

**THE
THEATRE
SCHOOL**
AT DePaul University

presents

OUR LADY OF KIBEHO

by Katori Hall

Director – Phyllis E. Griffin
Composer & Lyricist/Musical Director – Mark Eliot
Fight Director – Katherine Coyl
Theological Consultant – Father Chris Robinson
Voice and Dialect Coach – Phil Timberlake
Scenic Designer – Jack Hagen
Projections Designer – G. “Max” Maxin IV
Costume Designer – Brett Rose
Lighting Designer – Scott Tobin
Sound Designer – Gabriela Cordovi Rodriguez
Technical Director - Scott Cavallo
Dramaturg – Isabelle Cheng
Stage Manager – Hannah Smith

November 1 – 10, 2019

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

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■ CAST (IN ORDER OF APPEARANCE)

Sister Evangeline.....	Courtney Marie Tucker
Father Tuyishime.....	Kamari Saxon
Alphonsine Mumureke.....	Jasmine Cheri Rush
Anathalie Mukamazimpaka.....	Kidjie Boyer
Marie-Claire Mukangango.....	Tyra Grove
Ashura/Villager #2.....	Laura Rojas
Immaculée Mwami/Radio Rwanda/Reporter.....	Jennifer Young
Ruyuki.....	Tori Thompson
Anastasie Mutamuriza.....	Shelby Ronea
Nkango.....	TJ Harris
Bishop Gahamanyi.....	Justen Ross
Emmanuel.....	Bairton Warburton-Brown
Villager #1.....	Jordan Wallace
Blind Man.....	Destin Lorde Teamer
Villager #3.....	Sydney Nelson
Father Flavia.....	Derek Spaldo

Kibeho College, an all-girls Catholic school in Kibeho, Rwanda; 1981-1982

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

OUR LADY OF KIBEHO is presented by special arrangement with Dramatists Play Service, Inc., New York.

■ PRODUCTION STAFF

Assistant Director.....	Christian Prato, Emil Thomas, Bairton Warburton-Brown
Assistant Stage Manager.....	Kristina Heiden-Lundberg, Kate Petralia
Assistant Scenic Designer.....	Trent Jones, Joefferry Wenderlich
Assistant Technical Director.....	Xavier Kwong, Willow Rakonca
Master Carpenter.....	Justin Nielson
Carpenter.....	John Harren, Brendan Hein
Assistant Costume Designer.....	Finnegan Chu
Draper.....	Saara Vare
Stitchers.....	Greta Gorsuch, Jenna Wilson
Assistant Lighting Designer.....	Sebastian Carerra
Master Electrician.....	Mel Williams
Associate Sound Designer.....	Genevieve Blauvelt
Sound Technician.....	Chris Comstock
Production Photos.....	Michael Brosilow
Audio Descriptor.....	Suzanne Petri
Sign Language Interpreter Coordinator.....	Sheila Kettering
Sign Language Interpreters.....	Jennifer McElroy, Walter Mathews
Scenery and Property Crew.....	Lily Boyle, John Duncan, Soraya Gillis, Joseph Herman, Karis Melin, Esho Rasho, Isabel Rhoten, Destin Teamer, Abby West
Wardrobe Crew.....	Lila Engelhardt, Ray Kendrick, Logan McCollum, Gabriella Suarez, Daniel Suarez Velez
Make-up Crew.....	Cian Evans-Grayson, Avery Lauer
Lighting Crew.....	Veronique Le, Diego Longoria, Kate Revels, Nicholas Tell, Israel Terrell, Matthew Valerio
Sound Crew.....	Christopher Cook, Diego Ortiz Villacorta San Juan, Oliver Scotten
Publicity and House Crew.....	John Bordeau, Annie Feshbein, Asha Houston, Cate Moriarity, Sierra Reynolds, Claire Stevens, Thomas Tran
Swing Crew.....	Carl Collins, Josie Leydenfrost, River Williams
Production Assistant Crew.....	Isabella Cordova

SPECIAL THANKS ■

Lin Kahn, Dexter Zollicoffer, Father Christopher Robinson, Dr. Laura Biagi

DIRECTOR'S NOTE ■

Welcome to The Theatre School at DePaul University's production of *Our Lady of Kibeho* by Katori Hall. It is our collaborative honor to bring you this play about three young women who simultaneously hear and see the messages and apparition of the Virgin Mary in Rwanda, Africa, 1981-82.

This play begins in a country described as a place where God goes on vacation. We enter it through heavenly circumstances.

As an institution that believes in training artists to be responsible in the creative act of producing work on stage and building community through service, we look to diverse stories, past and present, to learn about ourselves as human beings who share a planet. The selection of Katori Hall's *Our Lady of Kibeho* presents an opportunity to inform all our student artists of a culture other than their own. It is a play that invites us to come together as a diverse community to learn from humanity's past. It invites us to listen deeply to one another - to heal and eventually see a greater future for us all.

Ms. Hall captures the above through the voices of three girls in Africa. She believes it is important that their story be told and their voices heard. So, she found a way through dramatic storytelling for the words of these young women to resound in our ears, to be felt in our bones, and to be carried out of the theatre by our very souls.

It is the 25th anniversary of the Rwandan genocide—a tragedy of great importance that has been eclipsed repeatedly by world events. It was a time where people of power took note yet did nothing to intercede. Some would say this is true of the events of today. This is a story that could have gone a different way had the Rwandan people listened deeply to these Catholic school girls and chased away the hatred hidden in the hearts of too many of its citizens. The warning came in 1981, 13 years before tensions grew out of hand. Now because of what happened in a world where people did nothing, 800,000 to 1 million Africans met a violent end. We, the citizens of the world, are left to do the work of healing the heart. The lesson of the play and the circumstances of Rwanda warn us that if hatred and divisiveness are not prevented, violence is promoted in word and deed. We share a planet where we have difficulty respecting each other. If we learn to respect one another, we might be able to turn our collective attention towards not only healing ourselves but the world we inhabit.

I want heaven on earth.
What about you?

- Phyllis E. Griffin

■ DRAMATURGY NOTE

The Theatre School's production of *Our Lady of Kibeho* is not the first time the Virgin Mary has appeared on Fullerton Avenue. In 2005, under the Kennedy Expressway, a young woman saw a Mary-shaped formation on the wall and declared it "Our Lady of the Underpass." Word spread, and soon crowds of people gathered under the freeway to see the Virgin Mary. The Illinois Department of Transportation soon dismissed it as a salt runoff and Chicago authorities painted over it to prevent traffic in the area. Nevertheless, the people who were looking for Her saw Her there. If only for a moment, the Catholic community in Chicago was able to rejoice in this reminder of Mary's presence in the world. To them, Mary has stood with them as a guiding light even in times of impenetrable darkness.

On the surface, Katori Hall's *Our Lady of Kibeho* is another story about an encounter with the Virgin Mary – but it's also about the events leading up to the devastating 1994 Rwandan Genocide, in which nearly one million people, mostly of the Tutsi ethnic identity, were brutally killed within 100 days. Set in 1981, thirteen years before the genocide, the play is based on the true story of three Rwandan schoolgirls who reported visions of the Virgin Mary. She promised heaven on earth for humanity, but warned of a violent future if the evil around them continued to be ignored.

Pulses of the building tension between ethnic identities, the anxiety of Rwanda's unbalanced government, and the blindness of those who choose to ignore the truth reverberate quietly but forcefully throughout the entire play. The terms Hutu and Tutsi, once fluid labels of class and tribe, had become rigid and hostile under Belgian colonialism. The administration of President Juvénal Habyarimana concentrated power among his fellow Hutu elites, who used their influence to vilify their Tutsi neighbors. All the while, the West looked the other way.

In compelling audiences to see a community that their society had once turned a blind eye to, Hall could have written a play that shocks and saddens. Instead, she crafted a reverent story about a country before disaster – a country of people who argue, joke, complain, sing, and look for light wherever they can. Whether that light appears in the Rwandan hills or under a Chicago freeway, if only for a moment, the people surrounding it are united in faith. On writing *Our Lady of Kibeho*, Hall said: "I walked through the doors of heaven instead of the gates of hell."

- Isabelle Cheng

Kidjie Boyer (*Anathalie Mukamazumpka*) BFA3/Acting. Kidjie is a Haitian American actress from North Miami Beach, FL. Her Theatre School credits include *Lessons For the Newly Dead*, the world premiere of *How Peter Changed the World*, *A View From the Bridge*, and voiceover for the virtual reality film *Hominidae*. She is a 2019 Sarah Siddons Society Scholar.

Tyra Grove (*Marie-Claire Mukangango*) BFA3/Acting. Tyra is from Charlotte, North Carolina. She graduated from the University of North Carolina School of the Arts' high school drama program in 2016 before coming to DePaul.

TJ Harris (*Nkango*) MFA2 /Acting. TJ Harris is originally from Gary, Indiana and received his undergraduate degree from Ball State University. Recent credits include *Kin*, *Hairspray*, *A Chorus Line*, *Deirdre of the Sorrows*, and *Body Swap* (film).

Sydney Nelson (*Villager #3*) BFA4/ Theatre Arts. Sydney was the assistant director for *Native Son* and *Club 90* at The Theatre School. Later this winter, she will be presenting a one woman show.

Shelby Ronea (*Anastasia Mutamuriza*) BFA3/Acting. Shelby is excited to be making her Watts Theatre debut in the Chicago Premiere of *Our Lady of Kibeho*. Shelby will next perform in *Neighborhood 3: Requisition of Doom*.

Laura Rojas (*Ashura/Villager #2*) BFA4/ Acting. Laura is from Long Island, New York. This is her seventh show at The Theatre School.

Justen Ross (*Bishop Gahamanyi*) BFA3/ Acting. Justen Ross is an actor, singer, dancer, and poet from Atlanta, Georgia. The jack of all trades will be making his main stage debut in *Our Lady of Kibeho*. He is the co-founder of The Theatre

School's Black Artists of Today and a 2019 Merle Reskin Scholar. Recent credits include: *Chinanigans*, *Dis/ease*, and *The Fantasticks*.

Jasmine Cheri Rush (*Alphonsine Mumureke*) BFA3/Acting. Jazzy is from Windsor, Connecticut. This is her first main stage performance at The Theatre School. Her most recent Theatre School production was *The Scarecrow, or The Glass of Truth*, where she played the devil.

Kamari Saxton (*Father Tuyishime*) BFA4/ Acting. Kamari's Theatre School credits include Oedipus in *King Oedipus*, as well as MJ in *Jane of The Jungle*.

Derek Spaldo (*Father Flavia*) MFA3/ Acting. Originally from Rutherford, New Jersey, Derek came to Chicago after working in the New York downtown theatre scene. Credits at The Theatre School include: *Jeff and the Dead Girl*; *Water by the Spoonful*; and *Henry VI, Part 3*. He also plays in the band Garcia Peoples. www.derekspaldo.com

Destin Lorde Teamer (*Blind Man*) BFA3/ Acting. Destin hails from North Chicago, Illinois. His recent Theatre School credits include *A View from the Bridge*, *The Old Number 4*, and *Dis/ease*.

Tori Thompson (*Ruyuki*) MFA2/Acting. Tori is from Fairfield, California. Tori's Theatre School credits include *Helena* in *Kin*.

Courtney Marie Tucker (*Sister Evangelique*) MFA3/Acting. Courtney Marie Tucker hails from Chicago by the way of Tennessee, and previously earned her BA in Theatre & Speech from The University of Tennessee at Chattanooga. Her Theatre School credits include *Jane of The Jungle* (Kayla), *The Wolves* (#25), and *Twelfth Night* (Maria).

■ BIOGRAPHIES [cont.]

Jordan Wallace (Villager #1) BFA3/Acting. Jordan Wallace is an actor from the city of Chicago. Previous credits at DePaul include *Luchadora* directed by Michelle López-Ríos.

Jennifer Young (*Immaculée Mwami/Radio Rwanda/Reporter*) MFA 2/Acting. Jennifer is from Las Vegas, Nevada. She is an alumnus of Pepperdine University and University of California, Los Angeles School of Theatre, Film and Television Acting for the Camera. She is a 2019 Merle Reskin Scholar.

Phyllis E. Griffin (*Director*) Associate professor Phyllis E. Griffin is a director and voice and speech teacher at The Theatre School at DePaul University. Griffin is a certified Feldenkrais Practitioner® and master certified Lessac teacher. In addition, Professor Griffin is a professional director, vocal coach, and actor. Her most recent works includes a guest starring role in CBS's the *Red Line*, vocal coach for *Djembe! The Show*, The Goodman Theatre's production of *How to Catch Creation* as well as voiceover work for Andrew Brian's short film *Hominidae*. Professor Griffin has professionally directed for ETA *Herbert III*, *Contribution* and *Lines in the Dust*.

Mark Elliott (Composer & Lyricist/Musical Director) has taught Musical Theatre Performance at The Theatre School at DePaul University in Chicago for over thirty years. Recent productions at The Theatre School include *Into the Woods*, *In the Heights*, *Spring Awakening*, *Cabaret*, *Urinetown*, *The Last Five Years*, *A New Brain*, and *Assassins*. He has provided musical direction for over one hundred and fifty productions for theatres throughout the country. He has composed original scores and incidental music for nearly eighty productions, including the Off-Broadway production of *Sophie, Totie and Belle*, and *Fair City*, commissioned by Roosevelt University. He is a published composer and lyricist.

Christian Prato (*Assistant Director*) BFA4/Theatre Arts, Directing. Christian is from White Plains, New York. His Theatre School credits include assistant directing for *Stains True Story of...*, *Under Milkwood*, and *A Dybbuk or Between Two Worlds*. Christian also directed the first New York state production of *Kodachrome* by Adam Szymkowicz.

Emil Thomas (Assistant Director) MFA1/ Directing. Emil is a native director from Atlanta, Georgia. He recently relocated to Chicago to pursue his MFA after finishing a fellowship with Victory Gardens Theatre as a Directors Inclusion Initiative Fellow. When he is not studying at the Theatre School, he is at home running Marietta's Theatre in the Square as the Artistic Director.

Bairton Warburton-Brown (*Emmanuel/Assistant Director*) BFA3/ Theatre Arts. Originally an Acting Major, Bair transferred into Directing in order to pursue a triple-minor in TV Production, Screenwriting, and Business Administration. Theatre School credits include *Fires In The Mirror* by Anna Deveare Smith and *How Peter Changed The World* by Edgar Miguel Sanchez.

Jack Hagen (*Scenic Designer*) BFA4/ Scenic Design. Jack is a teaching artist originally from Colorado. He most recently designed the national premiere of *Oresteia* by Robert Icke. Jack spent last summer as a Faculty Associate with the Cherubs program at Northwestern University. DePaul credits include *The Curious Incident of the Dog in The Night-Time* (Paint Charge), *The Witness* (Scenic Designer), and *Go, Dog. Go!* (Assistant Scenic Designer).

www.jackhagendesign.com

Trent Jones (*Assistant Scenic Designer*) BFA3/Scene Design. Hailing from Houston, Texas, Trent was recently the Scenic Designer for *King Oedipus* at The Theatre School. He was the Assistant Scenic Designer for *Honey Girls* and *The Wong Kids in the Secret of the Space Chupacabra, Go!* He spent this last summer as a Production Intern at Peninsula Players Theatre in Wisconsin. He will be designing *Neighborhood 3: Requisition of Doom* this winter.

Joefferry Wenderlich (*Apprentice Painter/Assistant Scenic Designer*) BFA2/Scene Design. Joefferry is from Fullerton, California. This fall, Joefferry will be designing *Ring Round the Moon*. Later this year, he will be the Apprentice Painter for *Neighborhood 3: Requisition of Doom* and Assistant Scenic Designer for *The Curious Incident of the Dog in the Night-Time*.

G. "Max" Maxin IV (*Projections Designer*) is a full-time Instructor at Northeastern Illinois University and Resident Lighting & Projections Designer for the Stage Center Theatre. Max is a three-time Jeff Nominated Freelance Theatrical Designer in Chicago and has created over 75 designs in more than 50 professional productions in or around the city. He is a founding member and worked for 3 years as the Head of Production & Resident Scenographer for Another Door Theatre Project. Max also spent two summers designing lighting & production managing for La Musica Lirica, a touring opera company in Italy. Favorite Chicago-area designs include projects at American Blues Theatre, Mercury Theatre, Theatre at the Center, BoHo Theatre, Northwestern University, Steppenwolf Garage, Kokandy Productions, & Circle Theatre.

Brett Rose (*Costume Designer*) BFA3/ 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) and Costume Designer for Mozart's *The Magic Flute* (Berlin Opera Academy, Berlin, Germany). Selected Theatre School credits include: *The Wong Kids in the Secret of the Space Chupacabra, Go!*; *A Dybbuk or Between Two Worlds*; and *Oresteia*.

Finnegan Chu (*Assistant Costume Designer*) BFA2/Costume Design. Finnegan is from Fishers, Indiana. Theatre School credits include *Rough Drafts*, *Optymus Rex*, and *Tidewrack* as part of the student-produced Prototypes Festival. Later this year, Finnegan will be the Assistant Costume Designer for *Neighborhood 3: Requisition of Doom* and *A Wrinkle in Time*.

Scott Tobin (*Lighting Designer*) BFA4/ 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*, *Honey Girls*, and *Brooklyn Bridge* (Winter 2020). Scott was also the recipient of the 2019 Michael Merritt Academic Award for Collaborative Design.

Sebastian Carerra (*Assistant Lighting Designer*) BFA3/Lighting Design. Sebastian is a Chicago based Lighting Designer and electrician. Upcoming projects include Imaginarium Children's Theatre's production of *Lion King Jr.*, as well as *The Rover* at DePaul University. Sebastian also works at the Athenaeum as an in-house electrician. Previous Theatre School credits include: *Oresteia*; *Twelfth Night*; *Go, Dog, Go!*; and *The Wong Kids in the Secret of the Space Chupacabra, Go!*

■ BIOGRAPHIES [cont.]

Mel Williams (*Master Electrician*). BFA2/ Lighting Design. Select Theatre School credits include crew for *A Dybbuk* or *Between Two Worlds*, crew for *Oresteia*, and Lighting Designer for *Fur* and *Talking With*. This winter, Mel will be the Master Electrician for *Brooklyn Bridge*.

Gabriela Cordovi Rodriguez (*Sound Designer*) BFA4/Sound Design. Gabriela's previous design credits at The Theatre School include *Water by the Spoonful*, *Twelfth Night*, *A Black Body in Time* and *Space*, *Cockroach*, *26 Miles*, *Hamlet*, *The House of Bernarda Alba*, *Zoo Story* and *Down The Rocky Road* and *All The Way to Bedlam*. Gabriela just finished designing the Chicago premiere of *Not For Sale* at Urban Theatre Company.

Genevieve Blauvelt (*Associate Sound Designer*) BFA2/Sound Design. Theatre School credits include: *The Wong Kids in the Secret of the Space Chupacabra*, *Go!*; *Hunter Gatherers*; *A Dybbuk* or *Between Two Worlds*; *Fur*; and *Honey Girls*. Later this year she will be designing *Measure for Measure* at The Theatre School.

Isabelle Cheng (*Dramaturg*) BFA2/ Dramaturgy/Criticism. Theatre School dramaturgy credits include *Tidewrack* and *Ring Round the Moon*. In addition to theatre, Isabelle is pursuing studies in French and library science.

Hannah Smith (*Stage Manager*) BFA3/ Stage Management. Hannah's Theatre School credits include *The Cat in the Hat*, *She Kills Monsters*, *King Oedipus*, and *Honey Girls*. Hannah is from Katy, Texas and will be stage managing *The Rover* in the winter.

Kristina Heiden-Lundberg (*Assistant Stage Manager*) BFA2/Stage Management. Kristina is from Seattle, Washington. Her previous Theatre School credits include: *Honey Girls*; *Go, Dog, Go!*; and *Twelfth Night*. She will be stage managing *Come Back, Little Sheba* in the winter and assistant stage managing *A Wrinkle in Time* in the spring.

Kate Petralia (*Assistant Stage Manager*) BFA2/Stage Management. Kate is originally from Portland, Oregon where she worked on many shows in both high school and professional settings. Most recently, she was on the stage management team for *A Dybbuk* or *Between Two Worlds* and *Jane of the Jungle*.

Scott Cavallo (*Technical Director*) BFA 3/ Theatre Technology. Scott is from Long Island, New York. Scott served as the Nikos Assistant Technical Director at the Williamstown Theatre Festival this past summer. Scott's Theatre School credits include Assistant Technical Director for *Native Son* and Assistant Technical Director for *Oresteia*.

Willow Rakoncay (*Assistant Technical Director*) BFA3 /Theatre Technology. Willow is from Beaverton, Oregon. They have been Master Carpenter on *The Wong Kids In The Secret Of The Space Chupacabra*, *Go!*; *Water By The Spoonful*; and *Jane Of The Jungle*. They were the Technical Director for *Jeff And The Dead Girl*. They have also Production Designed short films *Plastics* and *It's Not About The Lemons*. Willow currently works in the Prop Shop.

Justin Nielson (*Master Carpenter*) BFA2/ Theatre Technology. Justin is from Saint Charles, Illinois. He will also be working on *The Rover* and a *Wrinkle in Time* later this season.

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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.

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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/givetothetheatre

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OUR 2019–2020 SEASON ■

CHICAGO PLAYWORKS FOR FAMILIES AND YOUNG AUDIENCES

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

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

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 Fitting In

by Madie Doppelt
directed by Lisa Portes
May 22–31, 2020
(previews 5/20 & 5/21)

■ GENERAL INFORMATION

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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 2019–20 season. Call the Box Office or see the website for the schedule.