

THE  
**THEATRE  
SCHOOL**

AT DePaul University

presents

*in the blood*

by **Suzan-Lori Parks**

Director – Nathan Singh  
Fight Director – Nick Sandys  
Vocal Coach – Phil Timberlake  
Scenic Designer – Christina Hubbard  
Costume Designer – Madison Briedé  
Lighting Designer – Emmaleigh Pepe-Winshell  
Sound Designer – David Samba  
Dramaturg – Madeline Kranz  
Stage Manager – Caroline D'Angelo

**January 22 – 31, 2016**

**The Theatre School at DePaul University  
Sondra and Denis Healy Theatre  
2350 N Racine Ave, Chicago IL, 60614**

**Email: [theatreboxoffice@depaul.edu](mailto:theatreboxoffice@depaul.edu) | (773) 325-7900**

**Presenting Level Sponsor**



## ■ CAST [in order of appearance]

Hester, La Negrita .....	Samantha Newcomb
The Welfare Lady/Bully .....	Ayanna Bria Bakari
Amiga Gringa/Beauty .....	Lily Rozenweig
Chilli/Jabber .....	Nosakhere Cash-O'Bannon
Reverend D./Baby .....	Jerome Beck
The Doctor/Trouble .....	Sam Kotansky

**Place: Here, Time: Now.**

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

## ■ PRODUCTION STAFF

Faculty Advisor .....	Lisa Portes
Assistant Directors .....	Emily Witt, Danielle Szabo
Assistant Stage Manager .....	Cat Andrade
Musical Assistant .....	Mark Elliott
Assistant Scenic Designer .....	Sophia Blood, Jessica Olson
Technical Director .....	Marisa Melito
Assistant Technical Director .....	Todd Bleiman
Master Carpenter .....	Shelby Madey
Assistant Costume Designer .....	Olivia Engobor
First Hand .....	Eric Sanchez
Makeup Assistant .....	Hailey Rakowiecki
Assistant Lighting Designer .....	Jamie Davis
Master Electrician .....	Jack Riley
Assistant Sound Designer .....	Haley Feiler
Sound Technician .....	Tyler Blakeman
Production Photos .....	Michael Brosilow
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Make-up Crew .....	Jessie Glionna
Lighting Crew .....	Andrei Borges, Allison Millar, Juan Pablo Ocasio, Evan Rossi, Kiana Schalk
Sound Crew .....	Alexandria Klote
Publicity and House Crew .....	Grace Grindell, Noah Kurnik, Elise Rivkin, Brianna Schwartz
House Manager .....	Bridget Fitzpatrick

### **SPECIAL THANKS:**

Luis Alfaro, Brian Balcom, Michael Burke, Jacob Janssen, Damon Kiely, Erin Kraft,  
Bonnie Metzgar, Andrew Peter, and Julia Taiwo Oni.

"I think there is something deeply strange about the American psyche. And beautiful. Rich and strange. Gorgeous. And possible. And (excuse my language) fucked up. You know what I mean? Deeply. Deeply. We reach as high and we dig down as low. And that is to me what it means to be American: these high reaching low grubbing people. And in that space, which is an enormity, that possibility was able to happen. It's a poem. A beautiful poem. An ascension.

It's like a beautiful Shakespearean Play."

**~Suzan-Lori Parks on American culture  
(taken from the Public Forum with Wynton Marsalis  
at the Public Theatre, NYC 2013)**

One of the first plays I read when I came to DePaul was Suzan-Lori Parks' *In The Blood*.

I was moved.

I was enraged.

I was inspired.

It changed the way I looked at poverty, race, gender, and this idea of the American caste-system.

At the same time, I would walk to school every day and pass the same statue outside the DePaul Student Center (on the corner of Belden and Sheffield). It's of the Catholic priest John Egan striking down his large clenched fist with a quote that reads "*What are you doing for justice?*"

I asked myself that question every day.

It haunted me.

I don't go to rallies or protests. I don't post a lot on Facebook or Twitter. I began to doubt my passion for activism. But one day, as if I was hit by lightning, something clicked.

Coming to The Theatre School to tell stories *is* an act of justice. There is great power in the stories we tell. The students and faculty come into this building every day to ask some of the most difficult questions, to expose the beauty and ruptures of the outside world through this personal and communal art-form.

I am proud to be at The Theatre School and to be given the opportunity to collaborate with these fearless artists on this important play. Thank you for giving us the space to tell Hester's story.

~Nathan Singh

## ■ DRAMATURGY NOTE

"Theatre, for me, is the perfect place to 'make' history - that is, because so much of African-American history has been unrecorded, disremembered, washed out, one of my tasks as a playwright to...locate the ancestral burial ground, dig for bones, find bones, hear the bones sing, write it down. The bones tell us what was, what is, will be."

~Suzan-Lori Parks

*In the Blood* and its bones are with Hester, a homeless black woman, and her family, the people in her life, and the higher ups who condemn her. And these bones are here and now (literally, Parks writes, "Place: Here, Time: Now.")

Though it could be anywhere, anytime, we are in Chicago, USA, in 2016. Where African-Americans comprise 13.2% of the national population and 26% of those living below the poverty line. Where ten years ago an editorial in the *Philadelphia Inquirer* stated, "The main reason more black children are living in poverty is that the people having them are the ones least capable of supporting them." And where, as I write this (in December of 2015), thousands of protesters have shut down Michigan Avenue in protest of another black life taken by police. Of a massive coverup. Of a broken system whose cracks run under all of our feet, but are much wider and deeper for some.

*In the Blood* is a piece of our world, and one that most of us, in our places of privilege, do not look in the face every day. But this is our world, and we all must find our place in this story, this reality and this history. Because we are all, each and every one of us, complicit in the history of this world. We are all, each and every one of us, complicit in the systems that grew from our past and influence our present. If circumstances were different, would you be Hester? Would I? Would you be one of the 'higher ups'? Are you? How are you influencing what will be?

History is inconceivably large. So too is the present: our "here and now," and how it works. But this play demands that you find yourself in it; in a small story of a woman and her life, in the injustices and realities of Chicago and America, and in the world and its happenings. Because when we see ourselves in every person, hear ourselves in every story, and assess our place in every system, every injustice, and all the history behind them, we come a step closer to a more just and equitable world, and a future that is a little bit better for all of us.

~ Madeline Kranz

**Ayanna Bria Bakari** (*The Welfare Lady / Bully*), BFA3/Acting. Ayanna is from Washington, D.C. Recent credits include *Joe Turner's Come and Gone* (Molly Cunningham), *Man of La Mancha* (Don Quixote), *Medea* (Medea), and *An American Daughter* (Judith B. Kaufman).

**Jerome Beck** (*Reverend D. / Baby*), MFA2/Acting. A Texas native from the Dallas metroplex, Jerome served as an Artistic Associate of Sundown Collaborative Theatre in Denton, Texas, and now serves on the Advisory Board. He plans to continue acting after graduation and start producing work that engages people of color in the Chicago area. He was last seen as Bynum Walker in August Wilson's *Joe Turner's Come and Gone*.

**Nosakhere Cash-O'Bannon** (*Chilli / Jabber*), BFA3/Acting. Nosakhere was born and raised in Chicago. Recent credits at The Theatre School include *Eurydice* (Lord of the Underworld) and *Man of La Mancha* (Sancho).

**Sam Kotansky** (*The Doctor / Trouble*), BFA4/Acting. Sam is from Baltimore, Maryland. Previous credits at The Theatre School include *The Lady from the Sea*, *Video Galaxy*, *Terminus*, *From Up Here*, and *Really Really*. He can also be seen as Isaac in the new webseries *They Wake Up*, directed by Sam Haines. Sam is an Equity Membership Candidate.

**Samantha Newcomb** (*Hester, La Negrita*), BFA3/Acting. Samantha hails from Portland, Oregon. She most recently appeared as Zonia Loomis in *Joe Turner's Come and Gone*. She was also seen last season in *Book of Days*, *Medea*, and *U.S. Drag*. Samantha is a Jackie Robinson Foundation Scholar and is currently an Equity Membership Candidate.

**Lily Rosenzweig** (*Amiga Gringa / Beauty*), BFA4/Acting. Lily Rosenzweig is from Northern California. Theatre School credits include *An Enemy of the People; Really, Really; The Trojan Women; Symphony of Clouds; Great God Pan; After Miss Julie*; and *Cock*.

**Nathan Singh** (*Director*), MFA2/Directing. Nathan has directed *The Children's Hour* and *The Great God Pan* at The Theatre School. He comes from Los Angeles where he directed new works, operas, and site-specific happenings. Some of his favorite credits include *Scar Tissue* at Company of Angels (published in Best American Short Plays of 2010-2011) and *See What I Wanna See* at Musical Theatre Repertory (MTR). Site-specific works include *Flash Theatre: Go Thy Way With Joy* for Playwrights' Arena and *Flash Theatre: A Call to Art* for a fundraiser at the Los Angeles Theatre Center. Opera works include *America Tropical* for the Autry National Center, La Plaza de Culturas y Artes on Olvera St, and USC Vision and Voices, *Shipwreck* for the Definiens Project and USC Spectrum. He has assisted Michael Rohd on *Willfull* and Laurie Woolery on *The Tenth Muse* at the Oregon Shakespeare Festival. Nathan received a BA in Theatre from the USC School of Theatre.

**Phil Timberlake** (Vocal Coach) Phil is an Associate Professor of Voice and Speech at The Theatre School. He is an Associate Teacher of Fitzmaurice Voicework and holds a Roy Hart Theatre Voice Teacher diploma. Phil is an ensemble member of Lifeline Theatre, where he has received three Joseph Jefferson Citation Nominations for Best Supporting Actor.

**Nick Sandys** (Fight Director) has been adjunct faculty at The Theatre School since 1994, and he is a Certified Teacher and Fight Director with the Society of American Fight Directors. He has choreographed over 50 shows at The Theatre School.

## BIOGRAPHIES [cont.]

Outside DePaul, he is the Resident Fight Director at Lyric Opera of Chicago where he has designed combat for over 45 productions. He has also choreographed violence for Goodman Theatre (over 30 shows, including *The Iceman Cometh* [BAM 2015] and the world premieres of *Ruined*, *Stage Kiss*, and August Wilson's *Gem Of The Ocean*), as well as for Steppenwolf Theatre (including the Tony-winning *Who's Afraid Of Virginia Woolf* [Broadway 2012]), Northlight Theatre, Lookingglass Theatre, Indiana Repertory, Baltimore Centerstage, Kansas City Rep, Portland Opera, Florentine Opera, Dallas Theater Center, Remy Bumppo Theatre, First Folio Theatre, Next Theatre, Shattered Globe, TimeLine, Eclipse, and many other regional theatres and colleges. His fight choreography has won four Joseph Jefferson Nominations, winning in 2008 for *Requiem For A Heavyweight*.

**Danielle Szabo** (*Assistant Director*) BFA3/ Theatre Arts. Danielle hails from Flint, Michigan. She is double majoring in Philosophy and has a Classical Studies minor. Her Theatre School credits include *The Memo* (dramaturg), *Better Living* (assistant director), and the upcoming *Translation of Likes* (dramaturg).

**Emily Witt** (*Assistant Director*), BFA3/ Playwriting. Emily Witt is from Wilburton, Oklahoma. Recently, she was the Assistant Director of *The Children's Hour* and playwright of *Ripe* at the 2014 Wrights of Spring Festival.

**Mark Elliott** (*Musical Assistant*). Mark has provided musical direction for nearly one hundred productions. He has worked for Alabama Shakespeare Festival, Center Theatre, Candlelight Dinner Playhouse, Roosevelt University, Fox Theatricals, Centerlight Theatre and Appletree Theatre, among others. He has also collaborated on many productions at The Theatre School where he is the Composer-In-Residence. He has

served as musical director for the annual Joseph Jefferson Awards and Joseph Jefferson Citations on several occasions.

**Christina Hubbard** (*Scenic Designer*), BFA3/Scenic Design. Christina has worked as an intern at Arkansas Shakespeare Festival, Hangar Theatre, and has studied at Cobalt Studios at their three-week Scene Painting Intensive. Christina has also worked as a Freelance Scenic Artist in the Chicago area. Recent credits of hers include the Chicago Tribune 2014 New Play of the Year, *The Humans*, at American Theatre Company.

**Sophia Blood** (*Assistant Scenic Designer*), BFA2/Scenic Design. Sophia is from New Hampshire. In the Fall she was the Assistant Scenic Designer for *Joe Turner's Come and Gone* and will be the Scenic Designer in the Spring for *What the F... is Goin' on in Kilgore, Texas?*.

**Marisa Melito** (*Technical Director*), BFA3/ Theatre Technology. Marisa is from Youngstown, Ohio. Past Theatre School credits include Technical Director for *These Shining Lives*, Assistant Technical Director for *Esperanza Rising* and *We're Going to Be Fine*, Master Carpenter for *Symphony of Clouds*, and Assistant Stage Manager for *Brewed*. Marisa will be Technical Director for *The Translation of Likes* this Spring.

**Todd Bleiman** (*Assistant Technical Director*), BFA3/Theatre Technology. Todd is a native of the Chicagoland Suburbs. Past Theatre School credits include Assistant Technical Director for *Video Galaxy*, Master Carpenter for *Joe Turner's Come and Gone*, *Metamorphosis*, and *The Phantom Tollbooth*, Carpenter for *Jackie and Me*, and Scenery and Properties Crew for *Our Town*.

**Shelby Madey** (*Master Carpenter*), BFA3/ Theatre Technology. Shelby is from the Northwest side of Chicago. Her past shows at The Theatre School include

Master Carpenter for *Esperanza Rising* and *Video Galaxy* and Carpenter for *Vigils* and *Metamorphosis*. She will be Technical Director of *The Merchant of Venice* this winter and Assistant Technical Director of *Peter and Wendy* this Spring.

**Madison Briedé** (*Costume Designer*), BFA3/Costume Design. After attending the Fashion Institute of Design and Merchandising in Los Angeles, California, where she studied Merchandising and Product Development for Fashion, Madison realized that her passion for clothing lay in costume design. Madison has assisted on Theatre School productions of *In The Heights*, *Symphony of Clouds* and *The Duchess of Malfi*. Madison will also be designing The Theatre School's production of *The Misanthrope* this Spring.

**Olivia Engobor** (*Assistant Costume Designer*), BFA2/ Costume Design. Olivia is from Castle Rock, Colorado. She recently served as Assistant Costume Designer for *Joe Turner's Come and Gone*.

**Emmaleigh Pepe-Winshell** (*Lighting Designer*), BFA3/Lighting Design. Recent design credits include *DOPE*, Track 13, and *B is for BANG!* at Free Street Theatre. This spring they will be Master Electrician for *The Misanthrope* at The Theatre School.

**Jack Riley** (*Master Electrician*), BFA2/ Lighting Design. Jack cultivated his passion for theatre at Orange County School of the Arts in Santa Ana, California, where he graduated from the Production and Design department.

**David Samba** (*Sound Designer*), BFA4/ Sound Design. David is a proud member of Zoo City, Wulfden Theatre Ensemble and Length Boys Official. His past Theatre School credits include *Symphony of Clouds*, *The Scavengers*, *Cock, Bull*, and *Dante's Inferno*. His past Zoo City credits include *This Is Our Youth*, *The Pillowman*, and *Brainfood*.

**Madeline Kranz** (*Dramaturg*), BFA4/ Theatre Arts. Madeline is from Cleveland, Ohio. They have worked as a dramaturg on *Jackie & Me* and has appeared in *Fefu & Her Friends*, *Our Town*, *A Wrinkle in Time*, and with DePaul's Musical Theatre Collaborative.

**Caroline D'Angelo** (*Stage Manager*), BFA4/ Stage Management. Theatre School credits include *Esperanza Rising*, directed by Lisa Portes; *A Free Man of Color*, directed by Phyllis E. Griffin; *Our Town*, directed by Damon Keily; *A Wrinkle in Time*, directed by Ernie Nolan; *Barrio Grrrr!*; directed by Lisa Portes; *The Misanthrope*, directed by Marc Pinate; *Intimate Apparel*, directed by Phyllis E. Griffin. Regional credits include *Deathtrap* (Engeman Theatre), *The Little Prince*, *Two Gentlemen of Verona*, *Henry IV (part 1)*, *Tartuffe* (Monmouth). Opera credits include *La Boheme* and *Iphigénie en Taurid* (DePaul Opera Theatre).

**Cat Andrade** (*Assistant Stage Manager*), BFA3/Stage Management. Cat Andrade was born in Chicago and raised in Singapore. Her Theatre School credits include Stage Manager for *Elemeno Pea* and Assistant Stage Manager for *The Day John Henry Came to School*, *The Phantom Tollbooth*, *Jackie and Me*, *Marat/Sade*, and *Our Town*. This past summer, she was the Assistant Stage Manager on *Afterword: The AACM (as) Opera*, Composed by George Lewis and presented at the Museum of Contemporary Art.

# THE THEATRE SCHOOL FACULTY/STAFF

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 Kelsey Lamm..... *Production Coordinator*  
 Jen Leahy..... *Theatre Technical Director*  
 Amy Peter..... *Properties Master*  
 Aaron Pijanowski..... *Assistant Theatre Technical Director*  
 Gerry Reynolds..... *Scene Shop Foreman*  
 Ron Seeley..... *Master Electrician*  
 Adam Smith..... *Sound Technician*  
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## MISSION STATEMENT

The Theatre School at DePaul University educates, trains, and inspires students of theatre in a conservatory setting that is rigorous, disciplined, culturally diverse and that strives for the highest level of professional skill and artistry.

A commitment to diversity and equality in education is central to our mission. As an integral part of the training, The Theatre School produces public programs and performances from a wide repertoire of classic, contemporary, and original plays that challenge, entertain, and stimulate the imagination. We seek to enhance the intellectual and cultural life of our university community, our city, and the profession. For admissions information, telephone (773) 325-7999 or 1-800-4-DEPAUL.

### CHICAGO PLAYWORKS FOR FAMILIES AND YOUNG AUDIENCES

Chicago Playworks offers a live theatre experience to students, teachers and parents in the Chicago metropolitan area. It is our mission to provide theatre for children that reflects their experiences in a contemporary, multi-ethnic, urban environment.

Founded as the Goodman Children's Theatre in 1925, Chicago Playworks is the city's oldest continuously operating children's theatre. It has been the first theatre experience for audiences of Chicago's young people for more than seven decades and was one of the first major theatres for children in the United States. In 1997 and again in 2003, Chicago Playworks was honored by the Illinois Theatre Association with the Children's Theatre Division Award, for its outstanding long-term contribution to children's theatre. In 1980, Chicago Playworks was awarded the prestigious Sara Spencer Award by the Children's Theatre Association of America (now the American Alliance for Theatre and Education).

Chicago Playworks is a vital aspect of the training at The Theatre School at DePaul University. Students gain pre-professional experience in an extended run before a most demanding and appreciative audience. Chicago Playworks presents three unique productions to more than 35,000 young people each season and has entertained more than 1 million schoolchildren and families since 1925.

## HISTORY

The Theatre School at DePaul University was founded as the Goodman School of Drama in 1925, made possible by a gift of \$250,000 from William and Erna Goodman to the Art Institute of Chicago. The gift was in memory of their son, Kenneth Sawyer Goodman, a playwright. Kenneth dreamed about opening a theatre that combined a repertory company with a dramatic arts school, where classes would be taught by professional artists and actors.

In 1975 the trustees of the Art Institute of Chicago voted to phase out the Goodman School of Drama over a three-year period. Luckily, DePaul University stepped in and embraced the Goodman School of Drama to keep alive a tradition of dramatic programming. DePaul's first theatre, The College Theatre, opened on the Lincoln Park Campus in 1907.

Throughout the years, The Theatre School at DePaul University has grown in reputation and stature. Our new home at Fullerton and Racine opened in September 2013 and was designed by the internationally renowned architect César Pelli and his firm Pelli Clarke Pelli Architects.

**To learn more about our history, please visit [theatre.depaul.edu](http://theatre.depaul.edu)**

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\*\$1,000,000+ lifetime giving to DePaul University

+ Donor has made a special philanthropic pledge of \$25,000 or greater to DePaul University between July 1, 2014 and June 30, 2015

# Donor has made a memorial gift in honor of Julia Neary, THE '90, a DePaul Theatre School alumnae and professor who died on January 3, 2015.

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### ***Prospero's Storm***

based on William Shakespeare's *The Tempest*  
adapted & directed by Damon Kiely  
music & lyrics and musical direction by Mark Elliott  
**January 14 – February 20, 2016**  
(ASL Interpreted – Friday, 2/5 at 10AM & Sunday, 2/7 at 2PM)

### ***Peter Pan and Wendy***

adapted by Doug Rand  
from the novel by J.M. Barrie  
directed by Ernie Nolan  
**April 21 – May 28, 20, 2016**  
(ASL Interpreted -- Thursday, 5/12 at 10AM & Saturday, 5/14 at 2PM)



## ON THE FULLERTON STAGE

### ***God's Ear***

by Jenny Schwartz  
directed by Andrew Peters  
**February 12 – 21, 2016**  
(previews 2/10 & 2/11)  
(ASL Interpreted and Audio Described –  
Sunday, 2/21 at 2PM)

### ***The Misanthrope***

by Molière  
translated by Richard Wilbur  
directed by Brian Balcom  
**April 15 – 24, 2016**  
(previews 4/13 & 4/14)  
(ASL Interpreted and Audio Described –  
Sunday, 4/24 at 2PM)

### ***The Women Eat Chocolate***

New Playwrights Series  
by Caroline Macon, directed by Heidi Stillman  
**May 20 – 28, 2016**  
(previews 5/18 & 5/19)  
(ASL Interpreted and Audio Described –  
Saturday, 5/28 at 7:30PM)

## IN THE HEALY THEATRE

### ***In the Blood***

by Suzan-Lori Parks  
directed by Nathan Singh  
**January 22 – 31, 2016**  
(previews 1/20 & 1/21)  
(Audio Described – Friday, 1/29 at 7:30PM)

### ***The Translation of Likes***

by Nambi E. Kelley  
directed by Ron OJ Parson  
An ensemble piece  
featuring MFA III actors  
**May 6 - 15, 2016**  
(previews 5/4 & 5/5)  
(Audio Described – Friday, 5/13 at 7:30PM)

# 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 2014-15 season. Call the Box Office or see the website for the schedule.