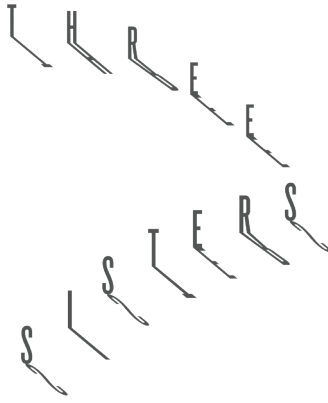


THE
**THEATRE
SCHOOL**

AT DePaul University

presents



by **Anton Chekhov**
translated by **Curt Columbus**

Director – Jacob Janssen
Vocal Coach – Claudia Anderson
Scenic Designer – Torrey Meyer
Costume Designer – Olive Earley
Lighting Designer – Christine A. Binder
Sound Designer – Kendall Barron
Technical Director – Frankie Charles
Dramaturg – Grace Grindell
Stage Manager – Nick Nyquist

April 13 – April 22, 2018

*Three Sisters is presented by special arrangement
with Dramatists Play Service, Inc., New York.*

*Originally produced by the Arden Theatre Company, Philadelphia, Pennsylvania,
Terrance J. Nolen, Producing Artistic Director; Amy Murphy, Managing Director.*

*This play was developed with the support of the
Pew Center for Arts and Heritage.*

The Theatre School at DePaul University
Fullerton Stage
2350 N Racine Ave, Chicago IL, 60614
Email: theatreboxoffice@depaul.edu
(773) 325-7900

Sponsored by

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CAST (IN ORDER OF APPEARANCE)

Olga Prozorov	Katie Travers
Masha Prozorov.....	Grainne Ortlieb
Irina Prozorov	Kiah Stern
Baron Nikolai Tuzenbach	Cameron Roberts
Dr. Ivan Chebutikin	Thalis Karastollis-Chanikian
Staff Captain Vassily Solyony.....	Garrett Young
Anfisa	Charlotte Markle
2nd Lt. Vladimir Rode/Ferapont	Cullen Clancy
Lt. Colonel Alexander Vershinin	Matthew Hannon
Andre Prozorov	Teddy Boone
Fyodor Kulygin	Edward Angus Hall
Natasha	Madeleine Stark
2nd Lt. Alexi Fedotik.....	Derek Jepsen

Time: Now

There is a simulated gunshot used in this production.

The play will be performed with one 10-minute intermission.

PRODUCTION STAFF

Faculty Advisor to the Director.....	Lisa Portes
Assistant Stage Manager	Liv Hancock
Assistant Scenic Designers.....	Jack Hagen, Ashley Wang
Assistant Properties Master	Lindsey Mummert
Assistant Costume Designer	Angelica Tozzi
First Hands	Alice Ernst, Allison Millar
Stitchers	Izzie Lichenstein, Kyra Pan
Wardrobe Assistants.....	Madeleine Byrne, Tia Lui, Kiera Pitts
Head Hair and Makeup Assistant.....	Emilee Orton
Hair and Makeup Assistants	Joy Ahn, Tia Jemison
Assistant Lighting Designer.....	Jay Koch
Master Electrician	Andrei Borges
Assistant Sound Designer	Gabriela Cordovi-Rodriguez
Sound Technician	Chloe Schweizer
Production Photos	Michael Brosilow
Accessibility Coordinator	Angela Hamilton
Audio Describer	Shayne Kennedy
Sign Language Interpreter Coordinator.....	Sheila Kettering
Sign Language Interpreters	Al Raci, Patti Shore Kaden, Elizabeth Treger
Scenery and Property Crew	Marty Chester, Ian Chong, Tess Hershenson, Matthew White
Costume Crew	Faith Hart, Kathryn Healy, Bair Warburton-Brown
Make-up Crew	Rebecca Galkin, Quinn Hensley
Lighting Crew	Georgia Berg, Sebastian Medina, Annie Reznik
Sound Crew	Sam Leapley
Publicity and House Crew	Kelsee Avery, Connor Green, Charlotte Meffe, Abby Wesley

SPECIAL THANKS:

Jeremy Aluma, Lisa Buchs, Mikael Burke, April Cleveland, Damon Kiely,
Lisa Portes, Ben Raanan, and Melanie Queponds.

DIRECTOR'S NOTE

An internet search for the word 'happiness' returns over 611 million results. 'Sadness' returns only 33 million results, and 'sorrow' a meager 28 million. The World Happiness Report, published every year by Columbia University, ranks the world's nations by happiest to least happy. In Bhutan, the government tracks Gross National Happiness in an effort to measure governmental success. The world over, we are happiness obsessed.

But is this obsession with happiness, what makes it and what preserves it, worth the effort? We want happiness for ourselves and our children, of course. But is a life that is full and meaningful filled only with happiness? Does hope of happiness to come blind us to the other potential happiness that is here? And what of the sorrows of life?

Someone I loved once gave me
a box full of darkness.
It took me years to understand
that this, too, was a gift.

The Uses of Sorrow — Mary Oliver

~Jacob Janssen, MFA3/Directing

DRAMATURGY NOTE

When I was a kid, I was always confident about what I wanted to be when I grew up. Like many children, I fully believed I would achieve my dream destiny. I was unconcerned with the trifles of survival, innocent of the clutch of time. As I grew up, I started to be more realistic, setting goals that felt attainable, recreating my idea of happiness to include hard work and passion. As an adult, even those edited, pragmatic ambitions start to fail to deliver the joy I dreamed up. Life has become mysterious.

Chekhov writes about this elusiveness of life, the moments when it is unfamiliar. He introduces the Prozorov family in the regular routines of their daily lives over the course of four years. The family swims in memory and imagines the years to come, stuck in the mundane inertia of living. The present is all that they have, and that, too, slips away. Irina, the youngest of the sisters, cries out, "Where did it all go?"

I ask myself this same question at the ripe age of twenty, like Irina, already feeling the dwindling of my clock. I want to know why I am here and what it means to live. I search for reason and purpose, and I try on different answers, surprised each time my new solution fails me. As soon as I start to think I understand my existence, the tectonic plates of my world shift, and I am left with only questions. I am beginning to wonder if these existential questions can be satisfied at all. But despite these unknowns, here humanity is, alive and progressing forward.

Three Sisters ruminates on the truth that humans never fully understand why they are, and yet they are. It reflects the beauty and the terror of the mystery of endurance. As minutes, days, years, and generations pass, humanity remains without explanation. My only certainty is that I won't ever stop wondering why.

~Grace Grindell, BFA3/Theatre Arts

BIOGRAPHIES

Teddy Boone (*Andre Prozorov*) MFA2/Acting. Originally from New Orleans, Teddy has lived in Chicago for over 10 years. Credits include work with Remy Bumpo, Chicago Shakespeare Theater, Goodman Theatre, 16th Street Theater, Tulane Shakespeare, and The Arc Theatre (co-founder). With The Arc, he has performed, produced, and curated for over 8 years since its inception and serves as the Director of Casting as well as the Associate Artistic Director.

Cullen Clancy (*2nd Lt. Vladimir Rode/Ferapont*) BFA3/Acting. Cullen was last seen in *A Bright New Boise* as Will and Ian Frank's adaptation of *The Call of the Wild*. He recently received a recommend pass for Broadsword, Rapier and Dagger, and unarmed combat from the Society of American Fight Directors (SAFD). He's also lived in Switzerland and loves heavy metal.

Edward Angus Hall (*Fyodor Kulygin*) BFA4/Acting. Edward Angus Hall hails from Rockford, Illinois. His previous Theatre School credits include Barnardo/Player King in *Hamlet*, Man in *In a Word*, Reputation in *Tom Paine*, Mr. Lexington in *Night Runner*, and Big Stone in *Eurydice*.

Matthew Hannon (*Lt. Colonel Alexander Vershinin*) MFA2/Acting. Matthew Hannon is a native of San Diego, California. Prior to attending The Theatre School, Matthew studied at the San Diego School of Creative and Performing Arts, Los Angeles City College Theatre Academy, and earned his BA (double majoring in Theater & Performance Studies and Psychology) from University of California, Berkeley.

Derek Jepsen (*2nd Lt. Alexi Fedotik*) MFA2/Acting. Derek is originally from the San Francisco Bay Area. At The Theatre School, he was previously in *The Veil*, *Life Sucks*, and *The Witness*. derekjepsen.com

Charlotte Markle (*Anfisa*) MFA2/Acting. Charlotte is originally from San Francisco, California. She received her BA from Lewis & Clark College in Portland, Oregon, where she also worked and trained with Portland Experimental Theatre Ensemble. Previous Theatre School credits include Pauline in *A Bright New Boise* and Ella in *Life Sucks*.

Grainne Ortlieb (*Masha Prozorov*) BFA3/Acting. Grainne is from Los Angeles. She has been in five productions at The Theatre School.

Cameron Roberts (*Baron Nikolai Tuzenbach*) BFA3/Acting. In Stella Adler's book on Chekhov, she notes that most Americans' satisfaction relies on the tangible, while Chekhov's characters thirst for something more: "They thirst for love, entire cities, etc." Though this thirst is heartbreaking—and rarely quenched in Mr. Chekhov's work—it's encouraging to be reminded, as an actor in a conservatory, that there are bigger things to thirst for than a role, an equity card, or a red carpet.

Madeleine Stark (*Natasha*) BFA4/Acting. Madeleine's performance is preceded by several other classics such as her role as Solange in *The Maids* by Jean Genet, also directed by Jacob Janssen, Amanda in *The Glass Menagerie*, and La Poncia in Federico Garcia Lorca's *The House of Bernarda Alba*.

Kiah Stern (*Irina Prozorov*) BFA4/Acting. Kiah comes all the way from Portland, Oregon. Some of her other credits include Hero in *Much Ado About Nothing*, the title role in *Hedda Gabler*, Gertrude in *Hamlet*, Kelly in *Dying City*, Beth in *A Lie of a Mind*, W in *Lungs*, Loud Stone in *Eurydice*, an episode of NBC's GRIMM, as well as a short film called *The Gift of Gravity*. Be on the look out for Kiah in an upcoming New Media Project that will be released in September.

Katie Travers (*Olga Prozorov*) MFA2/Acting. Her previous Theatre School credits include *Into the Woods* (Baker's Wife) and *Mr. Burns, a post-electric play* (Colleen/Marge). Katie 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* (Aunt March). Other credits include *Cabaret* (Sally Bowles) and *The Threepenny Opera* (Lucy) at The Wilbury Group; *Hedda Gabler* (Berta) and *Anne Boleyn* (Lady Jane) at The Gamm Theatre.

Garrett Young (*Staff Captain Vassily Solyony*) BFA4/Acting. Garrett was raised in the woods of Washington state. He has previously appeared in *Mr. Burns, a post-electric play*, *Seven Homeless Mammoths Wander New England* (The Theatre School), and *Eroica* (Redtwist Theatre). TV/Film credits include *Chicago Justice*, *Godless*, and *Thicker Than Water*.

Anton Chekhov (*Playwright*) Anton Pavlovich Chekhov (January 29, 1860-July 15, 1904) was one of the greatest dramatists of the nineteenth century. From Chekhov, many contemporary playwrights have learned how to use mood, apparent trivialities, and inaction to highlight the internal psychology of characters. Born the son of a grocer and the grandson of a serf and brought up in a small port town on the Sea of Azov, he went to the University of Moscow to train as a doctor in 1879. On graduation, he practiced medicine in Moscow and wrote for the *St. Petersburg Gazette*. In 1904, after the first production of *The Cherry Orchard*, Chekhov suffered two heart attacks and died in the German spa town of Bradenweiler, just as he was beginning to be recognized internationally as a major dramatist. He is buried in Novodevichy Cemetery in Moscow.

Curt Columbus (*Translator*) Curt Columbus became Trinity Repertory Company's fifth artistic director in January 2006. His directing credits for Trinity include *Camelot*, *Cabaret*, *The Odd Couple*, *The Secret Rapture*, *The Receptionist*, *Memory House*, *Blithe Spirit*, *A Christmas Carol*, *Cherry Orchard*, and the world premiere of *The Completely Fictional*, *Utterly True*, and *Final Strange Tale of Edgar Allen Poe*. Trinity has been home to the world premieres of three of his plays, *Paris by Night*, *The Dreams of Antigone*, and *Sparrow Grass*. In addition to his work at Trinity, he also heads the Brown University/Trinity Rep MFA programs in Acting and Directing. Prior to coming to Trinity, Curt lived and worked in the Chicago theater scene for almost twenty years.

Jacob Janssen (*Director*) MFA3/Directing. Jacob's directing credits include *A Bright New Boise*, *The Maids*, *Richard III*, *Trouble in Mind*, and *Contractions* (The Theatre School); *Fuga Mundi* (workshop) (Center Stage); *Carrie*:

The Musical (Studio Theatre); *Supplication* and *Strangers on a Train* (Source Festival); *Camp Rock* (Adventure Theatre); *The Tempest*, *Twelfth Night*, *Romeo & Juliet*, *Macbeth*, and *A Midsummer Night's Dream* (Plimoth Players). His assistant directing credits include *A View From The Bridge* (Goodman Theatre); *Prospero's Storm* (Chicago Playworks); *Red Speedo* (Studio Theatre); *The Totalitarians* (Woolly Mammoth); *Little House Christmas* (Adventure Theatre); *Unnecessary Farce* and *Footloose* (Cape Playhouse). Jacob was an Artistic Fellow at Shakespeare Theatre and received his BFA from UW-Stevens Point.

Claudia Anderson (*Vocal Coach*) Claudia is a Professor in the Performance Department, specializing in voice and speech. Designated as a Linklater Voice Teacher in 1991, she studies with many voice and speech originators, as well as peers in the field, recently taking workshops at the Kristin Linklater Voice Centre in Orkney, Scotland. She has worked as voice and dialect coach in Los Angeles and Chicago, recently working with productions at Court Theatre and Paramount Theatre. A founding member of the Voice and Speech Trainers Association, she directed the International Conference in 2016, held at The Theatre School. In Fall 2017, she performed her original show, *Out of the Mouth of a Woman*, combining her research on traditional Irish/Scots songs, personal memoir, and the template of the archetypes of maiden, mother, and crone. The narrative follows a "heroine's journey" through a woman's life. Her CD of original songs, titled *in dreams i can fly*, came out in 2011.

Torrey Meyer (*Scenic Designer*) BFA4/Scene Design. Torrey is originally from Texas. At DePaul, she designed *An Iliad* and *Seven Homeless Mammoths Wander New England*. Outside of DePaul, she designed *Speech and Debate* with Brown Paper Box Co. She also enjoyed working for Trinity Shakespeare Festival, Bristol Valley Theatre, and Barrington Stage Company as a Scenic Carpenter.

Jack Hagen (*Assistant Scenic Designer*) BFA2/Scene Design. Past Theatre School credits include *The Witness* (Scenic Designer). In Spring 2019, Jack will be designing the U.S. Premiere of Robert Icke's adaptation of *Oresteia*.

BIOGRAPHIES [cont.]

Olive Earley (*Costume Designer*) BFA3/ Costume Design. Olive is from Madison, Wisconsin. Past Theatre School credits include assistant work on *Romeo and Juliet*, *Richard III*, *Cinderella: The Remix*, and *Into the Woods*. In 2019 Olive will be designing the world premiere of *Growing Up Blue*, a new student work in The Theatre School New Playwrights Series.

Lindsay Mummert (*Assistant Properties Master*) BFA2/Scene Design. Lindsay is originally from the Chicagoland area. This year at The Theatre School, she was the Scenic Designer for *The House of Bernarda Alba* by Federico Lorca. Her other Assistant Scenic Design credits include *Michael Jordan in Lilliput* and *Junie B. Jones is Not a Crook*. She is the Assistant Scenic Designer for *The Cat in the Hat* at the Merle Reskin Theatre this spring and is looking forward to designing next year's production of *Water By the Spoonful*. She also works throughout the year in the properties shop.

Christine A. Binder (*Lighting Designer*). Ms. Binder is a Chicago based designer who has been designing lighting in theatre, opera, and dance for nearly 30 years. She is the Head of Lighting Design at The Theatre School at DePaul University. She has designed lighting for Writers' Theatre, Victory Gardens Theatre, Chicago Shakespeare Theater, Court Theatre, Northlight Theatre Company, Goodman Theatre, Seattle Repertory Theatre and Oregon Shakespeare Festival. Her opera designs include work with the Lyric Opera of Chicago, Chicago Opera Theatre, San Francisco Opera, Tulsa Opera, Pittsburgh Opera, New York City Opera, Geneva Opera, and Houston Grand Opera. Recent designs include *Plantation!* for Lookingglass Theatre; *hang* for Remy Bumpgo; *Red Velvet* for Chicago Shakespeare Theater; and *The Agitators* for Geva Theatre in Rochester. Some upcoming designs include *20,000 Leagues Under the Sea* for Lookingglass Theatre; and *Eugene Onegin* for Canadian Opera Company in Toronto. She resides in Oak Park with her husband Claude and their son Cody.

Jay Koch (*Assistant Lighting Designer*) BFA3/ Lighting Design. Jay is from Elmhurst, Illinois. Her design work at The Theatre School includes *Mr. Burns, a post-electric play* and *She Kills Monsters*, which will open next Fall.

Andrei Borges (*Master Electrician*) BFA3/ Lighting Design. Andrei originally hails from Los Angeles, California. Andrei's previous design credits include *Seven Homeless Mammoths Wander New England*, directed by April Cleveland; and *Tom Paine*, directed by Phyllis E. Griffin. His assisting credits include, but are not limited to, *hang* at Remy Bumpgo; and *The House of Bernarda Alba* and the upcoming production of *Satyagraha: King/Gandhi* at The Theatre School. Andrei looks forward to working as an assistant to Christine Binder on *20,000 Leagues Under the Sea* at Lookingglass Theatre and designing *The Oresteia*, directed by April Cleveland, next Spring.

Kendall Barron (*Sound Designer*) BFA4/ Sound Design. Kendall's Theatre School credits include *Junie B. Jones is Not a Crook*, Composer and Sound Designer; *Night Runner*, Composer and Sound Designer; *Into the Woods*, Co-Head Makeup Assistant; *Wig Out!*, Head Makeup Assistant; *Joe Turner's Come and Gone*, Assistant Sound Designer; and *Eurydice*, Assistant Sound Designer. In addition to theatre, Kendall is also professionally pursuing film audio after interning at Periscope Post & Audio this past Winter and freelance boom operating in her free time.

Gabriela Cordovi-Rodriguez (*Assistant Sound Designer*) BFA2/Sound Design. Gabriela's previous design credits at The Theatre School include *26 Miles*, *Hamlet*, *The House of Bernarda Alba*, *The Zoo Story* and *Down The Rocky Road* and *All The Way to Bedlam*. She is looking forward to designing *Water by the Spoonful* next season in the winter.

Frankie Charles (*Technical Director*) BFA4/ Theatre Technology. Frankie was born and raised in a northern Chicago suburb. This past summer he was a stage crew apprentice at The Santa Fe Opera. After graduation he will be working at Theatre at Monmouth

in Monmouth, Maine as their Props Master for the summer season. His past Technical Direction credits with the school include *Augusta & Noble* and *Mr. Burns, a post-electric play*.

Chloe Schweizer (*Sound Technician*) BFA2/ Sound Design. Chloe hails from California's San Francisco Bay Area, having worked for several years in theatres from Santa Cruz to Redwood City. Past credits at DePaul include *Mrs. Phu's Cleansing Juices (and Also Salads)* (Assistant Stage Manager), *In a Word* (Sound Designer), *A Bright New Boise* (Sound Designer), and *The Merry Widow* (Soundboard Operator).

Grace Grindell (*Dramaturg*) BFA3/Theatre Arts. Grace is from Atlanta, Georgia. Previous Theatre School credits include dramaturgy work on *The Zoo Story* and *Augusta and Noble* as well as assistant director on *Hedda Gabler* and *Into the Woods*. She will have a reading of her play, currently titled *Honey Girls*, in the upcoming Wrights of Spring Festival.

Angela Hamilton (*Access Coordinator*) BFA3/Theatre Management. Angela is from Cincinnati, Ohio. Her interest and commitment to the administrative aspects of theatre is what brought her to DePaul. Angela strives to uplift and support the voices of people of color by helping create and promote powerful diverse stories through a theatrical lens.

Shayne Kennedy (*Audio Describer*) Shayne is a Chicago area playwright and Audio Describer. Her play, *Handled*, was part of Stage Left's 2016 development festival Leapfest. Her short play *Blood Harmony* was produced at Creighton University in 2015 and nominated by the Theatre Arts Guild of Omaha for Best New Work. She has provided audio description all around Chicagoland at venues including Steppenwolf, Victory Gardens, Strawdog, the Chicago Cultural Center, and Hinsdale Center for the Arts.

Al Raci (*Sign Language Interpreter*) Al enjoys interpreting theatre and has done so many times in the area. He works full time as a freelance interpreter in the Chicagoland area and brings a rich background of experience.

Patti Shore Kaden (*Sign Language Interpreter*) Theatrical ASL Interpreter and Actress, Patti is returns to DePaul having previously interpreted *Cinderella: The Remix* and *The Duchess of Malfi*. Her work continues to be seen at the Goodman, Steppenwolf, Victory Gardens, Drury Lane, Second City and Chicago Children's Theatre. As Production Consultant and Rehearsal Interpreter, Patti worked on the highly acclaimed Steppenwolf production of *Tribes*. Other interpreting highlights include The Oregon Shakespeare Festival, Lollapalooza, and Carol Burnett.

Elisabeth Treger (*Sign Language Interpreter*) Elisabeth has been interpreting productions around town for many years and enjoys each one for the unique qualities and challenged they each pose. Lissa (Elisabeth) enjoys bringing the creative flow of the theatre to her career as a freelance interpreter in and out of Chicago.

Nick Nyquist (*Stage Manager*) BFA3/ Stage Management. Nick is from Seattle, Washington. Chicago credits include *Moon Man Walk* (Definition); *Peter Pan* (Music Theater Works); *Who's Afraid of Virginia Woolf* (Pulse); *A Midsummer Night's Dream* (Theatre-Hikes); *Good Person of Szechwan* (Cor). Theatre School credits include *Seven Homeless Mammoths Wander New England*, *Michael Jordan in Lilliput*, *Hedda Gabler*, *Romeo and Juliet*, *WTF Happened in Kilgore, Texas?*, *Prospero's Storm*, *Joe Turner's Come and Gone*. Nick will be a stage management intern at this summer's Colorado Shakespeare Festival.

Liv Hancock (*Assistant Stage Manager*) BFA2/ Stage Management. Liv is from West Linn, Oregon. Previous Theatre School credits include *Junie B. Jones is Not a Crook*, *The House of Bernarda Alba*, *Tom Paine*, *We Are Proud to Present...*, and *The Kid Who Ran for President*. Other credits include *West Side Story* (Assistant Stage Manager), *The Addams Family* (Assistant Stage Manager), and *Snow White and the Seven Dwarfs* (Stage Manager) at Broadway Rose Theatre Company.

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 Jeff Mills..... *Artistic Director, Chicago Playworks*
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 Cameron Knight..... *Head of Undergraduate Acting*
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 Michelle Lopez-Rios

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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

Dr. Seuss's

The Cat in the Hat

by Dr. Seuss

directed by Jeff Mills

April 19 – May 26, 2018

Sensory Friendly Performance

Sunday, May 6 at 2 p.m.



ON THE FULLERTON STAGE

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 Orlando

directed by Shade Murray

May 18-26, 2018

(previews 5/16 & 5/17)

IN THE HEALY THEATRE

Satyagraha: Gandhi/King

An ensemble performance created by
MFA III actors, directed by Dexter Bullard

May 4 - 6, 2018

(previews 5/2 & 5/3)

TO SEE OR
NOT TO SEE?



LEAVE YOUR REVIEW OF THE SHOW ON FOOTLIGHTS.COM

Help fill the seats of the next performance with a timely and favorable review to ensure that the arts will be here for the next generation.

- 1 BROWSE UPCOMING EVENTS ON [FOOTLIGHTS.COM](https://www.footlights.com)
- 2 USE FACEBOOK COMMENTS TO SHARE YOUR THOUGHTS!



ANNOUNCING OUR 2018-2019 SEASON

CHICAGO PLAYWORKS FOR FAMILIES AND YOUNG AUDIENCES

The Wong Kids in the Secret of the Space Chupacabra, Go!

by Lloyd Suh

directed by Coya Paz

September 27 – November 3, 2018

Go, Dog. Go!

story by P.D. Eastman, adaption by Allison Gregory and Steven Dietz

music by Michael Koerner, directed by Kristina Fluty

January 17 – February 23, 2019

Jane of the Jungle

book and lyrics by Karen Kacarias

music by Deborah Wicks La Puma

directed by Michelle Lopez-Rios

April 18 – May 25, 2019



ON THE FULLERTON STAGE

She Kills Monsters

by Qui Nguyen

directed by Damon Kiely

November 2 – 11, 2018

(previews 10/31 & 11/1)

A Dybbuk or Between Two Worlds

adapted by Tony Kushner, written by S. Ansky
translated from Yiddish by Joachim Neugroschel

directed by Jeremy Aluma

February 15 – 24, 2019

(previews 2/13 & 2/14)

Oresteia

by Aeschylus

adapted by Robert Icke

directed by April Cleveland

May 3 – 12, 2019

(previews 5/1 & 5/2)

IN THE HEALY THEATRE

Falling

by Deanna Jent

directed by Ben Raanan

October 19 – 28, 2018

(previews 10/17 & 10/18)

Water by the Spoonful

by Quiara Alegria Hudes

directed by Melanie Queponds

February 1 – 10, 2019

(previews 1/30 & 1/31)

New Playwrights Series

title, playwright, and director TBA

May 17 – 26, 2019

(previews 5/15 & 5/16)

GENERAL INFORMATION

BOX OFFICE TELEPHONE

(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.

PARKING ARRANGEMENTS

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.

CAPTIONING AND LISTEN UP LISTENING SYSTEMS AVAILABLE FOR OUR HEARING-IMPAIRED PATRONS

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.

LARGE PRINT PROGRAMS

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

SIGN LANGUAGE INTERPRETING

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

AUDIO DESCRIPTION

Designated audio-described performances and pre-performance touch tours are scheduled throughout the 2017-18 season. Call the Box Office or see the website for the schedule.