

THE
**THEATRE
SCHOOL**
AT DePaul University

presents

HONEY GIRLS

by **Grace Grindell**

Director – Carlos Murillo
Scenic Designer – Alyssa Mohn
Costume Designer – Olive Earley
Lighting Designer – Scott Tobin
Sound Designer – Chris Comstock
Technical Director – Brendan Hein
Dramaturg – Madie Doppelt
Stage Manager – Nick Nyquist

May 17 – 26, 2019

The Theatre School at DePaul University
The Sondra A. & Denis Healy Theatre
2350 N Racine Ave, Chicago IL, 60614

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

■ CAST (IN ORDER OF APPEARANCE)

Mazie Lancaster Michela Murray
 Marigold Lancaster Ashlea Woodley
 Laura Grainne Ortlieb
 Grant Gregory J. Fields
 Dr. Campbell/Anne Maricruz Menchero
 Feener Matthew Martinez Hannon

■ PRODUCTION STAFF

Assistant Director JP Heili, Amanda Playford
 Assistant Stage Manager Kristina Heiden-Lundberg, Hannah Smith
 Assistant Scenic Designer Trent Jones
 Assistant Technical Director Charlie Benard
 Master Carpenter Sam Leapley
 Carpenter John Harren, Joey Hocking
 Assistant Costume Designer Izzy Lichtenstein
 Draper/Cutter Angelica Tozzi
 Stitcher Jessica Donaldson, Chloe Levy,
 Emily Sanner, Tess Hershenson
 Assistant Lighting Designer Kyle Cunningham
 Master Electrician Brian Gallagher
 Assistant Sound Designer Gabriela Cordovi-Rodriguez
 Assistant Dramaturg Emma Durbin
 Production Photos Michael Brosilow
 Scenery and Property Crew Greta Gorsuch, John Harren,
 Kat Hasanov, Joey Hockin, Alex Patterson
 Costume Crew Grace Gilbreath, Jordan Kost,
 Grace Onofrey, Oskar Cy Wesbridge
 Lighting Crew Muhamd Faal, Brian Gallagher,
 Brooks Harris, Savannah Youngblood
 Sound Crew Genny Blauvelt
 Publicity and House Crew Victoria Andrus, Jessica Hooper, Jake Netter
 Swing Crew Genevieve Swanson, Destin Teamer

■ DRAMATURGY NOTE

Adolescence is like living in a video game—there is an illusion of control, but you really just have to roll with the punches.

Or, adolescence is like driving down the highway—sometimes it's full speed ahead, wind in your hair, jams blasting through the speakers, and sometimes it's bumper-to-bumper rush hour traffic.


Maybe it's like falling in love—you think you know how to stick the landing, but the impact knocks the air right out of you.

Or, more like everything else—once it happens, it can't un-happen.

Whatever adolescence is, Mazie Lancaster moves through it fearlessly. She rests in the breath of the undefinable and never stops challenging the world around her. She's smart, she's flawed, she's bold, and she learned it from her mother.

In my time with the Lancaster ladies, they have shown me love and legacy, from the honey-sweet to the vodka-sour. In sharing their story today, let it be shared tomorrow. Let it be everywhere.

—Madie Doppelt



POP QUIZ


ARE YOU...	DO YOU...
<i>an extrovert?</i>	<i>smile and laugh easily?</i>
<i>good at connecting with others?</i>	<i>love the arts?</i>
<i>genuine and honest?</i>	<i>wish for a job with benefits?</i>
<i>a good communicator?</i>	<i>wish for a job with flexibility?</i>

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PLAYWRIGHT NOTE

This play is for my mom, Dee Grindell. And all of the moms. The sisters, the brothers, the dads, the friends, the fighters, the survivors. For those who aren't here, for those we remember.

*i carry your heart with me (i carry it in
my heart) i am never without it (anywhere
i go you go, my dear; and whatever is done
by only me is your doing, my darling)
i carry your heart (i carry it in my heart)*

—e.e. cummings

Special Thanks to Brenna Barborka, April Cleveland, Philip Dawkins, Isaac Gomez, Maddie Grubbs, Carlos Murillo, Shade Murray, Erin Wilborn, Sam, Viv, and my loving and supportive family.

—Grace Grindell

BIOGRAPHIES

Gregory J. Fields (*Grant*) BFA4/Acting. Gregory is a Los Angeles native. His past Theatre School credits include *The Witness* (Simon), *Cat in the Hat* (The Cat), *King Oedipus* (Priest), and *Augusta and Noble* (Ricardo). He will be performing in the world premiere of Cameron Scott Robert's *Clementine* (Drei) in June. He has also completed a screenwriting minor and plans to pursue a career as a screenwriter and director.

Matthew Martinez Hannon (*Feener*) MFA3/Acting. Matthew is a native of San Diego, California. Prior to attending The Theatre School at DePaul University, Matthew studied at the San Diego School of Creative and Performing Arts, Los Angeles City College Theatre Academy, and earned his BA (double majoring in Theater & Performance Studies and Psychology) from the University of California, Berkeley.

Maricruz Menchero (*Dr. Campbell/Anne*) MFA2/Acting. Maricruz originally hails from San Antonio, Texas. She recently appeared

in the Theatre School production of *Go, Dog. Go!* as MC Dog and *She Kills Monsters* as Vera/Evil Gabbi. Other credits include Rita Lopez in *The Great Divide* (DePaul), Melissa in *Necessary Targets* (Stella Adler) and Margaret in *Waiting for the Parade* (Stella Adler). www.maricruzmenchero.com

Michela Murray (*Mazie Lancaster*) BFA3/Acting. Theatre School credits include *The Wolves* (#11) and *Other Desert Cities* (Polly Wyeth).

Grainne Ortlieb (*Laura*) BFA4/Acting. Grainne is a senior at The Theatre School. Her previous Theatre School credits include: *Call of the Wild*, *Mr. Burns*, a *Post-Electric Play*, *Three Sisters*, and *A Dybbuk or Between Two Worlds*.

Ashlea Woodley (*Marigold Lancaster*) MFA3/Acting. Ashlea has taught and acted regionally for ten years and now calls Chicago her home. Previous professional credits include *Nothing of Me* (Me/US), *The Seagull* (Constantine), *Persuasion*

(Mary), and *Hamlet* (Rosencrantz). Theatre School credits include *The Veil* (Madalene/Grandie), *The House of Bernarda Alba* (Maid/Prudencia), *Native Son* (Mrs. Dalton), and *Twelfth Night* (Feste). Find her online at www.ashleawoodley.com.

Grace Grindell (*Playwright*) BFA4/Theatre Arts. Grace Grindell is a playwright and dramaturg originally from Atlanta, Georgia. Previous Theatre School playwriting credits include staged readings of *Shells* and *Honey Girls* in Wrights of Spring. Previous Theatre School dramaturgy credits include *Oresteia*, *Three Sisters*, and *The Zoo Story*.

Carlos Murillo (*Director*) Carlos Murillo is the recipient of a 2015 Doris Duke Impact Award for his work in the theatre. His plays include *Diagram of a Paper Airplane*, *dark play or stories for boys*, *Unfinished American Highwayscape #9 & 32* (*Or the Broken Tractor Graveyard*), *Mimesophobia* (*Or Before and After*), *A Human Interest Story* (*Or the Gory Details and All*), *Offspring of the Cold War*, *The Patron Saint of the Nameless Dead*, *Schadenfreude*, *Near Death Experiences with Leni Riefenstahl*, *Never Whistle While You're Pissing* and *Subterraneans*. He has been a guest artist at The Kennedy Center Summer Playwriting Intensive, the University of Iowa Playwrights Workshop, Arizona State University and serves as the Master Playwriting teacher for the Miami Dade County Playwriting Fellowship program.

JP Heili (*Assistant Director*) BFA2/Playwriting. *Honey Girls* will be JP's first main stage credit at The Theatre School. His short play *Leo's Sophomore Band Concert December 1994* received a reading at last year's Wrights of Spring festival.

Amanda Playford (*Assistant Director*) BFA4/Theatre Arts. Amanda is from Grand Rapids, Michigan. Theatre School credits include *Junie B. Jones is Not a Crook!*, (assistant dramaturg), *Lord of the Flies*

BIOGRAPHIES [cont.]

(stage manager), *Zoo Story* (assistant dramaturg), *Blood Wedding* (assistant director), *Romeo and Juliet* (ensemble), and *Swimmers* (stage manager). Her playwriting debut is currently being presented in The Theatre School's Wrights of Spring festival.

Alyssa Mohn (*Scenic Designer*) BFA4/Scene Design. Alyssa most recently designed *Herland* at Redtwist Theatre and is the assistant production manager for their upcoming production of *King Lear*. She has assisted on productions at Court Theatre, The Paramount Theatre, Steep Theatre, Raven Theatre and the Children's Theatre of Charlotte. Alyssa will be the assistant production manager at the National High School Institute Theatre Arts Program (Cherubs) this summer.

Trent Jones (*Assistant Scenic Designer*) BFA2/Scene Design. Previous design credits include: *King Oedipus* (scenic designer), *The Wong Kids in the Secret of the Space Chupacabra*, *Go!* (assistant scenic designer); and a staged reading during the Fall 2017 Prototypes Festival, *Thoughtful Cattle* (scenic designer).

Olive Earley (*Costume Designer*) BFA4/Costume Design. Olive is from Madison, Wisconsin. Past Theatre School design credits include *Tom Paine* (2017) and *Three Sisters* (2018). In August, Olive will join the costume department at Laika Studios in Portland, Oregon as a costume fabricator. Olive is a green theatre practitioner.

Izzy Lichtenshein (*Assistant Costume Designer*) BFA3/Costume Design. Izzy comes from New York City. Theatre School credits include costume designer for *A Dybbuk or Between Two Worlds* and *Betrayal*. She was the assistant designer for *She Kills Monsters* and *Mr. Burns, a Post Electric Play*. Izzy also did the costume and production design for the upcoming DePaul feature film *Sun King*.

BIOGRAPHIES [cont.]

Scott Tobin (*Sound Designer*) BFA3/ Lighting Design. A proud Michigander, Scott's previous credits include the Michigan Shakespeare Festival (master electrician), NFL Hall of Fame Enshrinement Weekend (intern), and various designs for The Theatre School including *One Flew Over the Cuckoo's Nest*, *The Witness*, and *Our Lady of Kibeho* (Fall 2019).

Kyle Cunningham (*Assistant Lighting Designer*) BFA3/Lighting Design. Kyle's design credits at The Theatre School include: *Go, Dog. Go!*; *The House of Bernarda Alba*; *Call of the Wild*; and *26 Miles*. Kyle was the assistant lighting designer on *The Wong Kids in the Secret of the Space Chupacabra, Go!* He was the master electrician for *Junie B. Jones is Not a Crook* and the assistant projection designer for *Oresteia*.

Chris Comstock (*Sound Designer*) BFA2/ Sound Design. Chris' most recent design was *Betrayal* at The Theatre School. Other credits include *She Kills Monster* and *Go, Dog. Go!*

Gabriela Cordovi-Rodriguez (*Assistant Sound Designer*) BFA3/Sound Design. Gabriela's previous design credits at The Theatre School include *Water by the Spoonful*, *Twelfth Night*, *A Black Body in Time and Space*, *Cockroach*, *26 Miles*, *Hamlet*, *The House of Bernarda Alba*, *Zoo Story* and *Down The Rocky Road and All The Way to Bedlam*. Gabriela just finished designing the Chicago premier of *Not For Sale* at Urban Theatre Company.

Madie Doppelt (*Dramaturg*) BFA3/ Playwriting. Madie is a playwright and dramaturgy-enthusiast that hails from Evanston, IL. Her Theatre School credits include dramaturgy for *I and You*, assistant dramaturg *Native Son*, and a staged reading of *About Irene* in Wrights of Spring 2018.

Emma Durbin (*Assistant Dramaturg*) BFA3/ Playwriting. Emma has interned at the Oregon Shakespeare Festival, Ashland New Plays Festival, and the Goodman Theatre. At The Theatre School, she serves as Co-Editor-in-Chief of *The Grappler*. Recently, she was the script supervisor for the lab *I Am Such a Water Activist* and dramaturg for *The How and the Why*. Next year she will be the dramaturg for *The Rover*.

Nick Nyquist (*Stage Manager*) BFA4/ Stage Management. Regional credits include *Richard III*, *You Can't Take it with You* (Colorado Shakespeare Festival), *If You're Invited to the Cookout* (Randall), *Moon Man Walk* (Definition), *Peter Pan* (Music Theater Works), *Who's Afraid of Virginia Woolf* (Pulse), *A Midsummer Night's Dream* (Theatre-Hikes), and *The Good Person of Szechwan* (Cor). This is Nick's 12th production at The Theatre School.

Kristina Heiden-Lundberg (*Assistant Stage Manager*) BFA1/Stage Management. Kristina is from Seattle, Washington. Seattle stage management credits include: *The Odd Couple: The Female Version*; *Bonnie & Clyde*; and *A Chorus Line*. Theatre School credits include assistant stage manager on *Twelfth Night* and sets/props crew on *Go, Dog. Go!*

Hannah Smith (*Assistant Stage Manager*) BFA2/Stage Management. Hannah's credits at The Theatre School include *King Oedipus*, *She Kills Monsters*, and *The Cat in the Hat*. Hannah is from Katy, Texas and was involved in her community theatre KVPAC, where her favorite shows were *The Burnt Part Boys*, *The Canterville Ghost*, and *Wait until Dark*.

THEATRE SCHOOL FACULTY/STAFF

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Sommer Austin..... Rachael Patterson
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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 school children and families since 1925.

HISTORY

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

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

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

To learn more about our history, please visit theatre.depaul.edu

To donate to The Theatre School, please visit: alumni.depaul.edu/givetothetheatre

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OUR 2019–2020 SEASON

CHICAGO PLAYWORKS FOR FAMILIES AND YOUNG AUDIENCES

Luchadora!

by Alvaro Saar Rios
directed by Michelle Lopez-Rios
October 3–November 9, 2019

Brooklyn Bridge

by Melissa James Gibson
directed by Coya Paz
January 16–February 22, 2020

A Wrinkle in Time

by Madeleine L'Engle, adapted by Tracy Young
directed by Jeff Mills
April 16–May 23, 2020



IN THE WATTS THEATRE

Our Lady of Kibeho

by Katori Hall
directed by Phyllis E. Griffin
November 1–10, 2019
(previews 10/30 & 10/31)

The Rover

by Aphra Behn
directed by Melanie Queponds
February 14–23, 2020
(previews 2/12 & 2/13)

The Curious Incident of the Dog in the Night-Time

based on the novel by Mark Haddon,
adapted by Simon Stephens
directed by Ben Raanan
May 8–17, 2020
(previews 5/6 & 5/7)

IN THE HEALY THEATRE

Polaroid Stories

by Naomi Iizuka
directed by Stephanie LeBolt
October 18–27, 2019
(previews 10/16 & 10/17)

Neighborhood 3: Requisition of Doom

by Jennifer Haley
directed by Mallory Metoxen
January 31–February 9, 2020
(previews 1/29 & 1/30)

New Playwrights Series
title, playwright, and director TBA
May 22–31, 2020
(previews 5/20 & 5/21)

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.

■ GENERAL INFORMATION [cont.]

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 2018–19 season. Call the Box Office or see the website for the schedule.



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