

**THE
THEATRE
SCHOOL**
AT DePaul University

presents

A
DYBBUK
OR
BETWEEN
TWO
WORLDS

by **S. Ansky**

adapted by **Tony Kushner**

translated from Yiddish by **Joachim Neugroschel**

music composed by **Ilya Levinson**

World Premiere at The Hartford Stage Company, Hartford, Connecticut
Mark Lamos, Artistic Director; Stephen J. Albert, Managing Director

Director – Jeremy Aluma
Musical Director – Alex Koffman
Choreographer – Lin Batsheva Kahn
Vocal Coach – Phil Timberlake
Scenic Designer – Steven Abbott
Costume Designer – Izzy Lichtenstein
Lighting Designer – Natalia Janusz
Sound Designer – Sarah Parker
Technical Director – Nic McNulty-Hart
Dramaturg – Rebecca Galkin
Jewish Cultural Theater Advisor – David Chack
Stage Manager – Zachary Crewse

February 15–24, 2019

**The Theatre School at DePaul University | Dr. John R. and Joyce L. Watts Theatre
2350 N Racine Ave, Chicago, IL 60614**

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

Presenting Level Sponsor

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A Dybbuk, or Between Two Worlds

■ CAST (IN ALPHABETICAL ORDER)

Messenger.....	Kya Brickhouse
Poor Woman With A Baby/Ensemble.....	Aly Easton
Fradde.....	Christina Euphrat
Yeshiva Student/Ensemble.....	Alec Deske
First Rabbinical Judge/Ensemble.....	TJ Harris
First Chasid/Ensemble.....	Eamon Hurd
Osher/Ensemble.....	William Kanter
Sender.....	Ryan Kirby
First Batlon, Very Homely Man, Menashe, The Scribe.....	Jack Lancaster
Chonen.....	Jayson Lee
Second Batlon, Rabbi Mendl, Michl.....	Cody McGlashan
Very Poor Old Woman/Ensemble.....	Jesi Mullins
Leah.....	Grainne Ortlieb
Second Rabbinical Judge/Ensemble.....	Jeffrey Todd Parrott
Nachman/Ensemble.....	Antonio Rodriguez
Third Batlon, Second Chasid.....	Patrick Romano
Old Woman, Gitl.....	Sydney Silver
Tall Pale Woman/Ensemble.....	Lauren Skelton
Mayer, Rabbi Azriel.....	Matthew Wade
Henech, Rabbi Shimshin.....	Jeremy Deshaun Willis

MUSICIANS:

Violin.....	Alex Koffman
Clarinet.....	Lucie Grenne
Bass.....	Jacque Harper
Accordion.....	Jack Lancaster

1880s Poland

This production includes implied nudity and the use of haze.

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

A DYBBUK OR BETWEEN TWO WORLDS is produced
by special arrangement with Broadway Play Publishing Inc, NYC
www.broadwayplaypub.com

PRODUCTION STAFF ■

Faculty Advisor to the Director	Damon Kiely
Assistant Director	Grace Halfacer, Robert Halvorson, Christian Prato
Assistant Stage Manager	Ashley Kiser, Katherine Petralia
Assistant Scenic Designer	Kat Healy, Tara Huffman
Assistant Technical Director	Charlie Benard
Master Carpenter	Max Wihelms
Carpenter	Scott Cavallo
Assistant Props Master	Ashley Wang
Assistant Costume Designer	Chloe Levy, Brett Rose
Draper/Cutter	Allison Ernst
Firsthand	Angelica Tozzi, Tia Lui
Stitcher	Tess Hershenson, Saara Vaere
Wardrobe Assistant	Lucy Elkin, Kiera Pitts
Head Makeup Assistant	Olive Earley, Allison Millar
Makeup Assistants	Johnny Trần
Assistant Lighting Designer	Scott Tobin
Master Electrician	Andrei Borges
Assistant Sound Designer	Agata Pacia
Sound Technician	Ethan Foss
Assistant Dramaturg	Alec Deske
Production Photos	Michael Brosilow
Audio Describer	Brian Hawkins
Sign Language Interpreter Coordinator	Sheila Kettering
Sign Language Interpreter	Michael Albert, Diana Thorpe
Scenery and Property Crew	Alyea Caldwell, Grace Gilbreath, Joffrey Wenderlich, Ally Sheehan, Jordan Kost
Costume Crew	Grace Onofrey, Kenz Mangan, Grace Lowry, Kaitlyn Piotroski, Nour Zuaiter
Lighting Crew	Mel Williams, Felix Correa-Priest
Sound Crew	Genny Blauvelt, Emily Hayman, Kalyn Neuwirth-Deutsch
Make-up Crew	Gretta Gorsuch, Emily Sanner, Jenna Wilson
Publicity and House Crew	Esme Burrows, Finnegan Chu, Jose Dominguez, Claire Hayes, Emily Miller
Swing Crew	Paul Danowski, Fiona Warburton, Olemich Tugas

SPECIAL THANKS ■

Jazmine, Judah, and Leyla Aluma, Ilene Aluma, Ranite Aluma, Sharon Aluma, Elenore Schapiro, Ray and Tricia Becerra, David Roskies, Lisa Portes, Dexter Bullard, Rabbi Adam Greenwald, Rabbi Moshe Greenwald, Rabbi Mendy Benhiyoun, April Cleveland, Ben Raanan, Melanie Queponds, Mallory Metoxen, Stephanie LeBolt, Jacob Janssen, Mikael Burke, Nathan Singh, Marc Chagall, Yevgeny Vakhtangov, Ashlea Woodley, Noah Glaser, Taryn Pearce, Rabbi Victor Weissberg and Jessica Kirzane

■ DIRECTOR'S NOTE

My father is brown, a Mizrahi Jew of Iraqi descent. My mother is white, an Ashkenazi Jew of Eastern European descent. Their culture, customs, and way of practicing Judaism were vastly different. That's because Jews come from everywhere.

This play takes place in a shtetl in 1880s Eastern Europe. And it is also a story about the struggle of the Jewish people as a whole — an eternal struggle.

I chose to cast this play inclusively to represent a sense of the variety of what it means to be a Jew. As the theatre community at large works to define who has a right to tell which stories, I feel honored to be a part of a tribe whose appearances vary greatly. As my Chabad Rabbi, Moshe Greenwald, always says, "A Jew is a Jew is a Jew."

— Jeremy Aluma

■ DRAMATURGY NOTE

"I don't speak because I have the power to speak; I speak because I don't have the power to remain silent." -Rabbi Abraham Isaac Kook

In 2017, anti-Semitic incidents in the United States increased by 57%. This is a jarring number. Nevertheless, it doesn't begin to encompass the extent of anti-Semitism in our world. This doesn't include the devastating shooting in Pittsburgh this past fall when praying Jews were slaughtered in their temple. This doesn't include the rise in anti-Semitism in Europe or other continents, where Jews experience regular violence and harassment. This doesn't include the eye-rolls, the venomous murmurs, the off-color comments Jews receive or stereotypes presented in the media. This statistic doesn't include the pain passed down through generations of Jews searching for justice. Yet in 2017, according to the Anti-Defamation League, anti-Semitism made the largest increase in hatred since 1979.

Still, it's vital we fight against the hatred aimed at us. Asking questions, saying no, resisting violence, and pushing against detestable narratives are crucial to the Jewish act of survival. Struggling is a Jewish tradition. We grapple with G-d's intentions, we fight to right every wrong, for ourselves and those we love. We advocate for our communities. Jews stand at the helm of this beautiful and terrifying world and ask "why?" in order to bring justice.

A Dybbuk or Between Two Worlds is encapsulated in destruction. Yet, every character in our play fights for something: love; freedom; joy; understanding. Though their faith may be shaken at times, they righteously move forward. *A Dybbuk* is a reminder of our strength. It is a story of resilience — and with anti-Semitism rising at alarming rates — we must remain strong.

— Rebecca Galkin

Kya Brickhouse (*Messenger*) BFA 4/Acting. Kya Brickhouse is from New York City and is an alumna of LaGaurdia High School of the Arts. Her Theater School credits include Adela in *The House of Bernarda Alba* (directed by Jeremy Aluma), Alex in *The Witness* (directed by April Cleveland), *Growing up Blue* (directed by Shade Murray). Kya is represented by Stone Manners Salners.

Aly Easton (*Poor Woman with a Baby/Ensemble*) MFA 1/Acting. Aly is a Fulbright Scholar from Los Angeles. Previous credits include *Tribes, Wit, Twelfth Night, Titus Andronicus* (Ophelia's Jump Productions), *The Threepenny Opera* and *Julius Caesar* (A Noise Within). In addition to acting, Aly is passionate about creating inclusive and accessible theater. Most recently, she directed *Romeo and Juliet: An ASL Love Story*.

Christina Euphrat (*Fradde*) BFA 4/Acting. Christina is from the San Francisco Bay Area. Previous Theatre School credits include: *Dog Sees God; Misalliance; Blood Wedding; Into the Woods; Growing up Blue; and The Wong Kids in the Secret of the Space Chupacabra, Go!*

Alec Deske (*Yeshiva Student/Ensemble*) BFA 3/Theatre Arts. Alec is currently pursuing a double major in Communication/Media and a minor in LGBTQ+ Studies. Past Theatre School credit includes Assistant Directing for April Cleveland on *The Witness*. Last summer Alec directed his first full length play, *Significant Other*, in Highland Park, IL.

TJ Harris (*First Rabbinical Judge/Ensemble*) MFA 1/Acting. TJ Harris is originally from Gary, Indiana, and received his undergraduate degree from Ball State University. He is making his debut appearance at The Theatre School. Recent credits include *Hairspray, A Chorus Line, Deirdre of the Sorrows, and Body Swap* (film).

Eamon Hurd (*First Chasid/Ensemble*) BFA 3/Acting. Eamon is from Park Ridge, Illinois. Theater School credits include *The Wong Kids in the Secret of the Space Chupacabra Go!* as Stinson and Gimbob. He will be back in the Merle Reskin Theater this spring for *Jane of the Jungle*.

William Kanter (*Osher/Ensemble*) BFA 3/Theater Arts. Will is from Champaign, Illinois. Will's Theatre School credits include Assistant Director for *Call of the Wild* and *Kodachrome*. Will is a social media contributor for The Black Sheep.

Ryan Kirby (*Sender*) BFA3/Acting. Ryan hails from Wheaton, Illinois. Theatre credits include: *Godspell* (Jesus), *Like It* (Jack), *Other Desert Cities* (Trip), and *Significant Other* (Jordan). You can see him in the upcoming production of *Jane of the Jungle* on the Merle Reskin stage in April.

Jack Lancaster (*First Batlon, Very Homely Man, Menashe, The Scribe*) BFA 4/Acting. Jack's other Theatre School include The Narrator in *The Cat in the Hat*, Jan in *Native Son*, Nikos in *Big Love*, Shannon in *Night of the Iguana*, and CB in *Dog Sees God*.

Jayson Lee (*Chonen*) BFA 4/Acting. Jayson Lee hails from Austell, Georgia. Last fall, he performed in First Floor Theater's *HOODED; or being black for dummies* as Marquis. His recent Theatre School credits include Anthony in *I and You*, Buddy in *Native Son*, The Baker in *Into the Woods*, Death in *Blood Wedding*, and Shannon in *Night of the Iguana*.

Cody McGlashan (*Second Batlon, Rabbi Mendl, Michl*) BFA4/Acting. Cody McGlashan hails from the mountains of Ripton, Vermont. He was last seen in Theatre School productions as Aaron in *26 Miles*, Doug in *Mr. Sadman*, John Thornton in *Call of the Wild*, Matt Lauer in *Britney's Breakdown: 2007*, and John Tarleton Jr. in *Misalliance*.

Jesi Mullins (*Very Poor Old Woman/Ensemble*) MFA 1/Acting. Jesi Mullins is an actor, singer, and teaching artist. Favorite theatre credits: *Our Bar* (NYC), *Hair* (Crimson Creek Players), *Lend Me a Tenor* (Fire Hall Theater). Jesi appeared in the film *Return to Start* (Best Actress 2013 ReelHeART Int'l Film Festival) and a commercial for Fiber One #SnackDrama. Jesi holds a BFA from the University of North Dakota and attended Accademia dell'Arte, Italy. www.jesimullins.com

Grainne Ortlieb (*Leah*) BFA 4/Acting. Grainne Ortlieb is in her fourth year at The Theatre School and has been in six other productions including *Three Sisters* and *Mr. Burns, a Post-Electric Play*.

■ BIOGRAPHIES [cont.]

Jeffrey Todd Parrott (*Second Rabbinical Judge/Ensemble*) MFA 1/Acting. His favorite regional credits include: *South Pacific*, *Both Your Houses* (Asolo Rep); *Nicholas Nickleby: Parts 1 and 2* (Orlando Shakespeare); *Big River*, *The History Boys*, *The Big Meal* (Mad Cow Theatre); *The Mousetrap*, *You Can't Take It With You* (Saint Michael's Playhouse). He holds a BFA in Music Theatre from Elon University, and is a proud member of AEA. www.jeffreytoddparrott.com

Antonio Rodriguez (*Nachman/Ensemble*) MFA 1/Acting. Before landing at The Theatre School for his MFA, Antonio had been performing professionally for nine years in both St. Louis and Chicago. Favorite credits include: *Gidger in The Violet Hour*, *Tommy in The Who's Tommy*, and *Tom in The Glass Menagerie*. Antonio is a proud member of Actor's Equity.

Patrick Romano (*Third Batlon/Second Chasid*) MFA 1/Acting. Patrick Romano is a Philadelphia-born actor, writer, and producer. He has worked with many theatre companies across Philadelphia, including: Act II Playhouse, Arden Theatre Company, Walnut Street Theatre, Theatre Contra, ComedySportz Philly, and others. Patrick recently toured his original comedy *TWO-MAN, ONE-MAN* to the Edinburgh Fringe Festival in Scotland.

Sydney Silver (*Old Woman/Gitl*) BFA 3/Acting. Sydney Silver was born and raised in New Jersey. Past Theatre School credits include *Fray the Tethers*, *Like It*, and *A Doll's House*. Other performances include *A Chorus Line* (Edinburgh Fringe Festival), *Legally Blonde* (Jay Todd Blackbox Theatre), and *Les Miserables* (Summerstage Pro). Sydney teaches dance classes at Hoboken Children's Theater.

Lauren Skelton (*Tall Pale Woman/Ensemble*) MFA 1/Acting. Lauren Skelton is a Seattle-cultivated improviser, clown, burlesque performer, and actor. Favorite credits include: *Deers* (Annex Theatre, 2018 Gregory Award for Best Ensemble), *Love Song* (KTO Productions), Burlesque Hall of Fame Weekender (Las Vegas), Vancouver International Burlesque Festival (Vancouver, B.C.), and he Seattle Festival of Improv Theater.

Matthew Wade (*Mayer/Rabbi Azriel*) MFA 2/Acting. Matt Wade is from Salt Lake City. Theatre School credits include Warwick in Shakespeare's *Henry VI*. When Matt is not acting, he pursues his other passions of photography and filmmaking. His work can be found on Instagram @mattwadefilms.

Jeremy Deshaun Willis (*Henech/Rabbi Shimshin*) BFA 3/Acting. Jeremy Deshaun Willis hails from Kenosha, Wisconsin where he began dancing at a young age. Some of his previous Theatre School credits include: Troy in *Pocahontas*, Krogstad in *A Doll's House* and King Edward in *Henry IV Part 3*. Last summer he played Justin in *Blood At The Root* in a co-production with The Yard and Jackalope Theatre Company.

Jeremy Aluma (*Director*) MFA 3/Directing. Jeremy Aluma 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* (South Coast Repertory, CA); *Sublimity* (Theatre Row, NYC); *The Elaborate Entrance of Chad Deity* and *An Oak Tree* (Red Theater, Chicago); *Crumble, Lay Me Down Justin Timberlake* (Sacred Fools, LA); *The Last Days of Judas Iscariot* (Urban Theatre Movement, LA); *Henry's Potato* (REDCAT, LA); and *Hamlet* (American Coast Theater, CA). www.jeremyaluma.com

Ilya Levinson (*Composer*) Grammy-nominated composer Ilya Levinson is author of operas, musicals, symphonic and chamber music, film scores and original music for theatre productions. His latest musical, *Raunchy Little Musical* (book by Joanne Koch, lyrics by Owen Kalt), was directed and produced by Jimmy Ferraro in June - July 2018 in Long Island NY and is currently in a preparation for a national tour.

Alex Koffman (*Music Director*) Alex Koffman received his Master's Degree in classical music from the Conservatory of Minsk in Belarus. He joined Maxwell Street Klezmer Band in 1990 and soon after became its violinist, musical director and arranger. Alex was featured soloist with Chicago Sinfonietta, Lyric Opera of Chicago's World Premier Klezmer Opera, *The*

Property. Alex teaches, records, and performs nationally and internationally.

Lin Batsheva Kahn (Choreographer) An established choreographer, Lin Batsheva Kahn's work has been called "skillfully crafted." A Theatre School faculty member teaching dance, her many honors include a 2017 DePaul Excellence in Teaching Award. She holds a Contemporary Dance Masters from Case Western Reserve University, a Masters in Dance, Theater, and Communication from Kent State, and a University of Illinois BFA in Modern Dance.

Grace Halfacer (*Assistant Director*) BFA 2/ Theater Arts Directing. Grace is originally from Detroit, Michigan. She currently serves as an intern with Birch House Immersive, where she has worked on *The Horror Presents: Dark Day*, *Lonely Hearts*, *Down the Rocky Road* and *All the Way to Bedlam*, and *Cursed: An American Tragedy*. Other Theatre School credits include *Augusta & Noble*, *Native Son*, and *Satyagraha: Gandhi/King*.

Robert Halvorson (*Assistant Director*) BFA 2/Playwright. Robert Halvorson is originally from Oak Park, IL. Credits at The Theatre School include *Falling*, *Kodachrome*, *Augusta and Noble*, and *Satyagraha–Gandhi/King*. His written work has been included in both the Wrights of Spring and Prototypes festivals. He has interned at Northlight Theatre in Skokie and 16th Street Theatre in Berwyn.

Christian Prato (*Assistant Director*) BFA/ Theater Arts Directing. Christian is from White Plains, New York. He was the assistant director of *Under Milkwood* and *Stain* at The Theatre School. Outside The Theatre School he has directed *12 Angry Men* and the first New York state production of *Kodachrome*. He been credited for assistant directing the high school pilot production of *Mary Poppins*, *Billy Elliot*, *Hunchback of Notre Dame*, *Peter and the Star Catcher*, and *Sister Act*.

Steven Abbott (*Scenic Designer*) BFA 3/Scenic Design. Steven is from Louisville, Kentucky where he professionally designed for community theatres. Chicago credits include: *Hansel and Gretel* (DePaul Opera, Assistant Scenic Designer), *Avenue Q* (Mercury Theatre, Scenic Painter). Theatre School credits include

Satyagraha: Gandhi/King (Scenic Designer), *Falling* (Assistant Scenic Designer), *Junie B. Jones is not a Crook* (Assistant Scenic Designer), and *Into the Woods* (Assistant Scenic Designer).

Kat Healy (*Assistant Scenic Designer*) BFA 2/Scenic Design. Kat is one of A Dybbuk's assistant scenic designers. Recently, she was the scenic designer for The Theatre School's production of *Twelfth Night*. She's also worked on *Into the Woods* and *Three Sisters* here at The Theatre School, as well as *Once On This Island* and *Little Shop of Horrors* back home in Atlanta.

Tara Huffman (*Assistant Scenic Designer*) BFA 3/Scenic Design. Tara is from Denver, Colorado. Tara's Theatre School credits include assistant scenic designer for *Augusta and Noble* and scenic designer for *Jane of the Jungle*. This March Tara will assist at Writers Theatre.

Izzy Lichtenstein (*Costume Design*) BFA 3/ Costume Design. Izzy comes from New York City. Previous Theatre School credits include assisting on *She Kills Monsters*, *Mr. Burns, a Post-Electric Play* and costume designing *Betrayal*. Izzy also did costume and production design for the upcoming DePaul feature film *Sun King*.

Chloe Levy (*Assistant Costume Designer*) BFA2/ Costume Tech/Design. Chloe is from Austin, Texas. Her Theatre School credits include work on *She Kills Monsters*, *Falling*, and *The Wong Kids in the Secret of the Space Chupacabra, Go!* This is Chloe's first assistant costume design position at the Theatre School.

Brett Rose (*Assistant Costume Designer*) BFA 2/Costume Design. Professional credits include Stitcher/Costumes Intern for *Twelfth Night*, *Girl from the North Country*, and *Mother of the Maid* (The Public Theater). Selected previous Theatre School production work: *Native Son* (Wardrobe Crew), and *The Wong Kids in the Secret of the Space Chupacabra, Go!* (Assistant Costume Designer). Future Theatre School credits include *Oresteia* (Assistant Costume Designer) in May 2019.

Natalia Janusz (*Lighting Design*) BFA 4/ Lighting Design. Natalia Janusz has multiple designer credits with the Theatre School as well as the Greenhouse Theatre. She currently works at Intelligent Lighting Creations as a moving light technician. She is a determined artist looking to bring interactivity and

■ BIOGRAPHIES [cont.]

purpose with art installations and lighting, and she owns and manages her own company Dark Moon Designs.

Scott Tobin (*Assistant Lighting Designer*) BFA 3/Lighting Design. A proud Michigander, Scott's previous credits include the Michigan Shakespeare Festival (Master Electrician), NFL Hall of Fame Enshrinement Weekend (Intern), and various designs for The Theatre School, including: *One Flea Spare*, *The Witness and Honey Girls* (Spring 2019).

Sarah Parker (*Sound Design*) BFA 3/Sound Design. Sarah is originally from Columbus, Ohio. Previous design credits at The Theatre School include *Growing Up Blue* and *The Fairytale Lives of Russian Girls*. Next quarter she will be designing *Oresteia* on the Watts stage.

Agata Pacia (*Assistant Sound Designer*) BFA 3/Sound Design. Agata was recently the alternate Audio Engineer for Black Ensemble Theater's *Women of Soul*. Theatre School design credits include *Jane of the Jungle* (upcoming), *The Wong Kids in the Secret of the Space Chupacabra*, *Go!*, *Satyagraha: Gandhi/King*, and *Into the Woods*. This past summer, Agata interned with the new Broadway musical *The Cher Show* and was the Sound Engineer for the Cherubs Program at Northwestern University.

Ethan Foss (*Sound Technician*) BFA 2/Sound Design. Ethan Foss recently graduated from Mesa Community College in Arizona with an AAS: Audio Production Technology, AAS: Music Business & CCL: Sound Design. He worked multiple shows at BlackBoxAZ Foundation including: *Miracle*, *She Kills Monsters*, *Radium Girls* and *The Foreigner*.

Rebecca Galkin (*Dramaturg*) BFA 2/ Dramaturgy/Criticism. Rebecca's previous credits at The Theatre School include: *Voicemails* in DePaul's Prototypes Festival of New Works (stage manager), *Three Sisters* (hair/makeup), *A Bright New Boise* (stage manager), and *Augusta and Noble* (house/public relations). She is currently pursuing a minor in museum studies.

Nic McNulty-Hart (*Technical Director*) BFA 3/ Theater Technology. Nic is from Columbus, Ohio. He is an aspiring scenic artist. Some of his notable work consists of assistant paint charge for *Avenue Q* (Mercury Theatre) and scenographic draft person for *How to Use a Knife* (Shattered Globe Theatre). Past Theatre School experience consists of assistant technical director of *She Kills Monsters* and assistant technical director of *Growing Up Blue*.

Charlie Benard (*Assistant Technical Director*) BFA3/ Theatre Technology. Charlie's past Theatre School credits include technical director for *Desert Stories for Lost Girls* and assistant technical director for *Falling*.

Zachary Crewse (*Stage Manager*) BFA 2/ Stage Management. Theatre School Credits as Assistant Stage Manager include: *Falling*, *Growing Up Blue*, *Junie B. Jones is Not a Crook*, *Seven Homeless Mammoths Wander New England*, and *Jeff and the Dead Girl* (upcoming). In Chicago, Zachary production stage managed for the DePaul Educational Theatre Company and assistant stage managed with the Gilbert and Sullivan Opera Co. Zachary is the assistant to Theatre School Technical Director, Jen Leahy.

Ashley Kiser (*Assistant Stage Manager*) BFA 2/ Stage Management. Ashley is originally from New Jersey. During her time at The Theatre School, she has been an assistant stage manager for *Augusta and Noble*, *Native Son*, *Desert Stories for Lost Girls*, and *The Wong Kids in the Secret of the Space Chupacabra*, *Go!* Next quarter she will be the stage manager for *Jeff and the Dead Girl*.

Kate Petralia (*Assistant Stage Manager*) BFA 1/Stage Management. Kate is originally from Portland, Oregon where she worked on many shows in both high school and professional settings.

THE THEATRE SCHOOL FACULTY/STAFF

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 Coya Paz-Brownrigg..... Associate Dean for Instruction
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 Sarah Hecht..... Patrick Rowland
 Criss Henderson..... James Sherman
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 James Jensen..... John Zinn
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 Linda Kahn

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 Tim Combs..... Technical Director
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 Scott Slemmons..... Carpenter
 Joanna White..... Scenic Artist

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 Jessie Krust..... Manager of Audience Services
 David Marden..... Group Sales Representative
 Kelsey Shipley..... Theatre School House Manager

■ 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 school children 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 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

THEATRE SCHOOL BOARD ■

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OUR 2018–2019 SEASON ■

CHICAGO PLAYWORKS FOR FAMILIES AND YOUNG AUDIENCES

Jane of the Jungle

book and lyrics by Karen Zacarias
music by Deborah Wicks La Puma
directed by Michelle Lopez-Rios
April 18–May 25, 2019



IN THE WATTS THEATRE

Oresteia

by Aeschylus
adapted by Robert Icke
directed by April Cleveland
May 3–12, 2019
(previews 5/1 & 5/2)

IN THE HEALY THEATRE

Honey Girls

by Grace Grindell
directed by Carlos Murillo
May 17–26, 2019
(previews 5/15 & 5/16)

POP QUIZ

ARE YOU...

*an extrovert?
good at connecting with others?
genuine and honest?
a good communicator?*

DO YOU...

*smile and laugh easily?
love the arts?
wish for a job with benefits?
wish for a job with flexibility?*



Did you or would someone you know answer yes to all of these questions?
Footlights is growing and is seeking additional **Sales Executives**.

To apply, please contact our Director of Sales at mthiele@footlights.com.



For more information & job opportunities visit:

FOOTLIGHTS.COM

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 2018–19 season. Call the Box Office or see the website for the schedule.