

THE  
**THEATRE  
SCHOOL**

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AT DePaul University

presents

**AESCHYLUS'**  
**ORESTEIA**

by Aeschylus  
adapted by Robert Icke

Director – April Cleveland  
Violence/Intimacy Director – Rachel Flesher  
Vocal Coach – Claudia Anderson  
Scenic Designer – Jack Hagen  
Costume Designer – Madeleine Byrne  
Lighting Designer – Andrei Borges  
Projection Designer – Michael Commendatore  
Sound Designer – Sarah Parker  
Technical Director – Tessa Keller  
Dramaturg – Grace Grindell  
Production Stage Manager – Danny Fender

**May 3 – May 12, 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](mailto:theatreboxoffice@depaul.edu) | (773) 325-7900**

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## ■ CAST (IN ORDER OF APPEARANCE)

Calchas .....	Jayson Lee
Agamemnon .....	Matt Wade
Orestes .....	Garrett Young
Doctor.....	Katie Travers
Iphigenia.....	Vero Maynez
Young Orestes .....	Adam Todd Crawford
Klytemnestra.....	Amanda Pulcini
Talthybius/Question .....	Jasper Johnson
Cilissa .....	Gabby Gillespie
Electra.....	Tiff Abreu
Menalaus.....	Derek Jepsen
Cassandra/Athene.....	Carolyn Hu Bradbury

### Here and Now

*This production contains mature content and the use of strobe lights.*

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

**This version was first produced at the Almeida Theatre, London on 5 June 2015.**

## ■ PRODUCTION STAFF

Faculty Advisor to the Director.....	Lisa Portes
Ancient Greek Language Coach .....	Sean D. Kirkland
Assistant Violence/Intimacy Director .....	Zack Payne
Assistant Director .....	Kate Coley, Alec Deske
Stage Manager .....	Liv Hancock
Assistant Stage Manager .....	Daney Fletcher
Assistant Scenic Designer.....	Lindsay Mummert
Assistant Technical Director.....	Scott Cavallo, Xavier Kwong
Props Artisan.....	Matthew Zalinski
Assistant Props Master .....	Nic McNulty-Hart
Assistant Costume Designer .....	Meghan Gottschalk, Brett Rose
Draper/Cutter .....	Alice Ernst, Saara Vare
First Hand .....	Lisa Howaniec, Kyra Pan
Stitcher .....	Jessica Donaldson, Tess Hershenson, Chloe Levy, Emily Sanner
Head Makeup Assistant.....	Olive Earley, Johnny Tr�n
Makeup Assistants .....	Sarah Collins, Julie Gester
Assistant Lighting Designer.....	Jay Koch
Master Electrician .....	Sevas Carerra
Assistant Projection Designer/Projection Engineer.....	Kyle Cunningham
Projection Assistant.....	Katelyn Le-Thompson
Projection Programmer.....	Parker Langvardt
Assistant Sound Designer .....	Lauren Porter
Assistant Dramaturg.....	Connor McCarson, Tina Perona
Production Photos .....	Michael Brosilow
Audio Descriptor .....	Suzi Petri
Sign Language Interpreter Coordinator.....	Sheila Kettering

## PRODUCTION STAFF [cont.] ■

Scenery and Property Crew .....	Colin Huerta, Zoe Mazza, Justin Nielson, Brady Pierce, Devin Walls
Costume Crew .....	Anna Arenas, Isabelle Cheng, Finnegan Chu, Leslie Perez
Make-up Crew .....	Alex Bell, Kalyn Neuwirth-Deutsch
Lighting Crew .....	Paola Cordero, Dylan Cohen, Sabrina Michaels, Mia Thomas, Mel Williams
Sound Crew .....	Ryan Adams, William Kerpan
Publicity and House Crew .....	Ethan Doskey, Olivia Dunn, Danielle Ganz, McLennan
Swing Crew.....	Olivia Garcia

## SPECIAL THANKS ■

Robert Icke, Tim, Mary and Kit Slover, Sharon and Richard Kramer, Erin Cleveland, Sean Kirkland, Lisa Portes, Damon Kiely, Jeremy Aluma, Melanie Queponds, Ben Raanan, Mikael Burke, Stephanie LeBolt, Mallory Metoxen, Sean D. Kirkland, Bill O'Connor

## DIRECTOR'S NOTE ■

*"She's right. And he's right. That's what makes it tragic."*—Bill O'Connor, Professor of Theatre Studies at DePaul University

I love the Greeks because they condemn simplicity and peel open the world's complexity. *Oresteia* puts certainty itself on trial and thrusts the audience into the crisis of questioning our deepest-held convictions. Like an episode of *Black Mirror*, the Greeks traffic in the anxiety of uncertainty, withholding answers and laying bare life's contradictions. Aeschylus grabs hold of our values and turns them back on us in the form of a big fat question: *are you sure?*

I think about what it would be like to sit across from Aeschylus at a dinner party. He's silent through the appetizer course, but then he sits up straight, gives his dark cabernet a swirl, and asks me, "is individual freedom more important than the greater good?" Impressed by his lack of small talk, I answer confidently: "the greater good is more important." He narrows his eyes—"you sure you're right about that?" I say, "I'm definitely sure," and enumerate my reasons for holding my belief. He nods, takes another sip of his wine (he's got a little red mustache by now), and presses on: "How do you *know* you're right?" Aeschylus points to a man at the far end of the table. "See him? He disagrees with you, and, like you, he's certain that he's right." Aeschylus summons the man over and quietly watches the two of us duke it out.

For hours, the man and I argue. He pokes holes in my arguments, and I undercut his premise. We test our beliefs against each other's, and ultimately spiral into the acute anxiety of uncertainty. Although we try, we cannot come to a consensus. The simple question—is individual freedom more important than the common good—has transmogrified into an infinitely complex *problem*. I leave the dinner party and walk into the immense night, the truth, unreachable above me.

## ■ DIRECTOR'S NOTE [cont.]

If Aeschylus and Robert Icke get their way, then you, too, will leave the theatre brimming with doubt and questioning the choice *Oresteia* asks you to make. If the questions at the heart of this play confound you and take your breath away, the Greeks have done their job.

April Cleveland

## ■ DRAMATURGY NOTE

You're standing beside a train track. You see a train barreling toward a fork in the track ahead. Fifty people are stuck on the track in the direction the train is currently headed. One person is stuck on the track on the other side of the fork. You have the power to pull a lever and divert the train from killing the fifty people and instead killing just the one. If you do nothing, the train will definitely kill the fifty; if you pull the lever, the train will definitely kill the one. What do you do?

The practical answer is to pull the lever to sacrifice only one—fifty lives are saved. But what do you do if that one on the track is your mom? Or your child? Your person? What if the group of fifty are all children but the one is your partner? What do you do if the fifty are all criminals and the one is innocent? It becomes much more complicated. How do you choose?

This thought experiment known as the “Trolley Problem” was developed by philosopher Philippa Foot in 1967 and adapted by Judith Jarvis Thomson in 1985. Robert Icke presented his cast with the “Trolley Problem” at *Oresteia*'s first rehearsal. Director April Cleveland asked all of us the same. We could not come to an agreement. We can plan and think through what we are going to do, but can we really know until we're in the crucial moment? With the lever and these real, actual people in front of us, what we would actually do?

In *Oresteia*, choices must be made again and again that will alter the fabric of a person, a family, a country, and a civilization forever. Our characters face that lever, those conflicting groups on their tracks, and they act. They choose, and then they do. The dilemma then becomes—can they live with the consequences?

Make your judgment.

—Grace Grindell

## ■ BIOGRAPHIES

**Tiff Abreu** (*Electra*) BFA3/Acting. Tiff Abreu is a third year acting major from Houston, Texas. Tiff has been in four other productions at The Theatre School including *Bees Knees*, *A Doll's House* and *The Wolves*.

**Adam Todd Crawford** (*Young Orestes*) BFA3/Acting. Adam is an actor, director, and choreographer from Columbus, Ohio. Recent acting credits at The Theatre School include *King Oedipus* (Corinthian), *Twelfth Night* (Fabian et al.), and *Under Milk Wood* (Mr. Pugh et al.). Adam's choreography has

been seen most recently in *otherside* at the inaugural Prototypes Festival of Student Work. [www.adamtodd Crawford.com](http://www.adamtodd Crawford.com)

**Gabby Gillespie** (*Cilissa/Fury*) BFA4/Acting. Gabby is originally from Houston, Texas. Previous Theatre School credits include: Hattie in *Go, Dog. Do!*, directed by Kristina Fluty; Kaliopé in *She Kills Monsters*, directed by Damon Kiely; Titania in *A Midsummer Night's Dream*, directed by Mikael Burke; Lily in *Mr. Sadman*, directed by Meghan Beals; Little Red in *Into the Woods*, directed by Barry Brunetti; and Lady Summerhays in *Misalliance*, directed by Paul Holmquist.

**Carolyn Hu Bradbury** (*Cassandra/Athene/Woman*) MFA2/Acting. Carolyn has performed at the Victory Garden's Ignition Festival, as well as the National Asian American Theatre Conference. Theatre School credits include *She Kills Monsters*, *Water by the Spoonful*, and *We are Here*. She is from the California Bay Area, where she received her BA from UC Berkeley in English and Theater.

**Derek Jepsen** (*Menelaus*) MFA3/Acting. Derek is an artist originating from the San Francisco Bay Area. At The Theatre School, his credits include in *She Kills Monsters*, *Three Sisters*, *The Witness*, and *Life Sucks*. Some of his other credits include *Lysistrata*, *Taming of the Shrew*, *Persuasion*, and *The Fox on the Fairway*. He also enjoys improv, photography, and fixing broken motorcycles. [www.derekjepsen.com](http://www.derekjepsen.com)

**Jasper Johnson** (*Talhybius/Question*) BFA4/Acting. Jasper is from Albuquerque, New Mexico. Previous Theatre School credits include: *Cockroach* (Lee); *Henry VI, Part 3* (Prince Edward); *Call of the Wild* (Perrault); and *Dog Sees God* (Van). Chicago theatre credits include *The Aliens* (NoMads Theatre Co.) and a reading of *Mercury Fur* (Red Theatre). Film credits include *Dukeland* and *The Eden Theory*. Earlier this year, he directed *Mudlarks*.

**Jayson Lee** (*Calchas*) BFA4/Acting. Jayson was born in Baton Rouge, Louisiana but grew up in Austell, Georgia. Some of his Theatre School credits include Chonen in *A Dybbuk* or *Between Two Worlds*, Anthony in *I and You*, Buddy in *Native Son*, and The Baker in *Into the Woods*. This past fall he performed in the Chicago premiere of *HOODED; or being black for dummies* as Marquis at First Floor Theater.

**Vero Maynez** (*Iphigenia*) MFA2/Acting. Regional performances include the world-premiere of *The Mathematics of Love* (Brava Theatre Center) and *The Christians* (San Francisco Playhouse). Recent educational credits include *Water by the Spoonful* and *Twelfth Night*. Vero has also performed in the Latinx Theatre Commons Carnival of New Latinx Work and Berkeley Repertory's Breaking the Binary Symposium. BA in Theater & Performance Studies, UC Berkeley. [www.veromaynez.com](http://www.veromaynez.com)

**Amanda Pulcini** (*Klytemnestra*) MFA2/Acting. AEA. Training: BFA, Shenandoah Conservatory. NYC credits include *Titus* (Shakespeare Forum), *Lend Me A Tenor* (Gallery Players), and *Miss Julie* (educational-Columbia- Ann Bogart). Regional credits include Pittsburgh CLO, Quantum Theatre, North Shore Music Theatre, and Westchester Broadway Theatre. Associate Artistic Producer credits include *Broadway Sings* at St. Paul's (NYC) and Pocono Mountains Music Festival. [www.AmandaPulcini.com](http://www.AmandaPulcini.com)

**Katie Travers** (*Doctor*) MFA3/Acting. Katie Travers is from Franklin, Massachusetts. She holds a BFA in theatre arts from The University of Rhode Island and acted professionally in Providence and Boston before pursuing further training at The Theatre School. Her Theatre School credits include the Baker's Wife (*Into The Woods*), Olga (*Three Sisters*), Colleen/Marge (*Mr. Burns, a Post-Electric Play*), Soccer Mom (*The Wolves*) and Henry VI (*Henry VI, Part 3*).

## ■ BIOGRAPHIES [cont.]

**Matt Wade** (*Agamemnon*) MFA2/  
Acting. Matt is an actor, filmmaker, and  
photographer from Salt Lake City, Utah.  
Prior to attending The Theatre School,  
Matt worked in both the narrative and  
commercial film industry in Utah, which  
took him all over the world. His recent  
Theatre School credits include Rabbi  
Azriel in *A Dybbuk* or *Between Two Worlds*  
and Warwick in *Henry VI, Part 3*.  
[@mattwadefilms](http://mattwadefilms)

**Garrett Young** (*Orestes*) BFA4/Acting.  
TV/Theatre credits include: *Chicago Med*,  
*Chicago Justice*, a workshop of Tarell  
Alvin McCraney's *Ms. Blakk for President*  
(Steppenwolf Theatre), and *Eroica* (Redtwist  
Theatre). Theatre School highlights include:  
*Three Sisters*; *Mr. Burns, a post-electric play*;  
*The Wong Kids in the Secret of the Space*  
*Chupacabra, Go!*; and *Seven Homeless*  
*Mammoths Wander New England*.  
He is an alum of the British American  
Drama Academy in association with  
Yale School of Drama.

**April Cleveland** (*Director*) MFA3/Directing.  
April Cleveland is a graduating MFA  
Director at DePaul. DePaul credits include  
*Cockroach*, *The Witness*, *Seven Homeless*  
*Mammoths Wander New England*, and  
*Dying City*. Recent assisting credits include  
*Downstate* directed by Pam Mackinnon  
(Steppenwolf and London's National  
Theatre), *Hexenjagd* directed by Robert  
Icke (Theater Basel, Switzerland), and *A*  
*Shayna Maidel* directed by Vanessa Stalling  
(TimeLine Theatre). In June, April will direct  
a new version of *Two Noble Kinsmen* by  
Tim Slover off-broadway at Classic Stage  
Company in a partnership with The Oregon  
Shakespeare Festival Translation project.  
Before DePaul, she directed musicals and  
worked with young theatre artists.  
[www.aprilcleveland.com](http://www.aprilcleveland.com)

**Rachel Flesher** (*Violence and Intimacy*  
*Director*) Rachel's previous Theatre School  
credits include *Native Son* and *Cockroach*.

Select Chicago violence/intimacy credits  
include: *Twilight Bowl* (Goodman Theatre);  
*Dutch Masters* (Jackelope Theatre); *How I*  
*Learned to Drive* (Raven Theatre); *Hooded, or*  
*being black for dummies* (First Floor Theatre);  
*The Displaced* (Haven Theatre); *Twelfth*  
*Night* (Writers Theatre); *Women Laughing*  
*Alone With Salad* (Theatre Wit); *The Burials*  
(Steppenwolf for Young Adults); *In the Next*  
*Room, or the vibrator play* (TimeLine Theatre);  
and *Insurrection* (Stage Left). Rachel is an  
Instructor with the Fight Directors Canada  
and an Intimacy Director, Lead Instructor,  
and Intimacy Coordinator with Intimacy  
Directors International.

**Zack Payne** (*Assistant Violence and Intimacy*  
*Designer*) This is Zack's second production  
with DePaul. Favorite credits include: *Spring*  
*Awakening* and *Blackbird* (Blank Theatre  
Company); *Twelfth Night, Or What You Will*  
(Writer's Theatre); *Cabaret* (Paramount  
Theatre); *In the Next Room, or the vibrator play*  
(TimeLine Theatre); *Women Laughing Alone*  
*With Salad* (Theatre Wit); and *The Burials*  
(Steppenwolf for Young Audiences). He is a  
certified Advanced Actor Combatant with  
Fight Directors Canada, and he is certified in  
Mental Health First Aid.

**Kate Coley** (*Assistant Director*) BFA3/Theatre  
Arts. Kate Coley spends her time at DePaul  
studying Theatre Arts, Spanish, and French.  
Most recently at The Theatre School, Kate  
assistant directed *Water by the Spoonful*  
under MFA Director Melanie Queponds. As a  
lead producer of Prototypes, Kate oversees  
the programming, support, and presentation  
of quarterly performances featuring student-  
produced work.

**Alec Deske** (*Assistant Director*) BFA3/Theatre  
Arts. Alec is currently pursuing a double  
major in Communication/Media and a minor  
in LGBTQ+ Studies. In 2018, Alec directed  
his first full length play, *Significant Other*,  
in Highland Park, IL and participated in the  
Disney College Program in Orlando, FL.

**Jack Hagen** (*Scenic Designer*) BFA3/ Scene Design. Jack Hagen is from Denver, Colorado. His most recent credits include *The Witness* (scenic designer), *Go, Dog. Go!* (assistant scenic designer), and The Public Theatre's Shakespeare in The Park (props intern). Jack will be designing *Our Lady of Kibeho* next fall in the Watts Theatre.

**Lindsay Mummert** (*Assistant Scenic Designer*) BFA3/Scene Design. Lindsay is originally from the Chicago area. Previous design credits at The Theatre School include *Water by the Spoonful*, *The House of Bernarda Alba*, *Betrayal*, and *LIGHTS UP! The 2018 Theatre School Gala*. Last summer she worked in the props department at the Williamstown Theatre Festival. She also works in the properties and paint shops.

**Madeleine Byrne** (*Costume Designer*) BFA4/Costume Design. Madeleine's previous Theatre School credits include: *Twelfth Night*, *Junie B. Jones is Not a Crook*, and *Hedda Gabler* (costume designer); *Satyagraha: Gandhi/King*, *Michael Jordan in Lilliput*, *Night Runner*, and *Eurydice* (assistant costume designer); *Three Sisters*, *Native Son*, and *Into the Woods* (wardrobe supervisor).

**Brett Rose** (*Assistant Costume Designer*) BFA2/Costume Design. Professional credits include stitcher/costumes intern for *Twelfth Night*, *Girl from the North Country*, and *Mother of the Maid* (The Public Theater, NYC). Selected previous Theatre School production work: *The Wong Kids in the Secret of the Space Chupacabra, Go!* and *A Dybbuk or Between Two Worlds* (assistant costume designer). Brett will be the costume designer for *Our Lady of Kibeho* in the Watts Theatre in November 2019.

**Andrei Borges** (*Lighting Designer*) BFA4/ Lighting Design. Andrei is a Chicago based lighting designer and assistant designer with experience in theatre and opera. Along-side his academic experience,

Andrei recently concluded his internship at The San Francisco Opera, in which he served as the second assistant to Mark McCullough on the 2018 production of Wagner's *Ring Cycle*. Other notable designers Andrei has assisted include, Driscoll Otto and Christine Binder.

**Jay Koch** (*Assistant Lighting Designer*) BFA4/ Lighting Design. Jay recently returned from an internship in Los Angeles. where she worked on *The Game Awards*, *RENT: Live on Fox*, the *Grammy Awards*, and *Motown 60: a Grammy celebration*. Theatre School designs include *She Kills Monsters* and *Mr. Burns, a Post-Electric Play*.

**Sevas Carerra** (*Master Electrician*) BFA2/ Lighting Design. Sevas is a Chicago based lighting designer. Aside from work at The Theatre School, you can find him working at the Athenaeum Theatre in Lakeview. Theatre School credits include: *Twelfth Night*; *The Wong Kids in the Secret of the Space Chupacabra, Go!*; *Three Sisters*; *Junie B. Jones is Not a Crook*; and *Seven Homeless Mammoths Wander New England*. Chicago credits include *Bette Davis Ain't For Sissies* (stage manager) and *The Daily Show with Trevor Noah*.

**Sarah Parker** (*Sound Designer*) BFA3/Sound Design. Sarah Parker is a Chicago-based Sound Designer who originally hails from Columbus, Ohio. Previous Theatre School credits include *A Dybbuk or Between Two Worlds* and *Growing Up Blue*. Upcoming shows include *Brooklyn Bridge* on the Reskin stage.

**Michael Commendatore** (*Projection Designer*) Originally from Rhode Island, Michael now lives in Chicago, Illinois and travels around the country designing projections for theatre, opera, dance, installations and more. Michael has designed at Boston Lyric Opera, The Public Theatre, Le Petit Theatre, Music Theatre Wichita, Yale Repertory Theatre, Colgate

## ■ BIOGRAPHIES [cont.]

University, SUNY Stonybrook, Chicago Symphony Orchestra, Emerald City Theatre, Vancouver Fringe Festival, and more. He also has had the opportunity to work on shows at Houston Ballet, Juilliard, Carnegie Hall, Steppenwolf Theatre, and The Lincoln Center Theater. Michael has a design MFA from Yale School of Drama. Michaelcommendatore.com

**Kyle Cunningham** (*Assistant Projections Designer/Audio Engineer*) BFA3/Lighting Design. Kyle's design credits at The Theatre School include: *Go, Dog, Go!*; *The House of Bernarda Alba*; *Call of the Wild*; and *26 Miles*. Kyle was the assistant lighting designer on *The Wong Kids in the Secret of the Space Chupacabra, Go!* He was the master electrician for *Junie B. Jones is Not a Crook* and *Growing Up Blue*.

**Grace Grindell** (*Dramaturg*) BFA4/Theatre Arts. Grace Grindell is originally from Atlanta, Georgia. Previous Theatre School dramaturgy credits include *The Zoo Story*, *Three Sisters*, and assistant dramaturg on *Augusta and Noble*. The world premiere of her play, *Honey Girls*, will be on stage in the Healy Theatre in May.

**Danny Fender** (*Production Stage Manager*) BFA4/Stage Management and Minor in LGBTQ+ Studies. Professional credits include: assistant stage manager for *The Adventures of Augie March* (workshop) at Court Theatre; floor manager for *Pipeline* and *Rightlynd* at Victory Gardens Theatre; assistant stage manager sub for *Buried Child* and *Smart People* and 2<sup>nd</sup> assistant stage manager for *Trevor: The Musical* at Writers Theatre; and stage management intern for *Ah, Wilderness!* at the Goodman Theatre.

**Liv Hancock** (*Stage Manager*) BFA3/Stage Management and Minor in History. Liv is from West Linn, Oregon. Previous Theatre School credits include *Falling*, *Three Sisters*,

*Junie B. Jones is Not a Crook*, and *We Are Proud to Present*. Other credits include *West Side Story*, *The Addams Family*, and *Mamma Mia* with Broadway Rose Theatre Company. Liv's upcoming works include *Footloose* and *Cinderella* with Broadway Rose Theatre Company and *A Wrinkle in Time* with The Theatre School.

**Danely Fletcher** (*Assistant Stage Manager*) BFA2/Stage Management. Previous educational credits include: *Into The Woods*, *The Witness*, *Satyagraha: Gandhi/King*, *Water by the Spoonful* and *Twelfth Night*. Over the summer, Danely stage managed two readings of new plays at Latinx Theatre Commons Carnaval 2018: *My Father's Keeper* and *Our Dear Dead Drug Lord*. Danely was the interim stage manager on The Theatre School's production of *Henry VI, Part 3*.

**Molly Fryda** (*Assistant Stage Manager*) BFA1/Stage Management. Molly is from Omaha, Nebraska. Other Theatre School credits include lights crew for *Water By The Spoonful*. Favorite stage management credit goes to *Newsies* at The Rose Theatre.

**Tessa Keller** (*Technical Director*) BFA3/Theatre Technology. Tessa's Theatre School credits include master carpenter for *Into The Woods*, technical director for *The Witness*, assistant technical director for *The Cat in the Hat*, technical director for *Falling*, and technical director for *Go, Dog, Go!*

**Matthew Zalinski** (*Props Artisan*) BFA3/Theatre Technology. Recent professional credits include properties designer for *The Bridges of Madison County* and *The Full Monty* at Theo Ubique Cabaret Theatre, as well as assistant stage manager for *Chicago*, *Big Fish*, and *The Mousetrap* at Big Noise Theatre. Theatre School credits include: *Into the Woods*; *The Cat In the Hat*; *The Wong Kids in the Secret of the Space Chupacabra, Go!*; and *Water by the Spoonful*.



# THEATRE SCHOOL FACULTY/STAFF

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 Deb Doetzer..... Michelle Lopez-Rios  
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 Regina Garcia..... Head of Scene Design  
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 Sally Dolembro..... Head of Costume Design  
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 James Jensen..... James Sherman  
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 Carolyn Hoerdemann..... Rachel Slavick  
 Linda Kahn

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Bryan Back..... Lighting Technologist  
 So Hui Chong..... Costume Technician  
 Tim Combs..... Technical Director  
 Dominic DiGiovanni..... Scene Shop Foreperson  
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 Sheila Hunter..... Cutter-Draper  
 Kelsey Lamm..... Production Coordinator  
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 Jen Leahy..... Theatre Technical Director  
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 Joanna White..... Scenic Artist

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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.

## 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](http://theatre.depaul.edu)**

**To donate to The Theatre School, please visit: [alumni.depaul.edu/givetotheatre](http://alumni.depaul.edu/givetotheatre)**

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# OUR 2019–2020 SEASON ■

## CHICAGO PLAYWORKS FOR FAMILIES AND YOUNG AUDIENCES

### ***Luchadora!***

by Alvaro Saar Rios  
directed by Michelle Lopez-Rios  
**October 3–November 9, 2019**

### ***Brooklyn Bridge***

by Melissa James Gibson  
directed by Coya Paz  
**January 16–February 22, 2020**

### ***A Wrinkle in Time***

by Madeleine L'Engle, adapted by Tracy Young  
directed by Jeff Mills  
**April 16–May 23, 2020**



## IN THE WATTS THEATRE

### ***Our Lady of Kibeho***

by Katori Hall  
directed by Phyllis E. Griffin  
**November 1–10, 2019**  
(previews 10/30 & 10/31)

### ***The Rover***

by Aphra Behn  
directed by Melanie Queponds  
**February 14–23, 2020**  
(previews 2/12 & 2/13)

### ***The Curious Incident of the Dog in the Night-Time***

based on the novel by Mark Haddon,  
adapted by Simon Stephens  
directed by Ben Raanan  
**May 8–17, 2020**  
(previews 5/6 & 5/7)

## IN THE HEALY THEATRE

### ***Polaroid Stories***

by Naomi Iizuka  
directed by Stephanie LeBolt  
**October 18–27, 2019**  
(previews 10/16 & 10/17)

### ***Neighborhood 3: Requisition of Doom***

by Jennifer Haley  
directed by Mallory Metoxen  
**January 31–February 9, 2020**  
(previews 1/29 & 1/30)

### ***New Playwrights Series***

title, playwright, and director TBA  
**May 22–31, 2020**  
(previews 5/20 & 5/21)

# 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.