors Theatre Co. Ensemble Members*

**Static-Head has a run time of 2 hours with
one 15 minute intermission.**

“Hello, World”

TLDR: Static-Head and the story we're telling...

Early in the rehearsal process for *Static-Head*, I found myself asking: *How do we pull this off? How do we navigate the technical demands of this world without losing its heartbeat?*

I would sit with the script and get stuck in those questions, trying to organize flashes of images and ideas into something cohesive. In working with the incredible cast and creative team, I eventually realized I was overlooking the most important puzzle piece: the people. What propels this story is not the technology, but the moments of human connection continually disrupted by something cold, consuming, and artificial. Sensor-E may dominate the world of the play, but the characters' humanity gives it weight.



Static-Head explores what happens when our grip on reality begins to slip, when the line between what is real and what is simulated dangerously blurs. Another central force driving this play is addiction. This theme is injected throughout the script, sometimes subtly, other times overtly, always coursing through its characters' veins.

In 2026, conversations around social media addiction are no longer rooted in conjecture—they're happening in courtrooms. Major platforms are being challenged for designs that encourage compulsive use: infinite scroll, algorithmic reinforcement, the constant promise of connection just one swipe away. Simultaneously, over 50% of therapists are reporting a rise in more complex forms of digital addiction, particularly pornography addiction, which is increasingly perceived not just as consumption, but as interaction.

With the introduction of AI and constant access, users are no longer passive. These systems learn behavior, mirror desire, and adapt in real time to keep people engaged. AI is insidious by design. It does not announce itself— it hums. It listens. It learns. It appeases and keeps you just engaged enough to stay. It feeds on imagery and language, cannibalizing what we offer and repurposing it. What happens when your likeness and ideas are no longer yours to manage? It's not a hypothetical question anymore. Fake photographs circulate as truth. Rage is manufactured and shared. Bots applaud and encourage ideology without challenge. We've even seen this closer to home, in our own artistic spaces. Likenesses poached, identities blended into a Molotov Cocktail, a perverse collage masquerading as artistic license.

It's easy to condemn the internet and social media. It doesn't take much to nod in agreement or to fall into familiar platitudes when discussing the dangers. But we can't deny that the internet can also provide real connection. Social media helps us reconnect with family and old friends, find communities of like-minded strangers, support small businesses, explore local events. Social media is a tool and, when used thoughtfully, it can build bridges.

However, like any tool, **it can also destroy.**

In *Static-Head*, every character is reaching for the same thing: the deep, human desire to be known. To be seen without distortion. For some, that desire manifests as fame. For others, it is quieter... to be a good student, a good friend, a good person. To process grief and live with it. To be recognized for doing what is right. To leave something better behind.

Static-Head is a cautionary tale about our grip on humanity slipping into something artificial, something approximated. We are all always a few clicks away from crossing that line ourselves. Hold tight to your community. Don't let the blue light blind you.

—Stefan Rosen

Artistic Director, The Impostors Theatre Co.

BIOGRAPHIES

Dominick Alesia

Composer

Dominick Alesia is a composer, lyricist, writer, and an ensemble member of The Impostors Theatre Co. As the company's resident composer, he has created original scores for several of their productions such as *Hertha Nova*, *Pilot Island & Her Keepers*, *Beyond the Garden Gate*, and *Monstrous*, among others. He has earned Jeff Award nominations in the Artistic Specialization category for his scores for *Hertha Nova* and *Pilot Island*. He wrote the Book, Music, and Lyrics to *Miranda: A War-Torn Fable* and *Helena & Hermia in the Enamored Odyssey* – two musicals presented by The Impostors Theatre Co. For *Static-Head*, Alesia was a little too excited to explore using synthesizers and other electronic & digital instruments to create a score inspired by glitchy, experimental, raw, and saturated synth music; inspired by a few artists in particular. He has enjoyed working with his fellow designers immensely and is in awe of all of the talent both on stage and behind the scenes.

Jackie Bobbitt

Props Designer/SFX Designer

Jackie Bobbitt is thrilled to be part of the talented design team for *Static-Head!* Previous Props and SFX credits with The Impostors Theatre Co. include *Monstrous*, *Helena & Hermia in the Enamored Odyssey*, *Pilot Island & Her Keepers*, *Beyond the Garden Gate*, *The Last Living Gun*, *Miranda: A War-Torn Fable*, and many more. As always, thanks to all who join us here to support the art we create – it's special and deserves to be celebrated. Enjoy the show!

Rachel Borgo

Dramaturg

Rachel Borgo is the executive director of The Impostors Theatre Co. (ITC) and a multi-hyphenate theatremaker. Most recently, Rachel served as the director of *Monstrous* by Stephanie Lewis and the company's anthology series *Footholds* for the last four years. She also performed as Puck in Dominick Alesia's Jeff Award winning *Helena & Hermia in the Enamored Odyssey*, a musical adaptation of *A Midsummer Night's Dream* produced by ITC. Additionally, Rachel served as the stage manager for the original musical *Miranda: A War-Torn Fable* (ITC); playwright/director of the new immersive play *Body of Work* (Montpelier Arts Center); playwright/stage manager of *Hertha Nova* (ITC); assistant director of *Footholds 2020: A Socially Distant Film* (ITC); and dramaturg on various ITC productions. Outside of the theatre, Rachel works full time as a ghostwriter, editor, and book coach, supporting authors of varied backgrounds across a multitude of genres.

Alex Branka

Lighting Designer

Alex Branka (he/him) is a freelance lighting designer & technician based in Chicago. Recent lighting design credits include *Red Light Winter* (Ego Death Theatre Co.), *Frindle* (Griffin Theatre), and *Trolls the Musical Jr.* (Bravo! Perf. Arts Academy). Recent production experience includes programming and lightboard operation for productions during Writers Theatre's 2025-2026 season, and he works as an electrician at theaters like Chicago Shakespeare, Theater Wit, and Writers Theatre. This is Alex's second production working with The Impostors Theatre Co., and he's grateful to Stefan and the team for the trust and collaboration in this process! Thank you for being here, and enjoy *Static-Head!*

Eliana Deckner-Glick

Aimee

Eliana Deckner-Glick (aka EDG) is an award-winning actor known for her work across Chicago theatre, film, commercials, and improv. She's thrilled to be working with The Impostors again after making her appearing in *Beyond the Garden Gate*. Hailing from Marietta, GA, she received her BFA in Acting at

BIOGRAPHIES

DePaul's Theatre School. EDG is a Sarah Siddons Grant recipient. Her credits include: *A Prayer for the French Republic* (Northlight/Wit), *The Berlin Diaries* (Arts Judaica), *Starship Edsle* (Otherworld). This performance is dedicated to her late beloved Uncle Carlos. Eliana is reped by Grossman & Jack.

William Delforge

Ben

William Delforge (he/him) is delighted to make his Impostors debut! Recent credits include: *Gary: A Sequel to Titus Andronicus* and *How to Transcend A Happy Marriage* at Redtwist Theatre. His Chicago credits also include work with Barrens Theatre, Steep Theatre, and Rhinofest among others. Film: *Kim's Big Date*. William holds a BFA from The Theatre School at DePaul. Special thanks to Sophie and Frankie for all their love and support!

Jessica Dommer

Props Designer/SFX Designer

Jessica Dommer has a special set of skills that allows her to pivot from Prop Master to Special Effects artist to Mixed Medium Fabricator. Jessica received her BA in Technical Theater in 2012 at Columbia College Chicago. She is part of a two person prop team (Jackie Bobbitt) and wouldn't have it any other way! Her previous work with The Impostors includes *Helena & Hermia in the Enamored Odyssey*, *Pilot Island & Her Keepers*, *Beyond the Garden Gate*, and *The Last Living Gun*.

Ethan Gasbarro

Set Designer

Ethan Gasbarro is an ensemble member and resident set designer of The Impostors Theatre Co., and he is thrilled to have designed this show without using AI. In his daily life, Ethan serves as the Production Manager at the Chicago History Museum, using his technical knowledge to aid in the telling of impactful stories about our city's history. As an independent TD/carpenter, Ethan has built children's museum exhibits across the globe as well as scenery for First Floor Theatre, Oak Park Festival Theatre, Hell in a Handbag Productions, The House Theatre, The Second City, Writers Theatre, Windy City Playhouse, Porchlight Music Theatre, and Music Theatre Works, as well as Salon Des Artistes, Snakes and Lattes, the 2019 EA Sports Chicago Bears NFL Kickoff Experience, and Masterchef. Feel free to check out some of Ethan's work on his website: ethangasbarro.com.

Jaclyn Jensen

Dr. Priscilla Osman

Jaclyn Jensen (she/her) is an ensemble member with The Impostors Theatre Co., previously appearing in *Footholds Vol. 1*, *The House of Baba Yaga*, and *Beyond the Garden Gate*. You can also catch her as Selena in *Super Adam* (YouTube). Jaclyn is represented by Promote Talent Agency.

Cayla Jones

Dorothy

Cayla Jones is a Chicago-based actor and is excited to be back with The Impostors for her second production! Recent theatre credits include *These Shining Lives* (Studio Theatre Tierra del Sol), *Plaid as Hell* and *Child's Play* (Babes With Blades Theatre Co.), *Outlaws* (Avalanche Theatre), *We've Come Undone* (Perceptions Theatre), *Lift Every Voice* (Collaboraction Theatre), *Plays with a Purpose* (Black Ensemble Theater), and *Hertha Nova* (The Impostors Theatre Co.). She remains endlessly grateful for her family, friends, Lily's Talent Agency, and anyone who has ever promised to come see a show and actually showed up!

BIOGRAPHIES

Bryce Lederer

Blair

Bryce Lederer (he/him) is an actor and director from the suburbs outside of Dallas, Texas and a graduate of the Chicago College of Performing Arts' BFA Acting program. He serves as the artistic director of Couch Penny Ensemble, where he directed their productions of *This is Our Youth*, *Wolves*, and *Late, A Cowboy Song*. He'll also be directing their upcoming production of *An Oak Tree* by Tim Crouch, performing this June at the Greenhouse Theater Center. Recent acting credits include Moritz in *Spring Awakening* (Lazy Susan Theatre Co), Katurian in *The Pillowman* (Outcry Theatre), and Dean in *Gloria* (CCPA). Bryce would like to thank all the BlairBears of the world for being such loyal followers. @bryce_lederer www.couchpennyensemble.com

JA Loyd

Assistant Stage Manager

JA Loyd is a Chicago-based theatremaker most recently seen as Usher/God in *Everybody* (Couchpenny Ensemble) and Ocypete/Owl in *Monstrous* (The Impostors Theatre Co.). She has additionally partnered with Uniting Voices Chicago for *The Lord of the Rings: Fellowship of the Ring - Live in Concert*. They are grateful to The Impostors for this opportunity to expand her theater horizons! Insta: @j_a_loyd

Courtney Marie

Dr. Eliza Babbage

Courtney Marie (she/her) is an artist, dreamer, and unironic gamer from right here in the greatest city on Earth. She is ecstatic to be acting in her first Impostors show after having the privilege to direct for *Footholds Vols. 3 - 6*. Courtney is proud to serve on the board of ITC and to be an ensemble member of both ITC and the Chicago Reader's Best Storefront Theatre Company of 2025, Ghostlight Ensemble Theatre! When not on or behind the stage, Courtney works as a paralegal and office administrator in the city and volunteers as an assistant coach to the nationally ranked University of Illinois, Chicago Mock Trial team. Love always to Courtney's incredible husband Jonas and amazing friends and family for the support.

Tim McCarthy

Fight Director

Tim is ecstatic to work with The Impostors again! His previous productions include *Monstrous*, *Helena & Hermia in the Enamored Odyssey*, *Pilot Island & Her Keepers*, *Footholds Vol. 5*, *Beyond the Garden Gate*, *The Last Living Gun*, *Barefoot in the Park*, *The Zoo Story*, *The Taming of the Shrew*, *Harvey*, *No Exit*, *A Midsummer Night's Dream*, *King Lear*, and *Macbeth*. He would like to thank the cast and crew for their focus and collaboration, as well as his partner in greatness for all her love and support.

Toria Olivier

Costume Designer

Toria Olivier (they/she) is delighted to bring their love of costumes and crafting to The Impostors Theatre Co. (ITC) once more. This is their third show costuming for ITC, the most recent being the Jeff Award winning *Helena & Hermia in the Enamored Odyssey*. Toria is also an actor and performer bringing ghosts and gorgons to life with The Impostors. Designing this show presented unique and exciting challenges, and Toria has thoroughly enjoyed exploring how technology would dress itself. toriaolivier.carrd.co

BIOGRAPHIES

Anna Roemer

Choreographer

Anna Roemer (she/her) is an ensemble member and resident choreographer for The Impostors Theatre Co. Recent choreography credits include *Monstrous*, *Helena & Hermia in the Enamored Odyssey*, *Beyond the Garden Gate*, *Miranda: A War Torn Fable* (The Impostors Theatre Co.) and *35mm* (Three Brothers Theatre). She also acts as resident choreographer for the youth performing arts company, Music House Inc., where she has choreographed and/or directed over 35 productions, her favorite being *Cats*.

Stefan Roseen

Director & Sound Designer

Stefan Roseen is a Chicago-based director, designer, and playwright. Since its founding in 2016, Stefan has served as the artistic director of The Impostors Theatre Company (ITC). He most recently directed ITC's critically acclaimed and Jeff Award winning *Helena & Hermia in the Enamored Odyssey*, earning him the award for direction in the short run category. Additional directing credits include *Pilot Island & Her Keepers*, *Beyond the Garden Gate*, *The Last Living Gun*, *Miranda: A War-Torn Fable*, *Windwalkers*, *Hertha Nova*, *Summer & Smoke*, *Tippy: Stories from the River*, *Caged: An Allegory*, *The Wood*, *Art*, and *The Terrible Tragedy of Peter Pan*. His direction of the short play *The Altercation in the Underworld* won "Best Of" at the MadKap Productions Short Play Festival. Stefan has been Jeff Nominated for his direction of *Helena & Hermia...* and *Hertha Nova*, as well as his artistic specialization of sound design for *Pilot Island & Her Keepers*. All three productions were also nominated for Best Production (Short Run), which *Helena & Hermia...* recently won. By day, Stefan is an educator, teaching Performance Art and Fine Art. Recent design credits include sound design for *Rising Water* and *Big Time Toppers* (Theatre L'Acadie), as well as scenic design for *7 Minutes to Live*, *Eurydice*, *A Doll's House*, *25/25*, *Occidental Express*, the Jeff Recommended *They*, and the Jeff Nominated *The Resistible Rise of Arturo Ui* (Trap Door Theatre).

Erin Sheets

Intimacy Director

Erin Sheets is a director, producer, movement/violence/intimacy director, and puppetry fangirl from New Orleans who has called Chicago home since 2018. Erin is co-Artistic Director of Theatre L'Acadie, a producer with Pocket Theatrics, and the coordinator of the Lycée Français Center for The Arts. She is a lead producer of new play development series Inc. – A New Play Incubator and the In Bloom New Works Series with Theatre L'Acadie. Past Impostors Theatre credits include intimacy directing for *Pilot Island & Her Keepers*, *Helena & Hermia in the Enamored Odyssey*, *Beyond The Garden Gate*, *Footholds Vol. 5*, and directing everyone's favorite sexy gay cowboy roleplay play from *Footholds Vol. 6* (shoutout Matt Schutz!) Learn more about what's up next at erinesheets.com. Big thanks to her brother from another mother, Stefan Roseen, for always being both incredibly cool and incredibly kind. What will we make next!?!

Kyle Smart

Digital Media Designer

Kyle is a graphic designer and fine artist that calls Chicago home. She is a founding member of the company, as well as a sitting board member. As the Marketing Director for The Impostors Theatre Co., she oversees all branding and graphic design, web design, photography, and other visual materials. Kyle has previous credits with The Impostors as costume designer for *The House of Baba Yaga*, *Caged: An Allegory*, and *Summer & Smoke*, media designer for *Hertha Nova*, and Director of Photography and Editor for *Footholds 2020: A Socially Distant Film*. Kyle's return to the production side of the company is sparked by her hatred for AI and her belief that we must act with urgency against the harm it has—and will—cause. She hopes you enjoy the show.

BIOGRAPHIES

Ryan Stevens

Playwright

Ryan Stevens (They/He) is a playwright/director originally from South Carolina and currently based in New York. They received an MA in Theatre from USC and an MFA in Playwriting from UCLA. They served as the Playwriting Fellow at Emory University from 2023 to 2025. Stevens' work has been produced by Kitchen Sink Theatre Company, Astoria New Play Festival, Silver Spring Stage, Inkwell Theatre, St. Croix Falls Festival Theatre, Queen City Theatre, New American Theatre, Playground Chicago, Theatre Viscera, Limelight Theatre, The Plagiarists Chicago, Corn Productions, Seoul Players, and Theatre Above the Law, among others. They are beyond thrilled and honored to be back with The Impostors following 2023's *The Last Living Gun*, and they hope you enjoy the show!

Keaton Stewart

.EXE

Keaton Stewart is a Chicago native and founding ensemble member of The Impostors Theatre Co. She received a Jeff Nomination for Outstanding Performer in a Principal Role for her work as Eve Knight in *Hertha Nova*. She would like to thank her parents and her cat, Petunia, who has always been a steadfast opponent of AI.

B Valek

Stage Manager

B Valek (they/them) is a Chicago-based artist. Stage management credits include *The Brightest Thing in the World* and *Laced* (About Face Theatre); *Helena & Hermia in the Enamored Odyssey*, *The House of Baba Yaga*, *Tippy: Stories from the River* (The Impostors Theatre Co). B is a proud ensemble member of The Impostors and serves as the Audience Services Director. Thank you for being here and for supporting live theatre!

Lexy Hope Weixel

//BAD-GATEWAY//

Lexy Hope Weixel (They/Them) is an actor, deviser, and producer who has been fortunate to call Chicago home for almost six years. They are honored to be working with The Impostors for the first time and excited to bring another of Ryan's worlds to life after performing in *I Build Giants* in 2022 with The Plagiarists. Other recent acting credits include: *Chicago: Queerly Adapted* with Redtwist Theatre, *Three Sisters* with Sandbox Theatre Collective, *Geography and Other Plays* with Seph Mozes, *Phedre* with Meat Machine, *Toddler Hiking Club* with Keruffle, and *Die Hard 4 Your Luv* with Factory Theatre. Lexy received a BS in Arts Administration Theatre from Butler University, where they were lucky enough to study at the Moscow Art Theatre School. They are also a proud ensemble member of Playmakers Laboratory. See more of their work at lexyweixel.com. Or follow them on Instagram @lexy_h_weixel.

Kati Yau

Paige

Kati Yau is thrilled to be collaborating with The Impostors and Ryan Stevens yet again! Kati made her Impostors debut as Throatpin in *The Last Living Gun* by Ryan Stevens in 2023. Past acting credits include the *Patchwork Playfest* at Eclectic Full Contact Theatre (2025), *It Is So If You Think So* at Edge of the Woods Theater (2024), and *lovesick* at Parker Player's Theater (2023). Outside of acting, Kati is a Licensed Clinical Social Worker working as a therapist.

Special Thanks to:

Sarah Fabian and Northeastern Illinois University's
Stage Center Theatre

Adriana Andreolas for Scenic Painting

Osman-Haskill

Community Board

The Impostors Theatre Co.

The Impostors Theatre Co. stages stories at the crossroads of the retrospect and innovation, where the fantastic collides with the everyday. In order to better our discourse, our relationships, and ourselves, The Impostors aim to inspire an urgency for the arts by embracing the art of pretend.

For the 2025-2026 season, The Impostors explore the past, the near future, and the bridge between. Season 7 reanimates an ancient mythological character, untangles the threads binding us to virtual realities, and stages our favorite anthology series in a new way. The action will play out on the various crossroads that capture our fascination year after year—growth and stasis, truth and deception, life and death.

This season, meet us at the crossroads.

Robotics Club Fridays at 7pm in Union Hall

TRY THE
STATIC-HEAD
CHALLENGE!!!

bro
STFU

LOL



Safety & Inclusion are non-negotiable

Abuse is not art!!!

The Impostors Theatre Co. is devoted to fostering a safe, accepting, and inclusive environment for every artist, collaborator, and audience member. Our mission to inspire an urgency for the arts through the power of theatre extends to people of all backgrounds, races, ethnicities, genders, sexual orientation, ages, and religions.

We will not tolerate racism, homophobia, transphobia, xenophobia, misogyny, or any form of bigotry that endangers the security of our accomplices.

I can't tell if
this is real.

is anything
real?



STATIC-WEAD

WRITTEN BY: RYAN STEVENS
DIRECTED BY: STEFAN ROSEEN

```
FUNCTION FACE() RETURN A & "UNDEFINED"  
! = TYPE //THE SKIN THAT CRAWLS IS  
CURLING UNDER WEIGHT THAT CANNOT BEND,  
TWISTING UPWARD AROUND THE STEEL WE  
INTERMINE WITH FIBROUS BILE THE  
MEMBRANE GLASSY AND JAGGED WE PRAY AND  
CUT OUR LIPS ON TENSILE COIL WE BLEED  
THE CYTOSOL FLUID AND BLOW INTO TEST  
PATTERNS -- (E) (ERROR!) WHILE (C =  
C.PARENTHODE)$.UNSHIFT(C); _HELP();  
WHILE (H[D] == I[D]) D++; FILTER: E  
TAG/ FUNCTION(A) [ VAR B = A.REPLACE(
```

```
--XREFNAC: VAR (+H  
UND); MEDIA: SCREEN P  
CONTAINER: I: 200  
MIN: WIDTH: 1200PX;  
LMO(1)STORS: STO  
MESH: (E) (D = XM  
D = N AS (D = S(E)  
D = (D) : (MAY: FEO  
D) & SET (D)VID: A  
(D = X(E) : * R) :  
) : (BREAK; CASE R  
D = E : ST. WIDTH)
```



No generative AI was used in the writing, creation, production, or marketing of this show.

The Impostors Theatre Co. is an anti-AI organization.
We believe in highlighting the power of art and creativity through the lens of the human experience.

When being a human is hard, it is vital to rally around the humanity we have left – and art is inherently so.

The Impostors Theatre Company is a 501(c)3 non-profit organization. For more information about The Impostors Theatre Company, we invite you to visit theimpostorstheatre.com. Follow ITC on facebook.com/theimpostorstheatre and on instagram.com/impostorstheatre.