The Theatre School at DePaul University

presents

THE Misanthrope

by Molière
translated by Richard Wilbur

Director – Brian Balcom
Vocal Coach – Claudia Anderson
Scenic Designer – Jack Magaw
Costume Designer – Madison Briedé
Lighting Designer – Eric Phillips
Sound Designer – Tyler Blakeman
Dramaturg – Johanna Orr
Stage Manager – Julia Bates

The Misanthrope is presented by special arrangement with Dramatists Play Service, Inc., New York

April 15 – 24, 2016

The Theatre School at DePaul University
Fullerton Stage
2350 N Racine Ave, Chicago IL, 60614

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

Presenting Level Sponsor

PNC
The Misanthrope

Place and Time
Celimene and Eliantine's house
Present day
The most part of the city

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

*Appears by permission of Actors' Equity Association, the union of professional Actors and Stage Managers in the United States.

CAST

ALCESTE, in love with Celimene ................................................................. Brian Healy
PHILINTE, Alceste's friend ........................................................................ Jalen Gilbert
ORONTE, in love with Celimene ................................................................. JJ McGlone
CELIMENE, Alceste's beloved .................................................................. Chloe Baldwin
ELIANTE, Celimene's Cousin ..................................................................... Madeline Baird
ARSINOE, a friend of Celimene's ................................................................. Mélisa Breiner-Sanders*
ACASTE, a marquess .................................................................................. Dominique Watkins
CLITANDRE, a marquess ............................................................................. Sean Wiberg
DUBOIS, Alceste's valet ............................................................................. Sean Wiberg

PRODUCTION STAFF

Faculty Advisor to the Director ................................................................... Damon Kiely
Assistant Director ......................................................................................... Jordyn Prince
Assistant Stage Managers ............................................................................. Jonathan S. Campbell, Alexa Santiago
Assistant Scenic Designer ............................................................................ Maggie Armendariz
Technical Director ......................................................................................... Sean Conlin
Assistant Technical Director ........................................................................ Sophia Hartler
Master Carpenter ........................................................................................ Lila Gilbert
Carpenter ....................................................................................................... Ethan Gill
Properties Designer ....................................................................................... Mara Ishihara Zinky
Assistant Costume Designer ......................................................................... Megan Pirtle
Draper/Cutter .............................................................................................. Alma Acosta
Stitcher .......................................................................................................... Emilee Orton
Head Makeup Assistant ................................................................................ Jennifer Moore
Assistant Lighting Designer ............................................................................ Anthony Forchielli
Master Electrician ......................................................................................... Emmaleigh Pepe-Winshell
Assistant Sound Designer ............................................................................. Maddie Doyle
Sound Technician ........................................................................................ Spencer Batho
Assistant Dramaturgs ................................................................................... Yasmin Mitchel, Mariah Schultz
Production Photos ........................................................................................ Michael Brosilow
Audio Descriptor ......................................................................................... Rob Lamont
Sign Language Interpreter Coordinator ....................................................... Sheila Kettering
Sign Language Interpreters .......................................................................... Cassie Coburn, David Jones
Scenery and Property Crew ......................................................................... Brenna Barborka, Ethan Gill, Jayson Lee
Costume Crew ............................................................................................. Jacob Broschart, Olive Earley, Allison Millar
Make-up Crew ............................................................................................. Allison Ernst, Lillian Lee
Lighting Crew .............................................................................................. Keegan Condon, Natalia Janusz, Jasper Johnson
Sound Crew ................................................................................................. Raven Robledo
Publicity and House Crew .......................................................................... Cedric Hills, Frankie Pedersen, Grace Melon

SPECIAL THANKS:

Michael Burke, Danny Gadaj, Jason Goff, Lavina Jadhwni,
Jacob Janssen, Erin Kraft, Carolyn Moore, Marjorie Muller, Aila Peck, Andrew Peters,
Shea Peterson, Nathan Singh, and Adam Welsh

Misanthropes, by definition, are those who dislike or distrust humanity. Often portrayed as bitter loners and impossible to please, misanthropes expect constant disapproval and harbor a general but deep hatred for mankind. For modern fictional misanthropes, like the snide Dr. House or the unsociable Sherlock Holmes, this creates an intellectual advantage at the cost of social and interpersonal skills. They are damaged but eccentric rule-breakers, equal parts loner and narcissist; yet always brilliant enough that everyone will tolerate their seemingly cruel criticism and unnecessary judgements. But as Molière knew firsthand, misanthropy was more complicated than that.

Molière was a misanthrope in the court of King Louis XIV. He spent much of his life around royalty and nobility during a time when every aspect of life was excessive and ceremonial. Like Alceste, Molière was outspoken about the hypocrisy he encountered daily and the importance society had placed on reputation. He satirized the conditions of French aristocracy: from the ways of speaking and gesturing to the pretention and the rampant hypocrisy. His creation of larger-than-life characters, often based on real people, and his brutal honesty made him many more enemies than it did friends. He created (and portrayed) the character of Alceste to openly expose his frustrations.

As Molière shows us through Alceste, misanthropes aren't necessarily bitter loners. They can still be active members of society. They still have friends and lovers. They still trust and get hurt. Misanthropes don't hate humanity – just the vices, corruption, and stupidity that are prevailing characteristics in human society. Alceste, like Molière, believes a person's success should be decided by merit and honesty, not by flattery and connections. It is disheartening, then, to see time and time again that the latter is true: the world rewards those who conform.

It is through this lense that we can better understand the misanthropes. Underneath the façade of our favorite bitter loners lies disillusionment. It is the never-ending failure of humanity to meet a certain ideal that drives characters like Alceste, Sherlock, and Dr. House to become cynical. Our favorite misanthropes refuse to conform to the world around them – they value merit and intellect above reputation and honesty above hypocrisy. They are openly critical of the status quo and the people who silently consent to it. Misanthropes choose to be forever at odds with the rest of the world, regardless of the consequences, because they believe humanity should strive to be better. And so, like our favorite misanthropes, we are all forced to choose – do we conform to this world, or do we fight against it?

~Johanna Orr, BFA4, Dramaturgy/Criticism
**BIOGRAPHIES**


Chloe Baldwin (Celimene) BFA3/Acting. Chloe Baldwin is from Western Springs, Illinois, where she found her passion for theatre at a young age, studying at The Theatre of Western Springs and Interlochen Center for the Arts. Recent roles include Mother in Prospero's Storm and Nina in Stupid F—ing Bird at The Theatre School, Prospero's Storm and Nina in Chloe Baldwin's Tree Theatre's Theatre for Young Audiences.

Dominique Watkins (Acaste) BFA4/Acting. Dominique hails from Houston, Texas. His other Theatre School credits include Prospero's Storm, 12 Angry Men, 4.48 Psychosis, Dreams, The Phantom Tollbooth.

Sean Wiberg (Clitandre/Dubois) Sean is delighted to be returning to perform at the Theatre School where he received his BFA in 2014. Most recently, he appeared in Posh at Steep Theatre (dir. Jonathan Berry). His other Chicago theatre credits include The Arc Theatre's Macbeth (dir. Mark Boerger) and Twelfth Night (dir. Mark Boege), LiveWire Chicago Theatre's production of Bob: A Life in Five Acts (dir. Ian Frank), The Artistic Home's Macbeth (dir. Scott Westerman), and Griffin Theatre's Letters Home (dir. William Massolia). This fall, Sean made his television debut on Chicago PD.

Brian Balcom (Director) MFA3/Directing. Brian grew up in Minneapolis and has worked with Walking Shadow, Gremlin Theatre, The Illusion Theater, The Playwrights’ Center, and The New Theatre Group. He has assisted at The Guthrie Theater, The Old Globe, and Actors’ Theatre of Louisville. At The Theatre School, he has directed Phoenix, Killing Game, Elemeno Pea, Hookman, and After Miss Julie. Brian is a Resident Artist at Victory Gardens’ Access Program, and a Multi-Cultural Fellow at Steppenwolf Theater Company. Brian has a BFA from Carnegie-Mellon University.

Jordyn Prince (Assistant Director) BFA4/Theatre Arts. Jordyn Prince is from Cleveland, Ohio. She had her directorial debut this year with Sprakleshark, by Philip Ridley, as part of the Theatre Arts Lab series. She was previously seen in Prospero’s Storm, directed and written by Damon Kiely. Her previous Assistant Director credits at The Theatre School include Video Galaxy, directed by John Jenkins; Symphony of Clouds, directed by Ann Wakefield; Really, Really, directed by Damon Kiely; and Number the Stars, directed by Ernie Nolan. The past three years, she has been an ensemble member of The Horror!, devising immersive horror productions throughout the Chicago area, such as Free Street Theatre and Young Camelot.

Jack Magaw (Scenic Design) Jack most recently designed Symphony of Clouds and Jackie and Me at The Theatre School. Recent Off-Broadway, Chicago and regional design credits include The Flick (Steppenwolf Theatre), Rapture Blister Burn (Goodman Theatre), Long Day’s Journey Into Night and Gem of the Ocean (Court Theatre), The Diary Of Anne Frank (Writers’ Theatre), The Mousetrap (Milwaukee Repertory Theatre), The Who And The What (Lincoln Center Theatre and La Jolla Playhouse), Mothers And Sons (Northlight Theatre), Amadeus, Charley’s Aunt and South Pacific (Utah Shakespeare Festival), Lend Me A Tenor and Outside Mullingar (Peninsula Players Theatre), Roof Of The World and Hair: Retrospection (Kansas City Repertory) Upcoming projects include The Full Monty (Peninsula Players Theatre) and South Pacific (Clarence Brown Theatre). Jack lives in Chicago and teaches design at The Theatre School at DePaul University.

Mara Ishihara Zinky (Properties Designer) BFA3/Theatre Technology. Mara is from Cambridge, Massachusetts. Her previous Theatre School credits include Scenic Designer for Prospero’s Storm and The Killing Game, as well as Assistant Scenic Designer for We’re Going to Be Fine and Symphony of Clouds. Mara works as a scenic carpenter in the Boston area and is a prop shop assistant at The Theatre School.

Sophie Hartler (Assistant Technical Director) BFA3/Theatre Technology. Sophie is from the northern suburbs of Chicago and has been building sets since she was fourteen. Her recent work includes an Assistant Technical Director position on Prospero’s Storm and The Lady from the Sea.

Alma Lucero Acosta (Draper/Cutter) BFA4/Costume Technology; Minors: Latin American and Latino Studies. Alma is originally from Houston, Texas. Throughout her time at The Theatre School, Alma has worked on the production of costumes and makeup/wigs for several shows. She holds a Certificate of Professional Achievement in Wigs and Hair Dressing and Maintenance and has worked on several short and full length feature films.

Anthony Forchielli (Assistant Lighting Designer) BFA4/Lighting Design. Anthony hails from Bethlehem, Pennsylvania. Anthony will be assisting Christine Binder at Lookingglass Theatre this Spring on Thaddeus & Slocum. His select design credits include God’s Ear, Symphony of Clouds, (The Theatre School); A Christmas Carol, The Hobbit (Pennsylvania Youth Theatre); Once Upon a Mattress (Wilmette Summer Theatre); and Sweeney Todd (Third Mask Theatre). Visit anthonyforchielli.com for samples of his work.

Emmaleigh Pepe-Winshell (Master Electrician) BFA3/Lighting Design. Emmaleigh is from Hartford, Connecticut. She has worked on several productions...
Mariah Schultz (Assistant Dramaturg) BFA2, Dramaturgy/Criticism. Mariah is currently serving as an Assistant Dramaturg for Crime and Punishment at The Theatre School. Last year, she served as an Assistant Stage Manager for The Great God Pan.

Rob Lamont (Audio Descriptor) Rob was recently seen as The Giver at Apple Tree Theatre (TYA). He was heard in live radio drama at WGTG 91.1 Players including as William Jennings Bryan in On the Eight Day. Rob narrated the nationally distributed audio books of Ted Dekker and Robert Whitlow. He was the National TV and radio voice of Caterpillar Tractor, and he can be heard in the Museum of Science and Industry and Longyear Museum (Boston). He was awarded 1st Place Special Program (Live Radio Drama) by the Wisconsin Broadcasters Association.

Cassie Coburn (Sign Language Interpreter) Cassie has over 30 years of experience in the interpreting field. Her credentials include National Interpreter Certification (NIC) and EdK-12 certification. Cassie is a licensed interpreter (advanced/green) and she currently is an Assistant Professor at Waubonsee Community College.

David Jones (Sign Language Interpreter), CSC; CI/CT; NIC-Adv; JD. David is a nationally certified interpreter since 1985. He is a favorite locally and nationally for theatre and concert interpreting. In addition to theatre interpreting, David works several times a year aboard as a travel interpreter for cruises and other international travel. In Chicago, he specializes in medical and mental health interpreting.

Julia Bates (Stage Manager) BFA4/Stage Management. Professional credits include serving as the Assistant Stage Manager for the National Association of Real Estate Professionals’ 2015 Convention and Chicago Symphony Orchestra’s Welcome Yule! in 2014. Past Theatre School credits include Stage Manager on The Duchess of Malfi and Vigils. She also served as the deputy Stage Manager on Ivanov at the Royal Central School of Speech and Drama in London.

Alexa Santiago (Assistant Stage Manager) BFA3/Stage Management. Professional credits include Stage Management Trainee (USITT Elite Training with Cirque du Soleil), Stage Manager (2015 Prague Quadrennial). Theatre School credits include Stage Manager for God’s Ear and These Shining Lives; Assistant Stage Manager for Metamorphosis, In the Heights, The Scavengers, A Free Man of Color, and Arabian Nights. Alexa is also Vice Chair of the USITT DePaul Student Chapter.
THE Misanthrope
The Theatre School at DePaul University

John Culbert .................................................... Dean
Dean Corrin ................................................. Associate Dean
Linda Buchanan ........................................ Associate Dean of Curriculum
Jason Beck .................................................. Assistant Dean
Shane Kelly .................................................. Chair, Design and Technical Theatre
Barry Brunetti ............................................. Chair, Theatre Studies
Damon Kiely .............................................. Chair, Performance

ADMINISTRATION
Anna Ables .................................................. Director of Marketing and Public Relations
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Tracee Duerson .............................. Director of Admissions
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Matthew Krause ..................................... Business Manager
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Andrea Ticky ........................................ Manager of PR and Special Events
Melissa Trop ........................................ Admissions Assistant
Jeanne Williams .......................... Coordinator of Academic Services
Dexter Zollicoffer .................................. Diversity Advisor

ACTING & DIRECTING
Dexter Bullard ........................................... Head of Graduate Acting
Trudie Kessler .......................................... Head of Undergraduate Acting
Lisa Portes ............................................... Head of Directing,
Artistic Director Chicago Playworks
Greg Allen .................................................. Cheryl Lynn Bruce
Kristen Fitzgerald .................................... Andrew Gallant
Linda Gillum .............................................. Noah Gregoropolous
John Jenkins ............................................ Nick Johnne
Damon Kiely .............................................. Cameron Knight
Kymberly Mellon ...................................... Susan Messing
Matt Miller ............................................... Kurt Naebig
Rachael Patterson ...................................... Kimberly Senior
Ann Wakefield ...........................................

MOVEMENT
Patrice Egleston ....................................... Head of Movement
Kristina Fluty ............................................ Vanessa Greenway
Kimosh Murphy ....................................... Nick Sandys Pullin
Clifton Robinson ....................................... Mary Schmich

VOICE AND SPEECH
Claudia Anderson .................................. Head of Voice and Speech
Deb Doetzer .............................................. Mark Elliott
Phyllis E. Griffin ...................................... Trudie Kessler
Phil Timberlake .........................................

DESIGN
Christine Binder ........................................ Head of Lighting Design
Linda Buchanan ........................................ Head of Scene Design
Nan Cibula-Jenkins .............................. Head of Costume Design
Victoria Delorio ....................................... Head of Sound Design
Nan Zabriskie .......................................... Head of Make Up and Wigs
Jeff Bauer .................................................. Todd Hensley
Nick Keenan ............................................. Jason Knox
Jack K. Magaw .......................................... Liviu Pasare
Hennig Priess ............................................ Janice Pytel
Birgit Rattenborg-Wise .......................... Noelle Thomas

TECHNICAL THEATRE
Shane Kelly .............................................. Head of Theatre Technology
Deanna Alloius ....................................... Head of Costume Technology
Narda E. Alcorn ....................................... Head of Stage Management
Jason Brown ............................................. Richard Rymun
Kevin Depinet ......................................... Chris Freeburg
Joel Hobson ............................................ Ed Leahy
David Naunton ........................................ Courtney O’Neill
Russell Poole ......................................... Michael Roukke
Jim Savage ............................................. Noelle Thomas
Alden Vasquez ........................................ Laura Whitlock

TEATRE STUDIES
Barry Brunetti .......................................... Head of Theatre Arts
Marcia Matus .......................................... Head of Theatre Management
Carlos Murillo ........................................ Head of Playwriting
Alan Salzenstein ..................................... Head of Arts Leadership
Rachel Stetler ......................................... Head of Dramaturgy
Suzanne Bircan ........................................ Aaron Carter
Tasha Fowler ........................................... Brian Gill
Criss Henderson ........................................ Jim Jensen
Chris Jones ............................................. Jan Kallish
Jay Kelly .................................................. Tavia La Follette
Kristin Leahy ............................................ Brian McKnight
Bonnie Metzgar ....................................... Shadefor
Errnie Nolan ............................................. Bill O’Connor
Tanya Palmer ........................................... Coya Praz-Brownigg
Mara Radulovic ......................................... Maren Robinson
Roche Schuler ........................................... Sandy Shinnar
Krisy Vanderwarker ...................................

LIBERAL STUDIES
Bea Bosco .................................................. David Chack
Lou Conte .................................................. Jason Fless
Kevin Fox .................................................. Carolyn Hoeferman
Lin Kahn ................................................... Ryan Kiley
Suzanne Lang ........................................... Reggie Lawrence
James McDermott .................................. Dan Moser
Chris Peak .............................................. James Sherman
Rachel Slavick .........................................

TECHNICAL STAFF
So Hui Chong ........................................... Costume Technician
Tim Combs .............................................. Technical Director
Myron Elliott ............................................ Costume Shop Manager
Chris Hofmann ........................................ Director of Production
Kelsey Lamm ............................................ Production Coordinator
Jen Leary .................................................. Theatre Technical Director
Amy Peter .................................................. Properties Master
Aaron Pijanowski .................................. Assistant Theatre Technical Director
Geny Reynolds ......................................... Scene Shop Foreman
Ron Seeley .............................................. Master Electrician
Adam Smith ............................................. Sound Technician
Sheila Hunter ............................................ Scenic Artist
Joanna White ........................................... Scenic Artist

AUDIENCE SERVICES
Cecilia Falter ............................................ House Manager
Peter Kelly .............................................. Theatre School House Manager
David Keohane ........................................ Administrative Assistant
Jessie Krust ............................................. Box Office Manager
Laura Rice .............................................. Group Sales Representative
Kelsey Shippy ........................................... Theatre School House Manager
Leslie Shook ............................................ Theatre 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 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
ANNOUNCING OUR 2017-2018 SEASON

CHICAGO PLAYWORKS FOR FAMILIES AND YOUNG AUDIENCES

The Kid Who Ran For President
by Jeremiah Clay Neal
based on the books The Kid Who Ran for President & The Kid Who Became President by Dan Gutman, directed by Ernie Nolan
October 6 – November 12, 2016

Night Runner
(developed through The Theatre School’s Cunningham Commission for Youth Theatre)
by Ike Holter, directed by Lisa Portes
January 12 – February 18, 2017

Cinderella: The Remix
book and lyrics by Psalmyene 24
music by Nick tha 1Da
directed by Coya Paz
April 20 – May 27, 2017

ON THE FULLERTON STAGE

Romeo and Juliet
by William Shakespeare
directed by Cameron Knight
November 4 – 13, 2016 (previews 11/2 & 11/3)

We are Proud to Present a Presentation About the Herero of Namibia, Formerly Known as South West Africa, From the German Sudwestafrika, Between the Years 1884-1915
by Jackie Sibblies Drury
directed by Erin Kraft
February 10 – 19, 2017 (previews 2/8 & 2/9)

Wig Out!
based on the books The Kid Who Ran for President & The Kid Who Became President by Dan Gutman, directed by Ernie Nolan
May 5 – 14, 2017 (previews 5/3 & 5/4)

New Playwrights Series
Title, Playwright, and Director TBA
May 19 – 27, 2017 (previews 5/15 & 5/18)

IN THE HEALY THEATRE

The Misanthrope
by Molière
translated by Christopher Hampton
directed by Michael Blakemore
October 21 – 30, 2016 (previews 10/19 & 10/20)

Richard III
by William Shakespeare
directed by Jacob Janssen
January 27 – February 5, 2017 (previews 1/25 & 1/26)

MFA 17
An ensemble piece to be performed by MFA III actors
Title, Playwright, and Director TBA
May 5 – 14, 2017 (previews 5/3 & 5/4)

Eurydice
by Sarah Ruhl
directed by Michael Burke
October 21 – 30, 2016 (previews 10/19 & 10/20)

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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 2015-16 season. Call the Box Office or see the website for the schedule.