Into the Woods

music and lyrics by Stephen Sondheim
book by James Lapine

Director – Barry Brunetti
Musical Director – Mark Elliott
Choreographer – Kelly Maryanski
Vocal Coach – Claudia Anderson
Scenic Designer – Sophia Blood
Costume Designer – Kiera Pitts
Lighting Designer – Joseph Clavell
Sound Designer – Agata Pacia
Dramaturg – Mariah Schultz
Stage Manager – Ben Gates-Utter

November 3 - 12, 2017

Originally directed on Broadway by James Lapine,
Orchestrations by Jonathan Tunick.
Original Broadway production by
Heidi Landesman, Rocco Landesman, Rick Steiner
Originally produced by the Old Globe Theater, San Diego, CA.

The Theatre School at DePaul University
Fullerton Stage
2350 N Racine Ave, Chicago IL, 60614
Email: theatreboxoffice@depaul.edu
(773) 325-7900

Sponsored by

GEICO
CAST (IN ORDER OF APPEARANCE)

Narrator ................................................................. Sean Wesslund
Cinderella ............................................................... Delaney Feener
Jack ........................................................................... Vinh Nguyen
Jack's Mother .......................................................... Courtney Peck
Baker ......................................................................... Jayson Lee
Baker's Wife ............................................................. Katie Travers
Cinderella's Stepmother .......................................... Jillian Skale
Florinda ......................................................................... Anna Connelly
Lucinda ......................................................................... Jonathan S. Campbell
Cinderella's Father ..................................................... Gabby Gillespie
Witch ................................................................. Laila Rodrigues
Mysterious Man ....................................................... Christina Euphrat
Little Red Ridinghood .............................................. Theodore Boone
Mysterious Man ....................................................... Skylar Okerstrom-Lang
Rapunzel ...................................................................... Marian van Noppen
Rapunzel's Prince ....................................................... Michael Morrow
Steward ........................................................................... Cedric Hills

The videotaping or other video or audio recording of this production is strictly prohibited.

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

INTO THE WOODS is presented by special arrangement with Music Theatre International (MTI).

All authorized performance materials are also supplied by MTI.

www.MTIShows.com

PRODUCTION STAFF

Assistant Directors ................................. Julissa Castrejon, Grace Grindell, Levi Jacobson, Ben Raanan
Assistant Stage Managers ................................ Dana Beech, Danely Fletcher
Assistant Scenic Designers ........................... Steven Abbott, Joy Ahn
Technical Director ............................................... Lilà Gilbert
Assistant Technical Director .......................... Ethan Gill
Master Carpenter ...................................................... Tessa Keller
Carpenter ................................................................ Tessa Keller
Assistant Costume Designer ........................... Claire Benard
Stitchers ................................................................ Lisa Howaniec, Isabel Lichtenstein, Kyra Pan
First hands ............................................................... Alice Ernst, Jessie Giolonna, Allison Millar
Makeup Assistants ............................................ Kendall Barron, Emma Colbaugh
Assistant Lighting Designer .................................... Jay Koch
Assistant Master Electricians ......................... Simean Carpenter, Mattias Lange-McPherson
Assistant Sound Designer ................................. Camille Denholm
Sound Technician ...................................................... Sarah Parker
Assistant Dramaturg ............................................. Jose Mogollon Duran
Production Photos .................................................. Michael Brolsow
Accessibility Coordinator .............................. Raven Robledo
Audio Designer .......................................................... Martin Wilde
Sign Language Interpreter Coordinator ........... Sheila Kettering
Sign Language Interpreters ............................... Shannon Moutinho, Crom Saunders
Scenery and Property Crew ......................... Tyra Grove, Kathryn Healy, Bryce McAuliffe, Max Wilhelms, Matt Zalinski

MUSICAL NUMBERS

ACT I

Opening ................................................................. Company
Hello, Little Girl ......................................................... Wolf, Little Red Ridinghood
I Guess This Is Goodbye/ Maybe They’re Magic ................. Jack, Baker’s Wife
Our Little World ........................................................ Rapunzel, Witch
I Know Things Now ....................................................... Little Red Ridinghood
A Very Nice Prince .................................................. Cinderella, Baker’s Wife
First Midnight ............................................................... Company
Giants in the Sky ....................................................... Jack
Agony ............................................................................ Cinderella’s Prince, Rapunzel’s Prince
A Very Nice Prince (Reprise) .................................... Cinderella, Baker’s Wife
It Takes Two ................................................................. Baker, Baker’s Wife
Second Midnight ......................................................... Company
Stay With Me ............................................................. Witch
On The Steps of the Palace ............................................. Cinderella
Finale ................................................................. Company

ACT II

Opening ................................................................. Company
Agony (Reprise) ...................................................... Cinderella’s Prince, Rapunzel’s Prince
Witch’s Lament ............................................................ Witch
Any Moment ....................................................... Cinderella’s Prince, Baker’s Wife
Moments in the Woods .......................................... Baker’s Wife
Your Fault .............................................................. Jack, Baker, Little Red Ridinghood, Cinderella, Witch
Last Midnight ............................................................... Witch
No More ................................................................. Baker, Mysterious Man
No One Is Alone ....................................................... Cinderella, Little Red Ridinghood, Baker, Jack
Finale ................................................................. Company

SPECIAL THANKS:

DePaul School of Music, Michael Lewanski, and Christina Wyrick.

Music by Stephen Sondheim

Into the Woods 3
Into the Woods is a quest journey for each of the characters in Stephen Sondheim and James Lapine’s musical weaving of some of our most cherished fairy tales. As these characters pursue their individual quests, their lives mirror our own, since each of us is continually in search of something. The quest itself is always already aligned with desire, want, passion, and the wishes that are a part of our dreams. At the same time, our journeys, like those of the characters in the play, are very often superseded by outside forces—unexpected obstacles and crises that stand as interruptions in the forward movement of our lives. And our wishes often entail consequences that remain outside our expectation or control. The context of the story here is intimately connected to the relationships between and among family members—parents and children primarily. It is a context that situates each of us in that liminal space where fear and loss intersect with hope and redemption. I wish…

~Barry Brunetti

### DRAMATURGY NOTE

Fairy tales can seem like foreign concepts. Buried in layers of metaphor, psychological interpretations, and messages of morality, it’s easy to get lost. But these stories are also records of human desire. Jacob and Wilhelm Grimm, on whose stories Stephen Sondheim and James Lapine’s Into the Woods is based, adapted these tales that had a tradition of being verbally passed down from one generation to the next.

The Grimm brothers weren’t collecting and publishing these old tales for nostalgia’s sake. They were bringing to life characters based on ordinary people we have since come to know and love. Characters like Cinderella and Little Red Riding Hood weren’t just creations of fiction but embodiments of the struggles of real people.

These struggles often included poverty, deceased or absent parents, and a craving for independence from one’s family. Families were incomplete, violence was an ordinary occurrence, and characters wandered aimlessly, waiting for others to change their destinies. The stories reflected a longing for a better life. Struggle was rewarded with conventional happy endings of marriage and the defeat of evil forces.

Into the Woods breaks from this tradition by arguing that as humans our needs are endless. We do not have the luxury of living in a happy ending. Sondheim and Lapine hold up that magic mirror to our reflection. We cannot ignore the problems of the giants in the world or the witches in our own backyard. We also don’t live in a world of good versus evil, but somewhere in between. Righteous actions are not always rewarded, and often injustice must be endured.

Through urging us to accept light and dark moments as well as those troublesome middles, Into the Woods reminds us that it is in our darkest moments when we realize who we are and what we need. It isn’t always good, or right, or clear. In these times, we must find courage within ourselves and not forget to accept kindness and empathy from others. As the show tells us, “Hard to see the light now, just don’t let it go. Things will come out right now. We can make it so.”

~Mariah Schultz, BFA4, Dramaturgy/Criticism

### DIRECTOR’S NOTE

Teddy Boone (Mysterious Man) MFA2/Acting. Originally from New Orleans, Teddy has lived in Chicago for over ten years. He is a co-founder and Associate Artistic Director of The Arc Theatre (non-profit) and in 2010 helped establish Shakespeare on the Ridge: a public summer performance festival of Shakespeare’s works in residence at Ridgeville Park in Evanston. Credits in Chicago include work with Remy Bumppo, Chicago Shakespeare Theater, Goodman, Collaboration, and Theo Ubique Cabaret.

Jonathan S. Campbell (Cinderella’s Father) BFA3/Stage Management. Jonathan hails from West Chester, Pennsylvania, and Celebration, Florida. He works mainly as a Stage Manager of operatic works and a 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.

Anna Connelly (Lucinda) BFA4/Acting. Anna hails from San Antonio, Texas, where she graduated from the North East School of the Arts, majoring in musical theatre. Her recent Theatre School acting 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.

Christina Euphrat (Cinderella’s Mother/Granny) BFA3/Acting. Christina is from the San Francisco Bay Area where she trained and performed with American Conservatory Theater’s Young Conservatory for many years. Her previous Theatre School credits include Dog Sees God, Blood Wedding, and Misalliance.

Delaney Feener (Cinderella) BFA4/Acting. Delaney hails from Rocklin, California. She is a recent winner of a 2017 Princess Grace Award (with the Robert and Gloria Hausman Theatre Award) and was awarded the Sarah Siddons Society Scholarship for her artistic work in the past academic year. She worked this summer at the Notre Dame Shakespeare Festival as Olivia in Twelfth Night while earning her Equity Membership Candidacy. Her recent credits include Richard III, Desdemona in Desdemona, Piggy in Lord of the Flies, Dolores in Still, Yelena in Uncle Vanya, and W in Lungs.

Gabby Gillespie (Little Red Ridinghood) BFA3/Acting. Gabby is a Houston, Texas native. Her previous Theatre School credits include Lady Summerhayes in Misalliance, directed by Paul Holquist; Step Mother in Blood Wedding, directed by Anne Wakefield; and an ensemble member in a devised movement piece, directed by Kristina Fluty.

Cedric Hills (Steward) BFA3/Acting. Born and raised in New York City, Cedric comes from a family of actors. A Sondheim enthusiast, Cedric has always had a strong connection to Into the Woods.

Jayson Lee (Baker) BFA3/Acting. His previous Theatre School credits include Saccades in Darkness, Blood Wedding, and Night of the Iguana. You can see him next in Native Son.

Michael Morrow (Rapunzel’s Prince) BFA4/Acting. Hailing from Chicago, Illinois, Michael’s past credits include The Elaborate Entrance of Chad Deity (Strawdog Theatre), Wig Out! and We Are Proud to Present (The Theatre School).

Vinh Nguyen (Jack) BFA4/Acting. Vinh is from Houston, Texas, and has appeared in Next Fall, Mrs. Phu’s Cleansing Juices (and also Salads), and The Kid Who Ran For President.

Skylar Okerstrom-Lang (Wolf/Cinderella’s Prince). Skylar hails from Great Barrington, Massachusetts. Skylar’s Theatre School credits include Judson Moon in The Kid Who Ran For President, Catesby and Rivers in Richard III, and Loki in Wig Out!. This past summer Skylar performed as Edgar in King Lear at the Interlochen Shakespeare Festival.
Emma Page (Fiorinda) BFA4/Acting. Emma hails from Northfield, Illinois. Her Theatre School credits include Romeo & Juliet (Romeo), Richard III (Young Elizabeth/Scriveren), Molora (Klytemnestra), A Lie of the Mind (Lorraine), and Tom Paine (Ensemble).

Courtney Peck (Jack’s Mother) BFA4/Acting. Courtney is from the Tri-State area. Credits include Romeo and Juliet, Night Runner, and The Maids (The Theatre School); Three Musketeers (Marin Shakespeare Co.); Much Ado About Nothing (Marin Shakespeare Co.); EL Stories (Waltzing Mechanics); A Midsummer Night’s Dream (BADA). She is an Equity Membership Candidate.

Laila Rodrigues (Witch) BFA3/Acting. Laila is from Los Angeles, California. Previous Theatre School productions include Misalliance and the devised piece Afterburn.

Jillian Skale (Cinderella’s Stepmother) BFA4/Acting. Jillian is from Cincinnati, Ohio. She has previously been seen in The Kid Who Ran For President, Down the Rocky Road And All The Way to Bedlam, The Fairytale Lives of Russian Girls, Better Living, Kingdom City, and An Experiment with an Air Pump.

Katie Travers (Baker’s Wife) MFA2/Acting. Katie hails from Franklin, Massachusetts and holds a BFA in Theatre Arts from the University of Rhode Island where she performed in The 25th Annual Putnam County Spelling Bee (Rona), Oklahoma! (Gertie), and Little Women: The Musical (Aunt March). Since graduating in 2010, Katie completed apprentice training at Commonwealth Shakespeare Company in Boston, Massachusetts, and has performed in numerous productions at The Gamm Theatre and The Wilbury Group. Katie can next be seen in Mr. Burns, a Post-Electric Play, directed by Jeremy Aluma.

BIOGRAPHIES [cont.]

Married van Noppen (Rapunzel) MFA2/Acting. Marian has spent the past several years growing roots in Chicago, New York City, and Washington, D.C., in addition to her home state of North Carolina. She received her BFA at Randolph College (founded as Randolph-Macon Woman’s College). Professional theatre credits include Texas Shakespeare Festival, Wolbame Productions, Fort Peck Theatre, and Round Barn Theatre.

Sean Wesslund (Narrator) MFA 3/Acting. Sean hails from the San Francisco Bay Area and received his B.A. in Theatre from Northwestern University. He has previously been seen at The Theatre School in The Zoo Story (Peter), Hedda Gabler (Tesman), 52 Hertz (Mr. Winsor and Fisherman), and Swimmers (Randy and George).

Barry Brunetti (Director) Barry is currently a full-time faculty member at The Theatre School at DePaul University, where he serves as head of the Theatre Arts program. He studied acting with Stephen Strimpell at the HB Studio in New York where, in a previous life, he appeared Off-Broadway in featured roles in Irma La Douce and City of Life. Regionally, favorite roles include Salieri in Amadeus, N'mathan Detroit in Guys and Dolls, and Richard in The Lion in Winter. Regional directing credits include Who’s Afraid of Virginia Woolf? Equus, Cat on a Hot Tin Roof, and Dracula. He has directed numerous productions for The Theatre School, including Pinnochio 3.5 and The Kingdom of Grimm for Chicago Playworks, Dinner at Eight with Donald Iko, Mitchell and Barton’s adaptation of Calderon’s Life’s A Dream, Seamus Haney’s The Burial at Thebes, and Cabaret. Chicago directing credits include critically acclaimed productions of Naomi Wallace’s One Flea Spare (Chicago premiere); Howard Barker’s No End of Blame and Ariel Dorfman’s Death and the Maiden for TimeLine Theatre; and Differences in Jealousy for Collaboraction Theatre. Barry is a company member of The Blind Owl Theatre, for which he recently was production advisor for the company’s production of Debbie Tucker Green’s Dirty Butterfly.

Mark Elliott (Musical Director) Mark has taught Musical Theatre Performance at The Theatre School at DePaul University in Chicago thirty years. Recent productions at The Theatre School include 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 fifty productions for theatres such as the Alabama Shakespeare Festival, Chicago Shakespeare Theatre, Candlelight Dinner Playhouse, Roosevelt University, Fox Theatricals, Loyola University, Theatre at the Center, Centerlight Theatre, and Appletree Theatre, among many others. He has served as musical director for the Jeff Awards on several occasions and was nominated for a Jeff for The Robber Bridegroom for Griffin Theatre. 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.

Julissa Castrejon (Assistant Director) BFA4/Theatre Arts. Julissa is from Plainfield, Illinois. Her most recent productions include Assistant Director for The Fairytale Lives of Russian Girls, The Kid Who Ran for President, and a lead on Three Sisters in the spring.

Levi Jacobson (Assistant Director) BFA4/Theatre Arts. Levi hails from Sumner, Iowa. His credits as an Assistant Director include productions of Godspell, Peter Pan and Wendy, and GUT. Additionally, he has completed a minor in Public Relations and Advertising and is pursuing a career in theatre and entertainment public relations, advertising and event management.

Ben Raanan (Assistant Director) MFA 1/ Directing. Ben is a Chicago based director, casting director and disability advocate. Favorite directing credits include Crumble: Lay me down Justin Timberlake, The 4th Graders Present an Unnamed Love Suicide, Love and Information, Still Life with Iris, and Eleemosynary (Ensemble Theatre Cincinnati), Mockingbird (Falcon Theatre). Favorite casting credits include Carol, Killing of a Sacred Deer, Miles Ahead, and Goat.

Joy Ahn (Asst. Scenic Designer) BFA4/ Scenic Design. Past Theatre School credits as Assistant Scenic Designer and Scenic Designer include Esperanza Rising, The Merchant of Venice, and Peter Pan and Wendy, Eurydice, and Wig Out!

Sophia Blood (Scenic Designer) BFA4/ Scenic Design. Sophia’s Scenic Designer credits at The Theatre School include Michael Jordan in Lilliput and What the F**k is Goin’ on in Kilgore, Texas? Her assistant credits include Night Runner, Romeo and Juliet, Joe Turner’s Come and Gone, and Growing Up Blue this spring.

Lila Gilbert (Technical Director) BFA4/ Theatre Technology. Lila is from Morton Grove, Illinois. Her most recent credits include Technical Director for Wig Out; Assistant Technical Director for Richard III; and Master Carpenter for Romeo and Juliet. Last summer, she served as the Project Management and Coordination intern at Production Resource Group.
Ethan Gill (Assistant Technical Director) BFA3/Theatre Technology. Ethan is working on his 8th Theatre School show and first show as Assistant Technical Director. Later this year, he will serve as Assistant Technical Director for Mr. Burns, a Post-Electric Play and Technical Director for Growing Up Blue. This summer he interned with The Chicago Flyhouse where he expanded his knowledge and worked with industry professionals.

Tessa Keller (Master Carpenter) BFA2/Theatre Technology. Tessa is from Houston, Texas. This summer she worked for the Houston Shakespeare Festival as a scenic intern and run crew member. Theatre School credits include Carpenter for Cinderella: The Remix, and The Kid Theatre.

Camille Denholm (Associate Sound Designer) BFA3/Sound Design. Camille was the Assistant Sound Designer for Las Vegas Academy of the Arts production of Title of Show. She audio engineered their production of My Friend, The Fox and various showcases, band concerts, orchestra concerts, jazz concerts, and assemblies.

Mariah Schultz (Dramaturg) BFA4/Dramaturgy/Criticism. Mariah is from Burlington, New Jersey. Mariah’s past dramaturgy credits include Michael Jordan in Lilliput, Richard III, Crime and Punishment, and The Misanthrope. She will also serve as the dramaturg for Junie B. Jones is Not a Crook this upcoming winter.

Joseph Clavell (Lighting Designer) BFA4/Lighting Design. Recent design credits include In a Word and We Are Proud To Present… (The Theatre School), and Sleeping Beauty (Maine State Music Theatre). Recent assistant credits include The Skin of our Teeth (Remy Bumppo Theatre), Cinderella: The Remix and The Kid Who Ran For President (The Theatre School).

Jay Koch (Assistant Lighting Designer) BFA3/Lighting Design. Jay hails from Elmhurst, Illinois, a suburb of Chicago. Some of her Theatre School design credits include Life Sucks, Next Fall, 52 Hertz, and Crime and Punishment. Outside of school, she does electrics work in the Chicago theatre scene and trains with the USMC.

Agata Pacja (Sound Designer) BFA2/Sound Design. Agata comes from Des Plaines, Illinois. Her previous design credits include studio productions of Desdemona, Next Fall, and Still.

Olive Earley (Assistant Costume Designer) BFA3/No Costume Design. Olive is from Madison, Wisconsin, and is employed as a makeup shop assistant. She served as Assistant Costume Designer on Romeo and Juliet, Richard III, and Cinderella: The Remix last year. In addition to assisting Into the Woods she will be designing Three Sisters on the Fullerton Stage in April.

Kiera Pitts (Costume Designer) BFA3/No Costume Design. Previous Costume design credits include Cubicle: The Musical (Bad Theater Festival, 2015), and the elevated studio production of Trouble in Mind (The Theatre School, 2016).

Joseph Clavell (Lighting Designer) BFA4/Lighting Design. Recent design credits include In a Word and We Are Proud To Present… (The Theatre School), and Sleeping Beauty (Maine State Music Theatre). Recent assistant credits include The Skin of our Teeth (Remy Bumppo Theatre), Cinderella: The Remix and The Kid Who Ran For President (The Theatre School).

Most recent projects include Kingdom City, Meet Me in St. Louis, and A Chorus Line with guest director Krysta Rodriguez.

Martin Wilde (Audio Describer) Martin has described over 100 plays, operas and other live performances for local and national performing arts and cultural organizations. Martin also writes and voices description for TV shows and other media, and National Park Service sites, including Grand Canyon National Park and Apostle Islands National Lakeshore. Past Theatre School credits include Mrs. Phu’s Cleansing Juices (and also Salads), and The Lady From the Sea.

Shannon Moutinho (Sign Language Interpreter) Shannon 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. 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.

Crom Saunders (Sign Language Interpreter) Crom grew up in Northern California, and graduated from California State University, Sacramento with a MA in Creative Writing. In addition to several appearances in full productions, improv events, The Encyclopedia Show, and performing with the ASL Comedy Tour circuit, Crom has his own one-man show, Cromania!, which tours internationally. Crom also has interpreted and translated dozens of plays, from children’s theatre to Broadway musicals, including at the Oregon Shakespeare Festival, and has taught dozens of ASL linguistics and theatrical workshops across the nation. He currently teaches as Associate Professor and acts as Director of Deaf Studies at the ASL Department of Columbia College, Chicago. http://thecromsaunders.com.

Ben Gates-Utter (Stage Manager) BFA4/Stage Management. Ben hails from Grand Rapids, Michigan. Previous Theatre School credits include Wig Out!, Romeo and Juliet, and The Children’s Hour. Chicago work includes Victory Gardens and the Goodman Theatre. Ben was most recently the Associate Company Manager at Williamson Theatre Festival.

Dana Beech (Assistant Stage Manager) BFA2/Stage Management. Dana’s roots are planted in Manhattan Beach, California. Previous Theatre School credits include Eurydice, Hedda Gabler, and Wig Out! This past summer Dana interned with the Los Angeles County Arts Commission as the Associate Producer Intern and was the Stage Manager for Sister Act, The Musical. This coming year, she will be the Stage Manager for The Witness, and Assistant Stage Manager for The Cat In The Hat.

Danely Fletcher (Assistant Stage Manager) BFA1/Stage Management. Danely comes from Avon, Connecticut, where she stage managed Alice in Wonderland and Seussical.
**THE THEATRE SCHOOL FACULTY/STAFF**

**ADMINISTRATION**
- Anna Ables: Associate Dean
- Mary Arendt: Chair, Design and Technical Theatre

**THEATRE STUDIES**
- Barry Brunetti: Head of Theatre Arts
- Marcie McClay: Head of Theatre Management

**DESIGN**
- Michelle Lopez-Rios: Head of Costume Technology
- Mark Elliott: Head of Stage Management

**TECHNICAL STAFF**
- Bryan Back: Lighting Supervisor
- Kaitlyn Grissom: Stage Shop Foreperson

**AUDIENCE SERVICES**
- Claire Brezinski: Theatre School House Manager
- David Kowhal: Technical Director

**THEATRE SCHOOL BOARD**

**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 Francy Vanderwarker
January 11 – February 17, 2018

**IN THE HEALY THEATRE**

**Into the Woods**
by Stephen Sondheim
music and lyrics by Stephen Sondheim
book by James Lapine
directed by Barry Brunetti
November 3 – 12, 2017

**Native Son**
by Richard Wright
adapted by Namibi E. Kelly
directed by Mikael Burke
February 9 – 18, 2018

**The Cat in the Hat**
by Dr. Seuss
directed by Jeff Mills
April 19 – May 26, 2018

**Mr. Burns, a Post-Electric Play**
by Anne Washburn
music by Michael Friedman
directed by Jeremy Aluma
January 26 – February 4, 2018

**Satyagraha: Gandhi/King**
An ensemble performance created by MFA III actors, directed by Dexter Bullard
May 4 – 6, 2018

**New Playwrights Series**

**Growing up Blue**
by Chloë Martens
directed by Shade Murray
May 18-26, 2018

**SUSTAINING MEMBERS**
- Penelope Obenshain
- Merle Reskin
- Trisha Rooney
- Joseph Santiago Jr.
- Msgr. Kenneth Velo

**PROFESSIONAL ASSOCIATES**
- Scott Ellis
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- Criss Henderson
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- Amy K. Pietz
- John C. Reilly
- Charlayne Woodard
- Dennis Zacek

**HONORARY MEMBER**
- John Ransford Watts
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 2017-18 season. Call the Box Office or see the website for the schedule.