

THE
**THEATRE
SCHOOL**
AT DePaul University

presents

G R O W I N G U P B L U E

by Chloë Orlando

Director – Shade Murray
Scenic Designer – Paloma Locsin
Costume Designer – Emilee Orton
Lighting Designer – Jack D. Riley
Sound Designer – Sarah Parker
Technical Director – Ethan Gill
Dramaturg – Rachel Perzynski
Stage Manager – Erin Collins

May 18 - 26, 2018

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

CAST (IN ORDER OF APPEARANCE)

Blue.....	Aiden Rivkin
Chelsea.....	Christina Euphrat
Charlie.....	Elliot Gross
Trish.....	Kya Brickhouse
Court.....	Eliana Beigel
Gray.....	Noah Glaser
Puppeteer.....	Madeleine Mason

Time:

A couple of months into winter, at the point where everyone has been stuck inside for so long they're starting to go crazy. The only time anyone leaves the house is on their way to their car to go to the grocery store, to school or to work.

It's still cold outside. There's never any sunlight. The ground is covered with melted snow puddles or ugly, gray piles of melting snow. Everything is wet. When you walk outside, your feet get wet and they never seem to get dry. You still have to wear a big ugly coat. Winter feels like it'll never end.

Place:

Hometown, USA

The play contains strong language and discussion of suicide.

The play is presented with one 10-minute intermission.

Please note that the first floor lobby restrooms are gender neutral during this production. The second floor restrooms are designated for women and men.

PRODUCTION STAFF

Assistant Director.....	Frankie Pedersen
Assistant Stage Managers.....	Zach Crewse, Maggie Hoffecker
Assistant Scenic Designers.....	Alyssa Mohn, Sophie Blood
Assistant Technical Director.....	Nic McNulty-Hart
Master Carpenter.....	Claire Benard
Carpenter.....	Max Wilhelms
Assistant Costume Designer.....	Isabelle Laursen
Stitchers.....	Lisa Howaniec, Kyra Pan
Head Makeup Assistants.....	Emma Colbaugh, Kendall Barron
Makeup Assistant.....	Gabby Gillespie
Assistant Lighting Designer.....	Joseph Clavell
Master Electrician.....	Kyle Cunningham
Associate Sound Designer.....	Alyssa Kerr
Sound Technician.....	Camille Denholm
Assistant Dramaturg.....	Mary Kate O'Gara
Production Photos.....	Michael Brosilow
Accessibility Coordinator.....	Angela Hamilton
Audio Describer.....	Rob Lamont

PRODUCTION STAFF [cont.]

Sign Language Interpreter Coordinator.....	Sheila Kettering
Sign Language Interpreters.....	Caryn Brieschke, David Schmidt
Scenery and Property Crew.....	Quinn Hensley, Trent Jones, Max Wilhelms
Costume Crew.....	Valeria Baez, Camila Dwyer, Tyra Grove, Chloe Levy, Molly Rosen
Make-up Crew.....	Maegan Fahy
Lighting Crew.....	Immanuel Garcia, Sophie Ospital, Justen Ross, Oliver Sterling-Angus
Sound Crew.....	Averi Paulsen
Publicity and House Crew.....	Simon Berdes, John Paul Heili, Elizabeth Tyska, Jordan Wallace

DIRECTOR'S NOTE

These are two quotes Chloë Orlando asked me to consider before reading *Growing Up Blue* for the first time. They are a perfect window to frame the play: a compassionate, curious, irreverent, and ultimately spiritual look at growing up. Read. And enjoy.

~Shade Murray

"Why *is* the media so obsessed with gender transition, anyway? Huxtable noted that trans-people embody 'questions that everyone is kind of dealing with in really intimate ways.' Hall agreed, noting that 'everybody transitioned, everybody is transitioning. Like, you went through puberty, you became a woman or a man, you were pregnant, you are getting old and dying, your body is in a constant state of transition.' Transgender people often embody this in an 'accelerated way,' and are therefore apt to become symbols or sources of fascination."

~Quote from "Transgender Visibility" panel @ Art Basel, 2016

And I was so young
When I behaved
Twenty five
Yet now I find
I've grown into
A tall child

~Mitski, "first love/late spring"

PLAYWRIGHT'S NOTE

Being a teenager is f*cking confusing. We do so many embarrassing and weird things with an earnestness that is awe-inspiring. We also do so many shitty things to people because we seek affirmation for our intense emotions and confusion. I wrote this play with softness, awe and respect for the terror of adolescence, but also with a lightness and humor that I think we should all have when we look back at our misguided attempts to figure ourselves out.

Teenagers are fascinating because they are in a state of rapid change. Their changing body, or a change in outfit signaling a new persona they're trying on, or a new genre of music they're blasting (and crying to) in their room with the door locked all make public this confusing process. But really, we're all going through this process; it's a mistake to believe that because we are no longer teenagers that we are exempt from the overwhelming and ridiculous process of self-actualization.

I believe there is an obsession with transgender people—especially transgender children—in the media because transgender people embody processes of change in very accelerated, often public ways. Yet we're all transitioning. You go through puberty, you become a man or a woman, you become pregnant, you get married and become a parent, your body gets old, you start to die. Maybe, one day, you'll realize you're not as heterosexual, or cisgender, or transgender as you asserted yourself to be.

~Chloë Orlando, BFA4/Playwriting

DRAMATURGY NOTE

When we constantly see tropes like the damsel in distress or the cold-hearted father in the media we consume, we become conditioned to believe that this is the norm. These kinds of stereotypes further reinforce mainstream society's construction of a gender binary, a system which classifies individuals as either male or female. Those assigned male are expected to be masculine, while those assigned female are expected to be feminine. And although there's nothing wrong with wanting to adhere to these expectations, individuals with differing gender identities and manners of expression are left out of the equation.

Within the past couple of years, transgender narratives and figures have started to gain more exposure in pop-culture mediums like reality TV—the medium of choice for the play's Court and Trish characters. Series such as *I Am Jazz* and *I Am Cait* chronicle how celebrities Jazz Jennings and Caitlyn Jenner, respectively, each navigate life as a transwoman. The shows gave and continue to give visibility to transgender individuals, introducing some viewers to the reality of being transgender for the first time and providing others with thriving role models who happen to also be trans.

Yet these series and many other portrayals of transgender people simultaneously continue to reinforce a binary understanding of sex and gender. Both Jennings and Jenner choose to medically transition and embody established beauty norms and gender roles. And again, while this is a completely valid path, it becomes difficult for viewers to imagine anything different when it is the only narrative they are exposed to. As a result, all transgender experiences are held up to a singular standard and transitions that fail to align with either male or female expectations are deemed less legitimate by popular society.

Growing Up Blue offers an alternative: there are many different ways to be trans, and every single one is legitimate. How do the characters of the play express themselves both within and outside of a gender binary? Where do you place yourself?

~Rachel Perzynski, BFA4, Dramaturgy/Criticism

Eliana Beigel (*Court*) BFA3/Acting. Eliana hails from Brooklyn, New York. She has been a part of performances such as *Desdemona: A Play about a Handkerchief* (Bianca), *The Fairytale Lives of Russian Girls* (Annie), *Kneehigh's Tristan and Yseult* (King Mark), *Gloria* (Gloria), and *Life Sucks* (Babs) at The Theatre School. She hopes to continue her acting career here in Chicago.

Kya Brickhouse (*Trish*) BFA3/Acting. Kya was born and raised in New York City. Her past work at The Theatre School includes *Hypatia in Misalliance*, *Adela in The House of Bernarda Alba*, and *Alex in The Witness*.

Christina Euphrat (*Chelsea*) BFA3/Acting. Christina is from the San Francisco Bay Area. Previous Theatre School credits include *Dog Sees God*, *Blood Wedding*, *Misalliance*, and *Into the Woods*.

Noah Glaser (*Gray*) BFA3/Acting. Noah is from Los Angeles, California. Past credits include *Misalliance*, *The Call of the Wild*, and *Junie B. Jones Is Not A Crook*.

Elliot Gross (*Charlie*) 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.

Madeleine Mason (*Cow Puppeteer*) BFA2/Theatre Arts. Madeleine's favorite production credits at The Theatre School include *The Witness* and *The Cat in the Hat*. Madeleine is also a performer and was recently seen in *Mr. Burns, a post-electric play* as Edna. Outside of Chicago, Madeleine works frequently with B Street Theatre and Music Circus in Sacramento, California. She is pursuing a minor in Performance Studies.

Aiden Rivkin (*Blue*) BFA3/Acting. Aiden is a Chicago native. They are thrilled to be representing their community in such a visible way. So often, trans and non-binary people are encouraged either to hide, or simply to not exist, which is why plays like

Chloë's, which highlight their flaws and their humanity, as well as their journey toward authenticity and truth, have the power to change the world. Their past Theatre School credits include *Hamlet* (Laertes), *Afterburn* (Joan of Arc), *Life Sucks* (Pickles), and *The Seagull* (Nina).

Chloë Orlando (*Playwright*) BFA4/Playwriting. Chloë is a writer from the suburbs of Chicago. Chloë grew up going to competitive baton twirling competitions, crying and watching bad horror movies. She wants to thank her family for supporting her when she was a bad writer, now that everything she writes is perfect. She is a proud dog mom to her dog, Crouton.

Shade Murray (*Director*) Shade is the Associate Artistic Director and an ensemble member of A Red Orchid Theatre, where he has directed the world premieres of Brett Neveu's *Pilgrim's Progress* and Ike Holter's *Sender*, as well as productions of Wallace Shawn's *Evening at the Talk House*, David Adjmi's *3C*, Marisa Wegrzyn's *Mud Blue Sky* and *The Butcher of Baraboo*, Grant James Varjas's *Accidentally Like A Martyr*, Annie Baker's *The Aliens*, Nick Jones' *Trevor*, and Mike Leigh's *Abigail's Party*. He also performed in the A Red Orchid production of *The Mutilated*. Other directing credits include Steppenwolf Theatre Company, The House Theater, Steep Theater, Second City, Writers' Theater and elsewhere. Shade is a lecturer at University of Chicago and teaches at DePaul University and Acting Studio Chicago.

Frankie Pedersen (*Assistant Director*) BFA3/Theatre Arts. Born and raised in New York City, Frankie attended high school in New Orleans where she is still an active member in the theatre community. Some credits include directing two original plays written by Ella Williams at Playhouse NOLA, as well as *Into the Woods Jr.* at Southern Repertory Theatre. Some Theatre School credits include Assistant Director for *Afterburn* and *Blown Youth* and also writing and directing several pieces for the annual *Wrights of*

BIOGRAPHIES [cont.]

Spring Festival. She will also be directing a piece written by Maddie Grubbs at this year's Chicago Fringe Festival.

Paloma Locsin (*Scenic Designer*) BFA3/Scene Design. Paloma's previous Theatre School credits include *Trouble In Mind* (Scenic Designer), *Seven Homeless Mammoths Wander New England* (Assistant Props Master), *We Are Proud to Present...*, *Cinderella: The Remix*, *Native Son* (Assistant Scenic Designer). This Fall she will be designing the Chicago Playworks production, *The Wong Kids in the Secret of The Space Chupacabra, Go!* at DePaul's Merle Reskin Theatre.

Sophie Blood (*Assistant Scenic Designer*) BFA4/Scene Design. Sophia's Scenic Design credits at The Theatre School include *Into the Woods*, *Michael Jordan in Lilliput* and *What the F*ck is Goin' on in Kilgore, Texas?* Her assistant credits include *Night Runner*, *Romeo and Juliet*, and *Joe Turner's Come and Gone*.

Alyssa Mohn (*Assistant Scenic Designer*) BFA3/Scene Design. Alyssa is from the Chicago suburbs. Assistant design experience includes *Elf the Musical* at the Paramount Theatre, *Madagascar the Musical* at the Children's Theatre of Charlotte, and *Frost/Nixon* at Redtwist Theatre (upcoming). DePaul design credits include *Augusta and Noble* and *Falling* (upcoming). This summer, she will be a Faculty Associate at the National High School Institute (Cherubs) Program.

Ethan Gill (*Technical Director*) BFA3/Theatre Technology. Ethan is from Maplewood, New Jersey, and is excited to continue his work at The Theatre School next year with *She Kills Monsters*. Last summer he interned with The Chicago Flyhouse, where he expanded his knowledge and worked with industry.

Emilee Orton (*Costume Designer*) BFA4/Costume Design. Emilee hails from Berkeley, California. Credits include Costume Designer for *Cinderella: The Remix*; Assistant Costume Designer for *Esperanza Rising* and *Prospero's Storm*; and Stitcher for *The Misanthrope* and *Peter Pan and Wendy*.

Isabelle Laursen (*Assistant Costume Designer*) BFA2/Costume Design Isabelle's design credits include The Theatre School's productions of *Cockroach* (April 2018), *The Witness* (February 2018), *The House of Bernarda Alba* (November 2017), *The Zoo Story* (April 2017), as well as East Theatre Company's productions of *Bring It On* (March 2016) and *To Kill A Mockingbird* (October 2015). She has previously assisted for *Junie B. Jones Is Not A Crook* (January 2018) and *Seven Homeless Mammoths* (October 2017). Her upcoming projects include *The Wong Kids in the Secret of The Space Chupacabra, Go!* (Lead Designer, Fall 2018).

Jack D. Riley (*Lighting Designer*) BFA4/Lighting Design. Jack returned from a term abroad studying at the Royal Central School of Speech and Drama in London after the Fall quarter. Before *Growing Up Blue*, he designed *Richard III* in the Healy Theatre last Winter and *The Children's Hour* in the Fall quarter the year before. He plans on being an architectural lighting designer after he graduates this June.

Joseph Clavell (*Assistant Lighting Designer*) BFA4/Lighting Design. Theatre School credits include *We Are Proud to Present...* (Lighting Designer), *What the F**k is Goin' on in Kilgore, Texas?* (Lighting Designer), *Cinderella: The Remix* and *The Kid Who Ran for President* (Assistant Lighting Designer). Professional credits include Production Intern for New Repertory Theatre in Massachusetts and Lighting Intern for the CBS national broadcast of The Boston Pops Fireworks Spectacular. Joe serves as Secretary for USITT at DePaul.

Kyle Cunningham (*Master Electrician*) BFA2/Lighting Design. Kyle has designed *The House of Bernarda Alba*, *Call of the Wild*, and *The Fairytale Lives of Russian Girls* at The Theatre School. Kyle was the Master Electrician for *Junie B. Jones is not a Crook*. Kyle was the programmer for *Cinderella: the Remix*, as well as the board operator for *Richard III* and *Romeo and Juliet*.

Sarah Parker (*Sound Designer*) BFA2/Sound Design. Sarah is originally from Columbus, Ohio. Upcoming works include *A Dybbuk Or Between Two Worlds* (Sound Designer) and *Falling* (Associate Sound Designer). Previous productions include *Junie B. Jones Is Not A Crook* (Associate Sound Designer) and *Into the Woods* (Sound Technician).

Alyssa Kerr (*Associate Sound Designer*) BFA4/Sound Design. Alyssa is originally from Temple, Texas. This past summer, Alyssa was the Sound Design Apprentice at Hangar Theatre. Her design credits include *Doubt- A Parable*, *Dreams*, *The Trojan Women*, *The Women Eat Chocolate*, *The Kid Who Ran for President*, *Michael Jordan in Lilliput*, *Alice in Wonderland Jr.*, *Penetrator*, and *Augusta and Noble*.

Rachel Perzynski (*Dramaturg*) BFA4, Dramaturgy/Criticism. Rachel has previously served as Dramaturg for The Theatre School's productions of *Joe Turner's Come and Gone* (2015), *Contractions* (2016), and *Seven Homeless Mammoths* (2017). Her love of new plays has led her to dramaturg several world premieres, including Galcity Theatre Collective's *House of Vinyl* (2015), and *Night Runner* by Ike Holter (The Theatre School; 2017). Rachel also worked as a literary and civic dramaturgy intern for Victory Gardens Theater.

Mary Kate O'Gara (*Assistant Dramaturg*) BFA2, Dramaturgy/Criticism and Art, Media, & Design. Mary Kate proudly hails from Belleville, Illinois. Past dramaturgy credits include *Mr. Burns, a post-electric play* and *26 Miles*. She is also a visual artist, specializing in collage and installation works.

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.

Rob Lamont (*Audio Describer*) Rob was recently seen as The Giver at Apple Tree Theatre (TYA). He enjoyed roles in *Sleuth*, *Ten Little Indians*, *Much Ado About Nothing*, *The Mousetrap*, *Before I Wake*, *The Tempest*, *West Side Story*, *King Lear* and *Our Town*. He was heard in live radio drama at WGTD 91.1 Players including as William Jennings Bryan in *On the Eight Day*. Rob narrated the nationally distributed audio books of Ted Dekker and Robert Whitlow. He was the National TV and radio voice of Caterpillar Tractor, and he can be heard in the Museum of Science and Industry and Longyear Museum (Boston). He was awarded 1st Place Special Program (Live Radio Drama) by the Wisconsin Broadcasters Association.

David Schmidt (*Sign Language Interpreter*) David Schmidt, Au.D., CI & CT, has been interpreting since 1981. Today's team, David and Caryn, have worked together on theatrical productions since the 1990s, interpreting everything from the Illinois Shakespeare Festival and the American Passion Play to *Grease* and *Harry Connick Jr.* David's other interpreting work includes everything from post-secondary education to medical and legal interpreting. He is frequently called upon to provide platform interpreting for state conferences in Illinois. He works regularly as a video relay interpreter.

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*

BIOGRAPHIES [cont.]

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*.

Zach Crewse (*Assistant Stage Manager*) BFA1/Stage Management. Zach is new to Chicago, recently moving here from Durham, North Carolina. Theatre School credits include Assistant Stage Manager for *Seven Homeless Mammoths Wander New England* and *Junie B. Jones Is Not A Crook*. Zach looks forward to assisting on *Falling* and being the Stage Manager for *A Dybbuk* or *Between Two Worlds* next year. Other credits include Assistant Stage Manager for *Patience, or Bunthorne's Bride* at the Gilbert & Sullivan Opera Co. in Hyde Park.

Marguerite Hoffecker (*Assistant Stage Manager*) BFA3/Stage Management; Minor in Women's and Gender Studies. Past Theatre School credits include Stage Manager for *Native Son* and *Richard III*; Assistant Stage Manager for *Wig Out!*, *The Kid Who Ran for President*, *Peter Pan* and *Wendy*, *The Merchant of Venice*, and *Joe Turner's Come and Gone*. This summer, Maggie will be interning at the Cincinnati Opera as a Stage Management Intern on *The Flying Dutchman* and *As One*. She is looking forward to studying at the Royal Central for Speech and Drama in London in the Fall.

SAVE THE DATE MONDAY, NOVEMBER 5

THE THEATRE SCHOOL AT DEPAUL UNIVERSITY
PRESENTS

THE
**THEATRE
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This production is entered in the Kennedy Center American College Theater Festival (KCACTF). The aims of this national theater education program are to identify and promote quality in college-level theater production. To this end, each production entered is eligible for a response by a regional KCACTF representative, and selected students and faculty are invited to participate in KCACTF programs involving scholarships, internships, grants and awards for actors, directors, dramaturgs, playwrights, designers, stage managers and critics at both the regional and national levels.

Productions entered on the Participating level are eligible for invitation to the KCACTF regional festival and may also be considered for national awards recognizing outstanding achievement in production, design, direction and performance.

Last year more than 1,300 productions were entered in the KCACTF involving more than 200,000 students nationwide. By entering this production, our theater department is sharing in the KCACTF goals to recognize, reward, and celebrate the exemplary work produced in college and university theaters across the nation.

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Bryan Back..... *Lighting Supervisor*
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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 Aescylus

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 Quepongs

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)

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(773) 325-7900

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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.