

THE
**THEATRE
SCHOOL**

AT DePaul University

presents

MR.
BURNS

A POST-ELECTRIC PLAY

by Anne Washburn

Score by Michael Friedman

Lyrics by Anne Washburn

Director / Choreographer – Jeremy Aluma

Musical Director – Mark Elliott

Fight Director – Chuck Coyl

Scenic Designer – Ashley Wang

Costume Designer – AJ Mix

Lighting Designer – Jay Koch

Sound Designer – Alyssa Kerr

Technical Director – Frankie Charles

Dramaturg – Trish Mahoney

Stage Manager – Erin Collins

January 26 – February 4, 2018

Playwrights Horizons, Inc. produced the New York City premiere of the play off-Broadway in 2013.

Originally produced in June, 2012 by Woolly Mammoth Theatre Company, Washington, DC, Howard Shalwitz,

Artistic Director; Jeffrey Herrmann, Managing Director

Mr. Burns was commissioned by The Civilians, New York, NY Steven Cosson, Artistic Director

For the language of the remembering of *the Simpsons'* episode, *Cape Feare*, the author would like to credit the Civilians actors involved in the initial workshop: Quincy Tyler Bernstine, Maria Dizzia, Gibson Frazier, Matt Maher, Jennifer Morris, Colleen Werthmann and Sam Breslin Wright.

The Theatre School at DePaul University

Sondra and Denis Healy Theatre

2350 N Racine Ave, Chicago IL, 60614

Email: theatreboxoffice@depaul.edu | (773) 325-7900

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CAST (IN ORDER OF APPEARANCE)

Sam / Mr. Burns	Elliot Gross
Matt / Itchy.....	Juan Pablo Ocasio
Jenny / Scratchy.....	Grainne Ortlieb
Maria / Lisa.....	Harmony Zhang
Colleen / Marge.....	Katie Travers
Gibson / Homer.....	Garrett Young
Quincy / Bart.....	Kayla Forde
Edna	Madeline Mason

Act 1 – October 2018

Act 2 – 7 Years Later

Act 3 – 75 Years Later

The play will be performed with two intermissions.

Mr. Burns, a post-electric play is presented by special arrangement with Samuel French, Inc.

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PRODUCTION STAFF

Faculty Advisor to the Director.....	Lisa Portes
Assistant Director	Jack Rhea
Assistant Stage Managers	Amanda Blanco, Hannah Smith
Chart Hits Vocal Arranger	Harmony Zhang
Assistant Scenic Designer.....	Tara Huffman
Assistant Technical Director.....	Ethan Gill
Master Carpenter.....	Nic McNulty-Hart
Assistant Costume Designer	Isabel Lichtenstein
Draper/Cutter	Allison Millar
Stitcher	Lisa Howaniec, Kyra Pan, Angellica Tozzi
Crafts	Jessie Glionna
Assistant Lighting Designer.....	Alexandra Jonasse
Master Electrician.....	Alexis Handler
Associate Sound Designer	Gabriela Cordovi Rodriguez
Sound Technician	Madeline Doyle
Assistant Dramaturg.....	Mary Kate O'gara
Production Photos	Michael Brosilow
Scenery and Property Crew	Meghan Gottschalk, Jordan Hardesty, Anne Shook, Maddy McCulloch, Bair Warburton-Brown
Costume Crew	Sofia Carfaro, Amelia Hernandez, Tess Hershenson, Gabiella Mendoza, Abby Wesley
Make-up Crew	Tyra Grove, Chloe Levy
Lighting Crew	Kyle Bajor, Sarah Dennis, Isabella Eleuterius, Connor Green, Faith Hart
Sound Crew	Xavier Kwong, Avery Paulsen
Accessibility Coordinator.....	Hamad Althawadi
Publicity and House Crew	Kelly Bagby, McLean Casey, Immanuel Garcia, Quinn Hensley, Isabel Jennings

SPECIAL THANKS:

Jazmine, Judah, and Leyla Aluma, Ilene Aluma, Tricia and Ray Becerra, Chris Binder, David Bridel, Mikael Burke, April Cleveland, Mike Commendatore, Sally Dolemba, Patrice Egleston, Brian Elston, Jacob Janssen, Donna Kaylor, Erin Kraft, Jeffrey Mason, Lisa Mix, Melanie Queponds, Ben Ranaan, Nathan Singh, Graham Sobelman, Jeff Storer, Jeanne and John Travers, and Chen Zhao.

If you were stranded on a deserted island, what is the one book that you would want with you? If you could only watch one television show for the rest of your life, what show would it be?

We have all thought about these scenarios. A fun get-to-know-you game, right? But the actual scenarios that these questions present is a scary one: What stories would you bring with you in the apocalypse? Would we want a story to remind us of our family? Something long, just to keep us occupied? Something meaningful to give us hope? Or would we want a comedy to distract us from the terror of any post-apocalyptic situation?

Anne Washburn's *Mr. Burns, a post-electric play* follows characters in an apocalyptic future where they choose to focus on *The Simpsons*—an unlikely choice for the surviving story of our time, but one that is remembered by many with nostalgia. Beyond pure comedic value, *The Simpsons* has always been a satirical representation of our world and popular media, a way to poke fun at things around us. It is understandable why a group of people living in the apocalypse would lean on this particular story to give them comfort, as a comedic way to relieve the tension or the absurdity of the world they now live in.

In the midst of tragedy, with death and destruction as a regular occurrence, a divide arises between the necessity for meaning and frivolous entertainment. In the second act, Quincy exclaims, "Meaning is everywhere. We get Meaning for free, whether we like it or not. Meaningless Entertainment, on the other hand, is actually really hard." Quincy is convinced in the aftermath of the disaster, humanity lacks additional meaning. This is a point that not everyone would agree with, especially in our current climate where without meaning, we seem to be losing an opportunity to make the ever-important difference that is always our goal.

Our group is at an impasse, echoing a conversation that started all the way in Aristotle's time about the social importance of dramas versus comedies. Whether human beings should create meaning in their art or not may be a moot point in the end as we have an innate need to discern meaning out of chaos. Studies have shown humans interpreting nonsensical stories with full plotlines, developed characters, and relevance to today's culture.

In a 1944 psychological study, Massachusetts college students who were shown a short film featuring a triangle and a circle moving across a two-dimensional surface. When these students were asked what happened in the film, only one student wrote about geometric shapes. All of the other individuals created elaborate stories about these shapes, creating analogies about escaping bullies or a woman fighting off someone. The circle was "worried." The circle and the little triangle were "innocent young things." The big triangle was "blinded by rage and frustration."

The great debate between creating meaning in our art or leaving it as frivolous entertainment reminds us of what the purpose of art at all is and why we do the things that we do. So, if you were on a deserted island, what is the one story that you would bring with you?

~ Trisha Mahoney, BFA4, Dramaturgy/Criticism

BIOGRAPHIES

Kayla Forde (*Quincy/Bart*) BFA4/Acting. Hailing from Washington D.C., Kayla's previous Theatre School credits include *Lungs* (W), *Molora* (Elektra), *An Experiment with an Air Pump* (Ellen), *Romeo and Juliet* (Juliet), Ike Holter's world premiere play *Night Runner* (Cora), and *Wig Out!* (Faith).

Elliot Gross (*Sam/Mr. Burns*) BFA4/Acting. Elliot's previous productions include *The Zoo Story* as Jerry, *Trouble in Mind* as Al Manners, *Richard III* as King Edward/Ratcliffe, and *Life Sucks* as Vanya.

Madeline Mason (*Edna*) BFA2/Theatre Arts. At The Theatre School, Madeline stage managed *Saccades in Darkness* and *The Maids*. She acted in *Once a Felon*, *Always a Felon*. Outside of The Theatre School, she worked with B Street Theatre in Sacramento, California. She worked on *Who's Afraid of Virginia Woolf?* (Assistant Dramaturg), *Gray* (Assistant Director) and *Bloomsday* (Assistant Stage Manager). She is minoring in Performance Studies.

Juan Pablo Ocasio (*Matt/Itchy*) BFA3/Acting. Originally from Puerto Rico, Juan Pablo grew up playing the piano and surrounded by music he still pursues today. In addition to theatre and music, his love for languages led him to pursue a minor in Japanese. Previous Theatre School credits include *Dog Sees God*, directed by Kurt Naebig; *Blood Wedding*, directed by Anne Wakefield; *The Seagull*, directed by Damon Kiely; and *Augusta and Noble*, directed by Lisa Portes. Other credits include *Cursed: An American Tragedy*, directed by Janie Killips and Lauren N. Fields.

Grainne Ortlieb (*Jenny/Scratchy*) BFA3/Acting. Grainne is from Los Angeles and has been in four other plays at The Theatre School.

Katie Travers (*Colleen/Marge*) MFA2/Acting. Katie's Theatre School credits include *The Bakers' Wife* in *Into the Woods* and *The Veil*. Katie hails from Franklin, Massachusetts, and holds a BFA in

Theatre Arts from the University of Rhode Island where she performed in *The 25th Annual Putnam County Spelling Bee* (Rona), *Oklahoma!* (Gertie), and *Little Women; The Musical* (Aunt March). Since graduating in 2010, Katie completed apprentice training at Commonwealth Shakespeare Company in Boston and has performed in numerous productions at The Gamm Theatre and The Wilbury Group. Katie can be seen next in *Three Sisters* by Anton Chekhov, directed by Jacob Janssen.

Garrett Young (*Gibson/Homer*) BFA3/Acting. Garrett was reared in the woods of Washington State. Theatre credits include *Eroica* (Redtwist Theatre), *Romeo & Juliet: An ASL Love Story* (Hollywood Fringe Fest) *Seven Homeless Mammoths Wander New England* (The Theatre School): Film/television credits include *Chicago Justice*, *Thicker Than Water*, and *Godless*.

Harmony Zhang (*Maria/Lisa*) MFA2/Acting. Harmony received a BA in Psychology and Theatre Studies at Duke University, where she performed in *Enron*, *An Experiment with An Air Pump*, and *Bob: A Life in Five Acts*. Her Theatre School roles include Hannah in *The Veil* and Angustias in *The House of Bernarda Alba*. Harmony has studied at Stella Adler Studio and Shanghai Theatre Academy.

Anne Washburn (Playwright) Plays include *Mr. Burns*, *The Internationalist*, *A Devil at Noon*, *Apparition*, *The Communist Dracula Pageant*, *I Have Loved Strangers*, *The Ladies*, *The Small* and a trans adaptation of Euripides' *Orestes*. Her work has been produced by 13P, Actors Theater of Louisville, American Repertory Theatre, Cherry Lane Theatre, Clubbed Thumb, The Civilians, Dixon Place, Ensemble Studio Theater, The Folger, London's Gate Theatre, Playwrights Horizons, NYC's Soho Rep, DC's Studio Theater, Two River Theater Company, NYC's Vineyard and Woolly Mammoth. Awards include a Guggenheim, a NYFA Fellowship, a Time Warner Fellowship, Susan Smith Blackburn finalist, and residencies at MacDowell and Yaddo. She is an associated

artist with The Civilians, Clubbed Thumb, New Georges, and is an alumna of New Dramatists and 13P. Currently commissioned by MTC, Playwrights Horizons, Soho Rep, and Yale Rep.

Jeremy Aluma (*Director/Choreographer*) MFA2/Directing. Jeremy is an award-winning, Jewish-American theatre director of Iraqi descent. He founded the internationally touring clown troupe, Four Clowns and served as Artistic Director during their first seven years. Directing credits include *Abraham & Isaac* (MuBe Cultural Theatre, São Paulo, Brazil); *Four Clowns* (La MaMa, NYC); *Pinocchio* and *Robin Hood* (South Coast Repertory, California); *Sublimity* (Theatre Row, NYC); *The Elaborate Entrance of Chad Deity* (Red Theater, Chicago); *Crumble, Lay Me Down Justin Timberlake* (Sacred Fools, Los Angeles); *The Last Days of Judas Iscariot* (Urban Theatre Movement, Los Angeles); *Henry's Potato* (REDCAT, Los Angeles); *Beyond Dark* (Odyssey Theater, Los Angeles); *Jonah* (Annenberg, Santa Monica) and *Hamlet* (American Coast Theater, California). Previously at The Theatre School Jeremy directed *The House of Bernarda Alba*, *The Zoo Story*, and *What Strong Fences Make*. Company member at Red Theater and member of SDC. Upcoming: *Betrayal* by Harold Pinter at The Theatre School, April 2018. jeremyaluma.com

Jack Rhea (*Assistant Director*) BFA4/Theatre Management. Jack was in the ensemble of *Night Runner* and *Esperanza Rising* and stage managed *Vigils*, *Symphony of Clouds*, and *Stupid F*cking Bird*. Other credits include *Love Never Dies* (National Tour), *The SpongeBob Musical* (Chicago), Actors Theatre of Louisville, Chicago Children's Theatre, and White Plains Performing Arts Center.

Mark Elliott (*Musical Director*) Mark has taught Musical Theatre Performance at The Theatre School at DePaul University in Chicago thirty years. Recent productions at The Theatre School include *Into the Woods*, *In the Heights*, *Spring Awakening*, *Cabaret*, *Urinetown*, *The Last Five Years*, *A New Brain*, and *Assassins*. He has provided musical direction for over one hundred fifty productions for theatres such as the Alabama Shakespeare Festival, Chicago Shakespeare Theatre, Candlelight Dinner Playhouse, Roosevelt University, Fox Theatricals, Loyola University, Theatre at the Center, Centerlight Theatre, and Appletree Theatre, among many others. He has served as musical director for the Jeff Awards on several occasions and was nominated for a Jeff for *The Robber Bridegroom* for Griffin Theatre. He has composed original scores and incidental music for nearly eighty productions, including the Off-Broadway production of *Sophie, Totie and Belle*, and *Fair City*, commissioned by Roosevelt University.

Ashley Wang (*Scenic Designer*) BFA3/Scene Design. Ashley has an Associate's Degree in Visual Communications from the Fashion Institute of Design and Merchandising in Los Angeles. Over the summer she worked as an apprentice at the Santa Fe Opera prop shop.

Angela Mix (*Costume Designer*) BFA3/ Costume Design. Angela's previous Theatre School credits include Assistant Costume Designer for *Wig Out!*, *The Women Eat Chocolate* and *Romeo and Juliet*. Last summer she assisted on *You're On the Moors Now* at The Hypocrites Theatre and *Pericles* with The Muse of Fire.

Jay Koch (*Lighting Designer*) BFA3/ Lighting Design. Jay hails from Elmhurst, Illinois. Jay's other Theatre School Lighting Design credits include *Next Fall*, *52 Hertz*, *Life Sucks*, and *The Seagull*. Fall quarter she was the Assistant Lighting Designer for *Into the Woods*.

BIOGRAPHIES [cont.]

Gabriela Cordovi Rodriguez (*Associate Sound Designer*) BFA2/Sound Design. Gabriela's previous design credits at The Theatre School include *The House of Bernard Alba*, *The Zoo Story*, and *Down the Rocky Road and All The Way to Bedlam*. She is looking forward to assisting on *Three Sisters* later this spring.

Frankie Charles (*Technical Director*) Frankie was born and raised in Highland Park. He will be the Technical Director for the school's productions of *Three Sisters* by Anton Chekov. Last summer he was a stage crew apprentice at The Santa Fe Opera. His past technical direction credits with the school include *Augusta and Noble* at the Merle Reskin Theatre.

Ethan Gill (*Assistant Technical Director*) BFA3/Theatre Technology. This summer, Ethan interned with The Chicago Flyhouse where he expanded his knowledge and worked with industry professionals. Ethan is looking forward to working as Technical Director for *Growing Up Blue* at The Theatre School this spring.

Trisha Mahoney (*Dramaturg*) BFA4/ Dramaturgy and Criticism. Trisha Mahoney harkens from Nashua, New Hampshire. Her previous dramaturgy credits include *Wig Out!*, *Michael Jordan in Lilliput*, *Crime and Punishment*, and *Prospero's Storm*. She recently completed Educational Programming Internships at Compass Creative Dramatics and 86CHI. When not in the theatre, Trisha can be found teaching swing dancing at DePaul.

Hamad Al-Thawadi (*Accessibility Coordinator*) BFA3/Theater Management. Hamad is an international student from Bahrain. His Theatre School credits include House Managing *Esperanza Rising* and *Tom Paine*. Hamad also the General Manager of Golden Feather Publishing and author of two books *The Family*, and *Prayer Encyclopedia*. Hamad holds a BA in computer engineering and a BS in management science.

Erin Collins (*Stage Manager*) BFA4/Stage Management. Erin hails from Sacramento, California. Her previous Theatre School credits include Stage Manager for *Michael Jordan in Lilliput*, *We Are Proud to Present...* and *The Merchant of Venice*; Assistant Stage Manager for *Peter Pan* and *Wendy, The Lady From The Sea*, and *Vigils*. Recently, she was the Stage Management intern for Goodman's *A Christmas Carol* and Stage Manager for Arc Theatre's *The Taming of the Shrew*.

Amanda Blanco (*Assistant Stage Manager*) BFA2/Stage Management. Previous Theatre School credits include *Augusta and Noble*, *Cinderella: The Remix*, *Richard III*, and *Romeo and Juliet*. This summer, she worked with Writers Theatre for their productions of *The Mystery of Love and Sex* and *Parade*. Professional credits also include *Into the Woods, Jr.* (Merit School of Music) and the 2017 Fornes' Playwriting Workshop Presentation. In addition to Stage Management, Amanda is pursuing a BA in Spanish.

Hannah Smith (*Assistant Stage Manager*) BFA1/Stage Management. Hannah's previous credits at The Theatre School include *The House of Bernarda Alba*.

THE THEATRE SCHOOL FACULTY/STAFF

John Culbert..... *Dean*
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 Linda Buchanan *Associate Dean of Curriculum*
 Jason Beck..... *Assistant Dean*
 Shane Kelly *Chair, Design and Technical Theatre*
 Coya Paz-Brownrigg *Chair, Theatre Studies*
 Jeff Mills *Artistic Director, Chicago Playworks*
 Damon Kiely *Chair, Performance*

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 Cameron Knight *Head of Undergraduate Acting*
 Lisa Portes *Head of Directing*
 Rob Adler *Greg Allen*
 Sommer Austin *Adrienne Cury*
 Audrey Francis *Andrew Gallant*
 Linda Gillum *Noah Gregoropoulos*
 Damon Kiely *Susan Messing*
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 Mark Elliott *Phyllis E. Griffin*
 Michelle Lopez-Rios

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 Susan Fenty Studham *Head of Stage Management*
 Shane Kelly *Head of Theatre Technology*
 Richard Bynum *Christine Freeburg*
 Joel Furmanek *Ed Leahy*
 David Naunton *Courtney O'Neill*
 Tom Pearl *Michael Rourke*
 James Savage *Noelle Thomas*
 Alden Vasquez *Joanna White*
 Laura Whitlock

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 Marcie McVay *Head of Theatre Management*
 Carlos Murillo *Head of Playwriting*
 Alan Salzenstein *Head of Arts Leadership*
 Rachel Shteir *Head of Dramaturgy*
 Meghan Beals *Laura Biagi*
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MISSION STATEMENT

The Theatre School at DePaul University educates, trains, and inspires students of theatre in a conservatory setting that is rigorous, disciplined, culturally diverse and that strives for the highest level of professional skill and artistry.

A commitment to diversity and equality in education is central to our mission. As an integral part of the training, The Theatre School produces public programs and performances from a wide repertoire of classic, contemporary, and original plays that challenge, entertain, and stimulate the imagination. We seek to enhance the intellectual and cultural life of our university community, our city, and the profession. For admissions information, telephone (773) 325-7999 or 1-800-4-DEPAUL.

CHICAGO PLAYWORKS FOR FAMILIES AND YOUNG AUDIENCES

Chicago Playworks offers a live theatre experience to students, teachers and parents in the Chicago metropolitan area. It is our mission to provide theatre for children that reflects their experiences in a contemporary, multi-ethnic, urban environment.

Founded as the Goodman Children's Theatre in 1925, Chicago Playworks is the city's oldest continuously operating children's theatre. It has been the first theatre experience for audiences of Chicago's young people for more than seven decades and was one of the first major theatres for children in the United States. In 1997 and again in 2003, Chicago Playworks was honored by the Illinois Theatre Association with the Children's Theatre Division Award, for its outstanding long-term contribution to children's theatre. In 1980, Chicago Playworks was awarded the prestigious Sara Spencer Award by the Children's Theatre Association of America (now the American Alliance for Theatre and Education).

Chicago Playworks is a vital aspect of the training at The Theatre School at DePaul University. Students gain pre-professional experience in an extended run before a most demanding and appreciative audience. Chicago Playworks presents three unique productions to more than 35,000 young people each season and has entertained more than 1 million schoolchildren and families since 1925.

HISTORY

The Theatre School at DePaul University was founded as the Goodman School of Drama in 1925, made possible by a gift of \$250,000 from William and Erna Goodman to the Art Institute of Chicago. The gift was in memory of their son, Kenneth Sawyer Goodman, a playwright. Kenneth dreamed about opening a theatre that combined a repertory company with a dramatic arts school, where classes would be taught by professional artists and actors.

In 1975 the trustees of the Art Institute of Chicago voted to phase out the Goodman School of Drama over a three-year period. Luckily, DePaul University stepped in and embraced the Goodman School of Drama to keep alive a tradition of dramatic programming. DePaul's first theatre, The College Theatre, opened on the Lincoln Park Campus in 1907.

Throughout the years, The Theatre School at DePaul University has grown in reputation and stature. Our new home at Fullerton and Racine opened in September 2013 and was designed by the internationally renowned architect César Pelli and his firm Pelli Clarke Pelli Architects.

To learn more about our history, please visit theatre.depaul.edu

To donate to The Theatre School, please visit: alumni.depaul.edu/givetotheatre

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OUR 2017-2018 SEASON

CHICAGO PLAYWORKS FOR FAMILIES AND YOUNG AUDIENCES

Junie B. Jones

Is Not a Crook

by Allison Gregory
adapted from the
book series by Barbara Park
directed by Krissy Vanderwarker
January 11 – February 17, 2018

Dr. Seuss's

The Cat in the Hat

by Dr. Seuss
directed by Jeff Mills
April 19 – May 26, 2018

ON THE FULLERTON STAGE

Native Son

by Richard Wright
adapted by Nambi E. Kelly
directed by Mikael Burke
February 9 – 18, 2018
(previews 2/7 & 2/8)

Three Sisters

by Anton Chekhov
directed by Jacob Janssen
April 13 – 22, 2018
(previews 4/11 & 4/12)

New Playwrights Series

Growing up Blue

by Chloë Martens
directed by Shade Murray
May 18-26, 2018
(previews 5/16 & 5/17)

IN THE HEALY THEATRE

Mr. Burns, a Post-Electric Play

by Anne Washburn
music by Michael Friedman
directed by Jeremy Aluma
January 26 – February 4, 2018
(previews 1/24 & 1/25)

Satyagraha: Gandhi/King

An ensemble performance created by
MFA III actors, directed by Dexter Bullard
May 4 - 6, 2018
(previews 5/2 & 5/3)

■ THE THEATRE SCHOOL STUDIO SERIES

Mr. Sadman

by Delia Van Praag
directed by Meghan Beals
Opens January 23

Blown Youth

by Dipika Guha
directed by Kaiser Ahmed
Opens February 6

The Witness

by Vivienne Franzmann
directed by April Cleveland
Opens February 13

Betrayal

by Harold Pinter
directed by Jeremy Aluma
Opens April 10

I and You

by Lauren Gunderson
directed by Ben Raanan
Opens April 17

Cockroach

by Sam Holcroft
directed by April Cleveland
Opens April 24

A Midsummer Night's Dream

by William Shakespeare
directed by Mikael Burke
Opens May 1

26 Miles

by Quiara Alegria Hudes
directed by Melanie Queponds
Opens May 1

GENERAL INFORMATION

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(773) 325-7900

REGULAR BOX OFFICE HOURS

Tuesday - Friday: noon - 4 p.m.

PERFORMANCE BOX OFFICE HOURS

The Box Office opens 90 minutes prior to curtain for all performances.

NO SMOKING

In compliance with the City of Chicago Clean Air Ordinance, smoking is prohibited in The Theatre School. We appreciate your cooperation.

EMERGENCY EXITS

Please note the location of emergency exits in the theatre.

NO CELLULAR PHONES, TEXT MESSAGING, RECORDING DEVICES, PHOTOGRAPHY, PAGERS, FOOD AND BEVERAGES

Please do not use the above listed items in the theatre. Patrons with electronic pagers or cellular telephones are asked to either turn off their equipment in the theatre or check them with the House Manager prior to curtain. We discourage text messaging during the performance. The light from the screen can bother other patrons. We allow photographs to be taken before and after but never during the performance. You may also check cameras and recording equipment with the House Manager who will secure them until final curtain.

RESTROOMS

Restrooms are located in the lobbies on the main floor and balcony levels.

LOST AND FOUND

If you find an item or have lost an item, please contact the House Manager. You may also call (773) 325-7900 the next day to determine if an item has been found.

EMERGENCY TELEPHONE CALLS

Patrons with electronic pagers are requested to either turn off their pagers in the theatre or check them with the House Manager prior to showtime. Should you need to give an emergency telephone number where you can be reached during a performance, please alert the House Manager of your seat location and give the Box Office telephone number for emergencies, (773) 325-7900.

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When you attend an event at The Theatre School in Lincoln Park, you may park at DePaul's Clifton Parking Deck, 2330 N. Clifton, with the DePaul rate: \$7.25. Validate your parking ticket at the Building Receptionist desk near the Racine entrance.

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See the box office to receive either the Captioning or Headset device. We require the security deposit of a driver's license or other identification during the performance. The ID will be returned when you return the device.

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You may request a large print program from the ticket taker or the House Manager.

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Selected performances will be interpreted in American Sign Language. Call the Box Office or see the website for the schedule.

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