

THE  
**THEATRE  
SCHOOL**  
AT DePaul University

presents



**by Carlos Murillo**

Director – Lisa Portes  
Vocal Coach – Michelle Lopez-Rios  
Scenic Designer – Alyssa Mohn  
Costume Designer – Tia Nicole Lui  
Lighting Designer – Mattias Lange-McPherson  
Sound Designer – Alyssa Kerr  
Dramaturg – Hannah Greenspan  
Stage Manager – Jonathan S. Campbell

**October 5 – November 11, 2017**

*Produced by special arrangement with  
THE DRAMATIC PUBLISHING COMPANY  
of Woodstock, Illinois*

The play was commissioned by Adventure Stage Company.

**The Theatre School at DePaul University**  
**Chicago Playworks for Families and Young Audiences**  
**DePaul's Merle Reskin Theatre**  
**60 E. Balbo Drive, Chicago, IL 60605**  
**Email: [theatreboxoffice@depaul.edu](mailto:theatreboxoffice@depaul.edu) | (312) 922-1999**

## CAST (IN ORDER OF APPEARANCE)

El Coyote .....	Juan Pablo Ocasio
La Mujer Azul .....	María Teresa Matheus
Gabi Castillo .....	Mariana Castro
Reymundo Castillo .....	Thalis Karatsolis-Chanikian
Dolores Castillo .....	Claudia Quesada
Jesús Castillo .....	Dre Marquis
Ricardo Wojcikowski .....	Gregory Fields

### Place and Time

Chicago, 2014

*Theatrical fog and haze are used in this production.*

The play will performed without intermission.

## PRODUCTION STAFF

Assistant Directors .....	Brenna Barborka, Melanie Queponds
Assistant Stage Managers .....	Amanda Blanco, Ashley Kiser
Assistant Scenic Designer.....	Tara Huffman
Technical Director .....	Frankie Charles
Assistant Technical Director/Master Carpenter .....	Nic McNulty-Hart
Assistant Costume Designer .....	Angelica Tozzi
Draper/Cutter .....	Megan Pirtle
First Hand .....	Jessie Gliona
Assistant Lighting Designer.....	Simean Carpenter
Master Electrician.....	Alexis Handler
Assistant Sound Designer .....	Lauren Porter
Sound Technician .....	Kendall Barron
Assistant Dramaturg.....	David Barber
Production Photos .....	Michael Brosilow
Audio Describer .....	Victor J. Cole
Sign Language Interpreter Coordinator.....	Sheila Kettering
Sign Language Interpreters.....	Esteban Amaro, Suzanne Salerno
Accessibility Coordinator .....	Raven Robledo
Scenery and Property Crew .....	Valeria Baez, Rio Baxter, Lonae Hickman, Xavier Kwong, Liz Lyles, Michael Villanueva
Costume Crew .....	Andrew Fish, Robert Halvorson, Megan Lucas, Sophia Ospital, Nina Ryan
Make-up Crew .....	Isabella Eleuterius, Elizabeth Tyska
Lighting Crew .....	Andrew Branca, Ian Chong, Elena Gonzalez Molina, Jordan Hardesty, Madeline McCulloch
Sound Crew .....	Kelly Bagby, Averi Paulsen
Publicity and House Crew .....	Brianna Baiza, Grace Halfacer, Rebecca Galkin, Immanuel Garcia, Charlotte Meffe, Abby Wesley

### SPECIAL THANKS:

Adventure Stage Chicago, Tom Arvetis,  
Eva and Carlitos Murillo, and Northwestern Settlement.

*The playwright would like to dedicate this production to Belna Reyes, who served as Director of Emergency Services at the Northwestern Settlement for 26 years and passed away on September 17, 2017.*

## DIRECTOR'S NOTE

Many of us have a story within us of leaving home and making a new life in a new place, a new world. While our stories may not be exactly like Gabi's or the Castillo family's, as Ms. Chan says, we all have "this incredible history" inside of us.

During the first rehearsal for *Augusta and Noble*, members of the cast, crew and production team shared our family histories. "Did your family immigrate to the United States? When? How?" Ultimately, it came down to how this history makes us who we are today. Each of us, as individuals, have completely unique and special stories of how our families came to be here. Knowing this story helps us know who we are.

Think of your own history – did you immigrate to the United States? Or perhaps your parents did? Or your grandparents? Even farther back in your family tree? Immigrating to another country requires taking a huge and challenging step. The journey can be frightening and fraught with obstacles, some of them dangerous.

During times of struggle, our families can be the rock that we hold onto. While growing up requires that we each make challenging journeys on our own, our families — and even perhaps the spirits of our ancestors! — can hold us up through the darkest times.

All of us have a story to share about our home and the struggles our family has been through. We are excited to share this story of strength, challenge, unity, and defying all odds with you.

~Lisa Portes, Director;  
Melanie Queponds, MFA Assistant Director

## DRAMATURGY NOTE

On September 5, 2017, our country was pulled in different directions when our current administration announced the phasing out of the program Deferred Action for Childhood Arrivals (DACA). About 800,000 people and their families are now at risk and are concerned for their future if DACA is terminated. By the time you are reading this, the circumstances might be different because we live in a time where policies are changing rapidly and unexpectedly.

DACA is a program, introduced by President Barack Obama in 2012, that protects undocumented immigrants who came to the United States as children from deportation. The children who benefit from this program are called Dreamers. Since the program began five years ago, about 800,000 people's lives have been transformed. Many Dreamers have expressed that they are much more than a statistic; they're people who you interact with on a daily basis. They are your friends, your neighbors, and peers. And they all have a story to tell. DACA provides Dreamers the ability to apply for a renewable two-year Visa, which permits them to work legally in the United States. Applicants must be in school, have a high school diploma or be a military veteran.

In *Augusta and Noble*, Gabi dreams about her family's history – something that has been hidden from her. Through her dreams, she discovers how her parents came to live in Chicago and the sacrifices they made in order for her and Jesús to have a better life filled with possibility and optimism. Gabi doesn't just dream about her past, she's a Dreamer who has aspirations about her future like studying, going to college, and getting a good job. Like many Dreamers, Gabi has her roots planted in the United States. Her home is at the corner of Augusta and Noble in West Town.

If DACA were to cease, Dreamers would be forced to live in a country they do not know because they have never lived there; the United States is the only place they've ever

continued...

called home. Deporting these young people and sending them to a place they've never known is not just a repercussion for Dreamers, it's also just one for the United States. According to CNBC, without DACA, the United States would lose thousands of doctors, lawyers, and students, resulting in a cost of about \$400 billion and about 650,000 jobs. Looking ahead at the unforeseeable future, Congress has until March 5, 2018, to pass the DREAM Act, a law aimed to provide the Dreamers permanent residency and security in the United States, or come up with alternative legislation that keeps these young people out of limbo. The question is – will the Dreamers dreams become a reality?

~Hannah Greenspan, BFA4, Dramaturgy/Criticism

■ **BIOGRAPHIES**

**Mariana Castro** (*Gabi Castillo*) BFA4/Acting. Mariana is from Bogotá, Colombia. Some of her previous work includes *Cinderella: The Remix* (Chinchilla), *The Glass Menagerie* (Laura), *Uncle Vanya* (Sonya), and *Gloria* (Annie/Sasha).

**Gregory Fields** (*Ricardo Wojciekowski*) BFA3/Acting. Gregory is a Los Angeles native and is completing a screenwriting minor, he plans to pursue a career as a film producer and screenwriter. Past Theatre School credits include *Dog Sees God*, *Afterburn*, and *Night of the Iguana* (Sound Designer). His previous training is from the Amazing Grace Conservatory in Los Angeles, California.

**Thalis Karatsolis-Chanikian** (*Reymundo Castillo*) BFA3/Acting. Thalís was born in Athens, Greece, but raised on the east coast of the United States. His high school career consisted of roles like the adult characters in *Spring Awakening*, Chrysale in *The Learned Ladies*, and Vince Fontaine in *Grease*. At The Theatre School, his roles have been the husband in *Blood Wedding* and Percival in *Misalliance*.

**Dre Marquis** (*Jesús Castillo*) MFA3/Acting. Dre hails from the South side of Chicago. He has a BA in Theatre from Alabama State University (Montgomery, Alabama). In the near future, he plans to open a non-profit Theatre Center for CPS students affected by artistic funding cuts. His Theatre School credits include John Nevins in *Trouble in Mind* by Alice Childress, and Seth in *52 Hertz* (Chicago Playworks). TV/ Film credits include Netflix's *Easy*, *Chicago Fire*, and *Chicago P.D.* He is represented by Hayes Talent Agency.

**María Teresa Matheus** (*La Mujer Azul*) BFA3/Acting. María is from Caracas, Venezuela. She was last seen at The Theatre School in *The Seagull* (Arkadena) and *Blood Wedding* (The Wife).

**Juan Pablo Ocasio** (*El Coyote*) BFA3/Acting. Originally from Puerto Rico, Juan Pablo grew up playing the piano and surrounded by music and dance he still pursues today. His love for languages also led him to pursue minors in Japanese and French. Previous Theater School credits include *Dog Sees God*, directed by Kurt Naebig; *Blood Wedding*, directed by Anne Wakefield; and *The Seagull*, directed by Damon Kiely. Other credits include *Cursed: An American Tragedy*, directed by Janie Killips and Lauren N. Fields.

**Claudia Quesada** (*Dolores Castillo*) BFA3/Acting. Chicago credits include Teatro Vista's *La Havana Madrid* (Goodman Theatre); and *The Seagull* and *Blood Wedding* (The Theatre School). Some of her Miami credits include *Lección para Señoritas* (Teatro Prometeo), *A Puerta Cerrada* (Teatro Prometeo), *Pippin*, *Side by Side* by *Sondheim*, *Cabaret* (Miami Dade College). She has performed for the International Hispanic Theatre Festival of Miami in *Filo al fuego* and *Cyrano Mío* (Teatro Prometeo) and *Alguna cosita que alivie el sufrir* (Teatro Avante). Claudia is also a professional stilt walker and has performed with Carpetbag Brigade in *Zancos de fuego* and *Jaque Mate* for Sleepless Nights Miami and the Miami Book Fair International. Claudia graduated from the Conservatory of Theatre Arts at Teatro Prometeo and the

Music Program at Miami Dade College, and is currently pursuing her BFA in Acting and a BA in Spanish.

**Carlos Murillo** (*Playwright*) is the recipient of a 2015 Doris Duke Impact Award for his work in the theatre, and a 2016 Mellon National Playwright Residency Fellowship supporting a three-year residency at Adventure Stage in Chicago. His plays have been widely produced throughout the United States and Europe. He is currently working on commissions from Oregon Shakespeare Festival and Children's Theatre Company in Minneapolis. In 2016, 53rd State Press released his anthology *The Javier Plays*, called by *American Theatre* "an absolutely extraordinary achievement by a writer at the height of his powers." His play *Diagram of a Paper Airplane* will have its world premiere at American Theatre Company in May 2018. Carlos is Head of Playwriting at The Theatre School and a proud alumnus of New Dramatists.

**Lisa Portes** (*Director*) serves as the Head of Directing at The Theatre School at DePaul University. Primarily a director of contemporary American plays and musicals that seek to expand our understanding of who we are, Lisa has directed work locally at Steppenwolf, Goodman, Victory Gardens, Northlight, Timeline, Silk Road Rising, Teatro Vista, American Blues and Next theatres.

**Michelle Lopez-Rios** Michelle is an Associate Professor of Voice & Speech at The Theatre School. She served as voice and text director for *Medea* and *Julius Caesar* at Oregon Shakespeare Festival this season. Other credits include Milwaukee Repertory Theatre, Houston Shakespeare Festival, Milwaukee Chamber Theatre, Renaissance Theaterworks, Skylight Music Theatre, and others. She is co-founder of the Royal Mexican Players.

**Brenna Barborka** (*Assistant Director*) BFA3/Theatre Arts. Brenna is from San Antonio, Texas. Her previous Theatre School credits include serving as the Assistant Director for *The Seagull* and *boom*. She will be on the dramaturgy team for the upcoming Chicago Playworks production of *Junie B. Jones is Not a Crook*.

**Melanie Queponds** (*Assistant Director*) MFA1/Directing. Melanie graduated from UC Riverside this past June with a BA in Theatre and English. Melanie was Producing Partner and Director of the UCR Latina/o Play Project, an ensemble dedicated to bringing Latinx theatre to the community.

**Alyssa Mohn** (*Scenic Designer*) BFA3/Scene Design. Alyssa is from the Chicago suburbs. Recent assistant work includes *Elf the Musical* at the Paramount Theatre in Aurora and *Madagascar the Musical* at the Children's Theatre of Charlotte. At DePaul, she has designed *Hedda Gabler* and assisted on *Eurydice* and *Mrs. Phu's Cleansing Juices* (*And Also Salads*).

**Tia Nicole Lui** (*Costume Designer*) BFA3/Costume Design. Tia is originally from The Woodlands, Texas.

**Mattias Lange-McPherson** (*Lighting Designer*) BFA4/Lighting Design. Previous Theatre School credits include Lighting Designer for *Mrs. Phu's Cleansing Juices* (*And Also Salads*) and *The Merchant of Venice* and Assistant Lighting Designer for *Eurydice*.

**Siméon Carpenter** (*Assistant Lighting Designer*) BFA4/Lighting Design. BFA3/Lighting Design; Public Relations and Advertising. Sim is a young African American designer originally from Baltimore, Maryland. He has been designing theatre/stages since the age of 13. As a Designer and Assistant Designer, his credits include *CRAZY*, *Christina the Girl King*, *Legally Blonde*, *DePaul Dance Company*, *After Mrs. Julie*, *Eye for an Eye*, *Man of La Mancha*, *Hookman*, *BSU Fashion Show*, *Pippin*, *Ramayana*, and *Other Desert Cities*.

**Alyssa Kerr** (*Sound Designer*) BFA4/Sound Design. Alyssa is originally from Temple, Texas. This past summer, Alyssa was the Sound Design Apprentice at Hangar Theatre. Her design credits include *Doubt - A Parable*, *12 Angry Men*, *Dreams*, *The Trojan Women*, *The Women Eat Chocolate*, *The Kid Who Ran for President*, *Michael Jordan in Lilliput*, and *Alice in Wonderland Jr.*

**Hannah Greenspan** (*Dramaturg*) BFA4/ Dramaturgy. Hannah is originally from Los Angeles, California. Her past Theatre School credits include *Esperanza Rising* (Ensemble and Assistant Dramaturg), *Contractions* (Co-Dramaturg), and *Romeo and Juliet* (Dramaturg). She has also worked as a literary and Civic Dramaturgy Intern for Victory Gardens Theater.

**David Barber** (*Assistant Dramaturg*) BFA3/ Theatre Arts. David is from New York City. Past Theatre School credits include *Saccades in Darkness* (Assistant Director) and *An Experiment with an Air Pump* (Stage Manager). In the past, he has worked with Lookingglass Theatre Company, Steep Theatre, and Chicago Dramatists.

**Victor J. Cole** (*Audio Describer*) This is Victor's fourth season describing for the Theatre School. Along with describing for theatres such as Goodman, Steppenwolf, Victory Gardens, and Shattered Globe, he has described film and live performances for Access Living and The University of Illinois.

**Esteban Amaro** (*Sign Language Interpreter*) is a native Chicagoan; he is of Mexican descent. Esteban has been a professional sign language interpreter since 2005. He has interpreted in a variety of settings, including live Spanish performances. His debut in theatrical interpreting was with DePaul's production of *In the Heights* (2014). His most recent plays were *We Are Proud to Present...* (DePaul, 2017) and *Destiny of Desire* (Goodman Theatre, 2017).

**Shannon Moutinho** (*ASL Interpreter*) is a nationally certified freelance interpreter of over ten years in the Chicagoland area. Previous artistic interpreting experience includes Steppenwolf, Lookingglass Theatre Company, The Second City, Carnival and Norwegian Cruise Lines, Lollapalooza, ASL Improv, Chicago Jazz Fest, Chicago Gospel Fest, various artists at the Edlis Neeson Theatre at the MCA, the Art Institute of Chicago, and the National Poetry Slam. Outside of interpreting, she is pursuing a doctorate at the University of Illinois at

Chicago. She also works as a program specialist at the Great Lakes ADA Center in Chicago working to promote ADA accessibility and awareness to the Midwest Deaf and Hard of Hearing community. She is an alum of Columbia College Chicago's ASL-English Interpretation program.

**Raven Robledo** (*Accessibility Coordinator*) BFA2/Theatre Management. Raven comes from Los Angeles, California, and is an alumni of the Musical Theatre Conservatory at Orange County School of the Arts. Her transition from a performer to an Arts Administrator was prompted by several positions as an Assistant Director. Most recent projects include *Kingdom City*, *Meet Me in St. Louis*, and *A Chorus Line* with guest director Krysta Rodriguez.

**Jonathan S. Campbell** (*Stage Manager*) BFA3/Stage Management. Jonathan hails from West Chester, Pennsylvania, and Celebration, Florida. He works mainly as a stage manager of operatic works and a freelance production manager. Previous credits include Assistant Stage Manager of DePaul Opera Theatre's productions of *Suor Angelica* and *Gianni Schicchi* as well as the Production Management Intern at Chicago Shakespeare Theatre. He looks forward to being a member of the production team of the 2018 production of the DePaul Opera Theatre.

**Amanda Blanco** (*Assistant Stage Manager*) BFA2/Stage Management. Previous Theatre School Credits include *Cinderella: The Remix*, *Richard III*, and *Romeo and Juliet*. This summer, she worked with Writers Theatre for their productions of *The Mystery of Love and Sex* and *Parade*. Professional credits also include *Into the Woods, Jr.* (Merit School of Music) and the 2017 Fornes' Playwriting Workshop Presentation. In addition to Stage Management, Amanda is pursuing a BA in Spanish.

**Ashley Kiser** (*Assistant Stage Manager*) BFA1/ Stage Management. Ashley is originally from New Jersey.

Circle the words in the puzzle below and be entered to win 20 tickets to *Junie B. Jones is Not a Crook*. Only people aged 5-18 are eligible. Entries must be received by Wednesday, November 27, 2017.

E D D A B O E C Q V U Y U X M  
 A T F O C G H J O D R A Y Y N  
 B Z O I O I A O D O F O T E O  
 W V X Y C H Q B T I J H S E I  
 J E M A O V R S I O G F V F T  
 M P G L Q C N O Q C Y M K A A  
 A O P D Q I D D B G P R O D R  
 Y U P S G L U E B H U A W L G  
 L Q G I W L S I O N G K K R I  
 I M R U R M I G R A T I O N M  
 M O F Q S R F M D G T Q E W M  
 A S H X S T C R E A N J W N I  
 F N O B L E A E R U T L U C T  
 P M M W F H O E S N P C R C Z  
 V A E S S J O A G Q L L X Y W

AUGUSTA	COYOTE	GABI	MEXICO	NEIGHBORHOOD
BORDERS	CULTURE	HOME	MIGRATION	NOBLE
CHICAGO	FAMILY	IMMIGRATION	MYTH	ORIGINSTORY

Give your completed puzzle to an usher at the theatre or mail to:

**Chicago Playworks Contest**  
 The Theatre School  
 2350 N. Racine, Chicago, IL 60614

Name: \_\_\_\_\_ Age: \_\_\_\_\_  
 Parent/Guardian: \_\_\_\_\_  
 Address: \_\_\_\_\_  
 City: \_\_\_\_\_ State: \_\_\_\_\_ ZIP: \_\_\_\_\_  
 E-mail: \_\_\_\_\_  
 Phone: \_\_\_\_\_

# THE THEATRE SCHOOL FACULTY/STAFF

John Culbert.....*Dean*  
 Dean Corrin.....*Associate Dean*  
 Linda Buchanan.....*Associate Dean of Curriculum*  
 Jason Beck.....*Assistant Dean*  
 Shane Kelly.....*Chair, Design and Technical Theatre*  
 Coya Paz-Brownrigg.....*Chair, Theatre Studies*  
 Jeff Mills.....*Artistic Director, Chicago Playworks*  
 Damon Kiely.....*Chair, Performance*

## ADMINISTRATION

Anna Ables.....*Director of Marketing and PR*  
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 Stephanie Gunter Carper.....*Director of Development*  
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 Ashley Meczywor.....*Assistant Director of Admissions*  
 Kristin Morris.....*Manager of Special Events and PR*  
 Jeanne Williams.....*Coordinator of Academic Services*  
 Dexter Zollicoffer.....*Diversity Advisor*

## ACTING AND DIRECTING

Dexter Bullard.....*Head of Graduate Acting*  
 Cameron Knight.....*Head of Undergraduate Acting*  
 Lisa Portes.....*Head of Directing*  
 Rob Adler.....*Greg Allen*  
 Sommer Austinn.....*Adrienne Cury*  
 Audrey Francis.....*Andrew Gallant*  
 Linda Gillum.....*Noah Gregoropoulos*  
 Damon Kiely.....*Susan Messing*  
 Rachael Patterson.....*Nicole Ricciardi*  
 Janelle Snow.....*Krissy Vanderwarker*

## MOVEMENT

Patrice Egleston.....*Head of Movement*  
 Kristina Fluty.....*George Keating*  
 Jeff Mills.....*Blake Montgomery*  
 Kimosha Murphy.....*Madeline Reber*  
 Nick Sandys Pullin.....*Mary Schmic*  
 Michael Taylor

## VOICE AND SPEECH

Phil Timberlake.....*Head of Voice and Speech*  
 Claudia Anderson.....*Deb Doetzer*  
 Mark Elliott.....*Phyllis E. Griffin*  
 Michelle Lopez-Rios

## DESIGN

Christine Binder.....*Head of Lighting Design*  
 Linda Buchanan.....*Head of Scene Design*  
 Victoria Deiorio.....*Head of Sound Design*  
 Sally Dolembro.....*Head of Costume Design*  
 Nan Zabriskie.....*Head of Make Up and Wigs*  
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Barry Brunetti.....*Head of Theatre Arts*  
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 Meghan Beals.....*Laura Biagi*  
 David Chack.....*Dean Corrin*  
 Philip Dawkins.....*Jason Fliess*  
 Isaac Gomez.....*Sarah Hecht*  
 Criss Henderson.....*James Jensen*  
 Chris Jones.....*Jan Kallish*  
 Azar Kazemi.....*Brian McKnight*  
 Shade Murray.....*William O'Connor*  
 Tanya Palmer.....*Coya Paz-Brownrigg*  
 Maren Robinson.....*Patrick Rowland*  
 James Sherman.....*Sandy Shinner*  
 John Zinn

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Louis Contey.....*Carolyn Hoerdemann*  
 Linda Kahn.....*Ryan Kitley*  
 Rachel Slavick

## TECHNICAL STAFF

Bryan Back.....*Lighting Supervisor*  
 So Hui Chong.....*Costume Technician*  
 Tim Combs.....*Technical Director*  
 Dominic DiGiovanni.....*Scene Shop Foreperson*  
 Kaitlyn Grissom.....*Scene Shop Carpenter*  
 Chris Hofmann.....*Director of Production*  
 Sheila Hunter.....*Draper*  
 Kelsey Lamm.....*Production Coordinator*  
 Jen Leahy.....*Theatre Technical Director*  
 Amy Peter.....*Properties Master*  
 Aaron Pijanowski.....*Assistant Theatre Technical Director*  
 Erika Senase.....*Costume Shop Manager*  
 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.

## 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)

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

## THE THEATRE SCHOOL BOARD

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## OUR 2017-2018 SEASON

### CHICAGO PLAYWORKS FOR FAMILIES AND YOUNG AUDIENCES

#### ***Augusta and Noble***

by Carlos Murillo  
directed by Lisa Portes  
**October 5 – November 11, 2017**

#### ***Junie B. Jones***

***Is Not a Crook***  
by Allison Gregory  
adapted from the  
book series by Barbara Park  
directed by Krissy Vanderwarker  
**January 11 – February 17, 2018**

#### ***Dr. Seuss's The Cat in the Hat***

by Dr. Seuss  
directed by Jeff Mills  
**April 19 – May 26, 2018**

### ON THE FULLERTON STAGE

#### ***Into the Woods***

music and lyrics by Stephen Sondheim  
book by James Lapine  
directed by Barry Brunetti  
musical direction by Mark Elliott  
**November 3 – 12, 2017**  
(previews 11/1 & 11/2)

#### ***Native Son***

by Richard Wright  
adapted by Nambi E. Kelly  
directed by Michael E. Burke  
**February 9 – 18, 2018**  
(previews 2/7 & 2/8)

#### ***Three Sisters***

by Anton Chekhov  
directed by Jacob Janssen  
**April 13 – 22, 2018**  
(previews 4/11 & 4/12)

#### **New Playwrights Series**

##### ***Growing up Blue***

by Chloë Martens  
directed by Shade Murray  
**May 18-26, 2018**  
(previews 5/16 & 5/17)

### IN THE HEALY THEATRE

#### ***Seven Homeless Mammoths***

***Wander New England***  
by Madeleine George  
directed by April Cleveland  
**October 20 – 29, 2017**  
(previews 10/18 & 10/19)

#### ***Mr. Burns, a Post-Electric Play***

by Anne Washburn  
music by Michael Friedman  
directed by Jeremy Aluma  
**January 26 – February 4, 2018**  
(previews 1/24 & 1/25)

#### ***Satyagraha: Gandhi/King***

An ensemble performance created by  
MFA III actors, directed by Dexter Bullard  
**May 4 - 13, 2018**  
(previews 5/2 & 5/3)

THE THEATRE SCHOOL  
AT DePAUL UNIVERSITY  
PRESENTS



LIGHTS UP!

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THE THEATRE SCHOOL  
SCHOLARSHIP FUND

Monday, November 6

Join us for an evening of exploration,  
entertainment and exquisite fare at the artistic  
home of The Theatre School.

THE  
**THEATRE  
SCHOOL**  
AT DePaul University

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# GENERAL INFORMATION

## BOX OFFICE TELEPHONE

(312) 922-1999

## REGULAR BOX OFFICE HOURS

Noon – 4 p.m. at The Theatre School

## PERFORMANCE BOX OFFICE HOURS

Evening performance days: Open until 8 p.m.

Saturday matinee days: Noon - 2:30 p.m.

Sunday matinee days: Noon - 2:30 p.m.

## NO SMOKING

In compliance with the City of Chicago Clean Air Ordinance, smoking is prohibited in the Merle Reskin Theatre. We appreciate your cooperation.

## EMERGENCY EXITS

Please note the location of emergency exits in the theatre.

## CELLULAR PHONES, TEXT MESSAGING, RECORDING DEVICES, PHOTOGRAPHY, PAGERS, FOOD AND BEVERAGES

Please do not use the above listed items in the theatre. 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. As a special favor, we ask that young people do not chew gum. Water fountains are located in the lower lobby and in the lobbies of the mezzanine and balcony.

## RESTROOMS

Restrooms are located in the lower lobby, the mezzanine, and balcony. An accessible restroom is located on the main floor inside of the theatre.

## LOST AND FOUND

If you find an item or have lost an item, please contact the House Manager. You may also call (773) 325-7968 the next day to determine if an item has been found.

## EMERGENCY TELEPHONE CALLS

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, (312) 922-1999. After Box Office hours, use (773) 325-7968 as an emergency number.

## PARKING ARRANGEMENTS

We have arrangements with two parking lots: Multi-Park, 635 S. Wabash at Balbo, and LAZ Parking, One East 8th Street at State. Please ask the Box Office for details about rates and payment.

## SENNHEISER INFRA-RED LISTENING SYSTEM

We require the security deposit of a driver's license or other identification during the performance. The I.D. will be returned when you return the headset.

## LARGE PRINT PROGRAMS

You may request a large print program from the ticket taker or the House Manager.

## SIGN LANGUAGE INTERPRETING

Selected performances at the Merle Reskin Theatre will be interpreted in American Sign Language. Call the Box Office or see the website for the schedule.

## AUDIO DESCRIPTION

Designated audio-described performances are scheduled throughout the season. Call the Box Office or see the website for the schedule.

## SENSORY FRIENDLY PERFORMANCE

On Sunday, May 6, 2018, at 2 p.m., *The Cat in the Hat* will be Sensory Friendly, and we welcome anyone with sensory sensitivities. A social narrative and adapted teacher guide will be available before the day of the performance, the theatre will not be completely dark, and we will reduce some sound and lighting cues.