

**THE
THEATRE
SCHOOL**
AT DePaul University

presents

**BROOKLYN
BRIDGE**

by Melissa James Gibson

Director – Coya Paz

Dialect Coach – Kathy Logelin

Scenic Designer – Noelle C. Thomas

Costume Designer – Lucy Elkin

Lighting Designer – Scott Tobin

Sound Designer – Sarah Parker

Technical Director – Sam Leapley

Dramaturg – Rebecca Galkin

Production Stage Manager – Dana Beech

Stage Manager – Morgan Ramoth

January 16 – February 22, 2020

**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 | (312) 922-1999**

CAST (IN ORDER OF APPEARANCE)

Sasha.....	Sarah Dennis
Sam.....	Kamari Saxon
Shadowy Figure A/Man with Bass.....	Jose Mogollon
Shadowy Figure B/Pizza Deliveryman.....	Riley Coduto
Trudi.....	Valentina Fittipaldi
John.....	Patrick Romano
Talidia.....	Laura Rojas
Singer/Songwriter.....	Adelaide Grace Leonard

Brooklyn, New York; May 24th, 2001

The play will be performed without an intermission.

PRODUCTION STAFF

Assistant Director.....	Sam Kerns, Josie Trettin
Assistant Stage Manager.....	Gaby Suarez, Leiny Vega
Associate Scenic Designer.....	Kat Healy
Master Carpenter.....	John Harren
Carpenter.....	Ethan Craig, Joey Hocking
Assistant Props Master.....	Jack HagenProp
Artisan.....	Matthew Zalinski
Draftsperson.....	Scott Cavallo
Assistant Costume Designer.....	Grace Onofrey
Assistant Lighting Designer.....	Alexis Handler
Master Electrician.....	Mel Williams
Associate Sound Designer.....	Averi Paulsen
Sound Technician.....	Agata Pacia
Production Photos.....	Michael Brosilow
Audio Descriptor.....	Shayne Kennedy
Sign Language Interpreter Coordinator.....	Sheila Kettering
Scenery and Property Crew.....	Annalise Craig, Sarah Johnson, Ruairdith Kerr, Logan McCollum, Diego Ortiz, Niles Williams, Stuart Williams
Costume Crew.....	Kennedy Collymore-Williams, Katherine Dinkel, Cian Evans-Grayson, Mackenzie Lutz, Catherine Moriarity
Make-up Crew.....	Isabella Cordova, Ray Kendrick
Lighting Crew.....	Noah Abrams, Carl Collins, Zach Fonder, Samuel Lancaster, Colin Steele, Kennedy Waterman
Sound Crew.....	Forrest Gregor, Parker Molacek, Oliver Scotten
Publicity and House Crew.....	Sarah Bruni, Martin De Levy Andrade, Annie Fishbein, Zoe Foster, Samuel Mullaney, Rebecca Smith, Nicholas Tell
Swing Crew.....	Asha Houston, Ethan Cox
Production Assistant.....	Sierra Reynolds

SPECIAL THANKS

My favorite 5th grader: Ida Rocket Xoomsai

DIRECTOR'S NOTE

Confession: Like Sasha, the main character in *Brooklyn Bridge*, I frequently find myself in emergencies of my own making. Maybe I wait too long to start something... Maybe I think I know the right answer, so I fail to ask the right questions... Maybe I'm not always great at asking for help - until I desperately need it! I don't think I'm alone. The truth is, we all need help sometimes, and there's no shame in learning how to get the support you need. Whether it comes from a neighbor, a parent, a maybe-giant upstairs, or a few minutes of honest reckoning with yourself, it's good to be reminded that you're never as alone as you might feel.

— Coya Paz

DRAMATURGY NOTE

At the beginning of *Brooklyn Bridge*, a young girl named Sasha heroically begins her quest to write a research paper on the Brooklyn Bridge. If she cannot complete this paper by the next day, she's stuck in 5th grade for another year! Sasha knows every fact about the Bridge. She knows that the Bridge's chief engineer, Washington Roebling, got sick and could not oversee the completion of the bridge. She knows that his wife, Emily, became instrumental and operated as his "right-hand man." Facts like this are floating around Sasha's brain. But "taking a stand and deciding what is important" feels like an insurmountable task. How can a research paper ever capture the depths of her awe? Not to mention, there is not a single pen to be found in her Brooklyn apartment!

Assisting her pen-related pursuit is Sasha's community, a mighty group of neighbors ready to help her. Sasha's mother (or rather, her *mamokcha*) is a Russian immigrant who works the night shifts cleaning skyscrapers. Even though Sasha insists she can take care of herself, her neighbors—an eclectic group ranging from Sam, a dental student and cab driver from the Caribbean to Trudi, a high-powered business woman with no sense of time—give Sasha the support she needs. Though Sasha asks for a pen, her community helps her uncover her real challenge: procrastination. After all, finding her voice and perspective on the Brooklyn Bridge, something she loves so deeply, is scary, to say the least. A lot of students struggle with procrastination, and often, procrastination is hard to see.

Sometimes problems are deeper than the surface. Luckily, Sasha doesn't have to overcome her problems with procrastination alone. Only she can find her voice, but her neighbors teach her valuable lessons which lead her down the path she needs to traverse. Sasha must learn to articulate her awe for the Brooklyn Bridge, a symbol of freedom for immigrants, and its impact on Brooklyn today, a community where diversity is its greatest strength. As a wise mama says in this play, "Everything you need exists somewhere." and Sasha found what she needed—the worth of her words and her wonderful neighbors.

— Rebecca Galkin

BIOGRAPHIES

Riley Coduto (*Shadowy Figure B/Pizza Deliveryman*) BFA4/Theatre Arts/Theatre For Young Audiences. Riley is also minoring in Early Childhood Education. She was the assistant director for Playworks productions *Junie B. Jones is Not a Crook* and *Jane of the Jungle*. Riley has worked at the Chicago Children's Theatre and the Children's Theatre Company in Minneapolis in their education departments.

Sarah Dennis (*Sasha*) BFA3/Acting. Sarah Dennis is rooted in Seattle, Washington where her incredible, supportive family still lives. Past Theatre School credits include *Ring Round the Moon* (directed by Mallory Metoxen), *The Fantasticks*, and *Dis\Ease*.

Valentina Fittipaldi (*Trudi*) BFA4/Acting. Valentina Fittipaldi is originally from Brazil. Her previous Theatre School credits include *Fray the Tethers*, *Pocatello*, *A Doll's House*, *King Oedipus*, *Fur*, and *Polaroid Stories*. She's recently completed *A Midsummer in Oxford* program with the British American Drama Academy in association with Yale School of Drama.

Adelaide Grace Leonard (*Singer/Songwriter*) BFA3/Acting. Adelaide Leonard was born and raised in Nashville, Tennessee where she grew up dancing and singing in local community theater and church. Last quarter she was seen at The Theatre School as Evelyn Briggs in *Independence*.

Jose Mogollon (*Shadowy Figure A/Man with Bass*) BFA4/Theatre Management. Jose Mogollon is thrilled to be making his debut at the Merle Reskin Theatre. Jose hails from Mexico City by way of Cypress, Texas and will graduate this June.

Laura Rojas (*Talidia*) BFA4/Acting. This is Laura's second production with director Coya Paz and her fourth show at the Theatre School. She recently appeared in *Our Lady*

of *Kibeho* and she played Ashura. She is from Long Island, New York and her family is from Brooklyn.

Patrick Romano (*John*) MFA2/Acting. Patrick's Theatre School credits include *Polaroid Stories*, *A Dybbuk or Between Two Worlds*, and *Kin*. Patrick hails from Philadelphia, Pennsylvania, where he has worked with Arden Theatre Company, Walnut Street Theatre, Act II Playhouse, and more.

Kamari Saxon (*Sam*) BFA4/Acting. Kamari will graduate this spring, and this is his last show at The Theatre School. He played Father Tuyishime in *Our Lady of Kibeho* last fall.

Coya Paz (*Director*) Coya Paz is an Associate Professor in the Theatre Studies department, where she also serves as chair, and the Artistic Director of the historic Free Street Theater.

Melissa James Gibson (*Playwright*) Recent plays include *Placebo*; *What Rhymes with America*; *This*; [sic]; *Suitcase or, those that resemble flies from a distance*; *Brooklyn Bridge* (with a song by Barbara Brousal) and *Current Nobody*. Her work has been produced and/or developed at Playwrights Horizons, Center Theatre Group, Soho Rep, La Jolla Playhouse, The Children's Theatre Company, Steppenwolf, Woolly Mammoth Theatre Company, Seattle Rep, Manhattan Theatre Club and the Sundance Institute Theatre Lab among others, regionally and internationally. Current commissions: Atlantic Theater Company; Second Stage Theatre. Honors: OBIE Award; Guggenheim Fellowship; Steinberg Playwright Award; Kesselring Prize; Whiting Writers Award; Lucille Lortel Foundation Playwrights' Fellowship; LILLY Award; Jerome Fellow; MacDowell Colony Fellow; NEA/TCG Theatre Residency Program for Playwrights; Susan Smith Blackburn Prize

finalist. MFA: Yale School of Drama; graduate of New Dramatists. Teaching: Lecturer in the Program in Theater at Princeton University, spring semesters 2011 and 2012. Film: screenplay for *All Is Bright*, starring Paul Giamatti, Paul Rudd and Sally Hawkins, directed by Phil Morrison (2013 Tribeca Film Festival premiere).

Sam Kerns (*Assistant Director*) BFA2/Theatre Arts. Sam Kerns is from Cincinnati, Ohio, where he has served on creative teams with The Cincinnati Opera, The Cincinnati Fringe Festival, concert:nova, Maison des Scénaristes, and Opera America. His Chicago credits include *Hansel & Gretel* with the DePaul Opera Theatre.

Josie Trettin (*Assistant Director*) BFA4/Theatre Management. Josie is an artist hailing from Milwaukee, Wisconsin. A fourth year student, Josie has been lucky to get a taste of most everything The Theatre School has to offer - from house management to stage management and performance to producing.

Kathy Logelin (*Dialect Coach*) Kathy is thrilled to be coaching at DePaul. Recent credits include *Oliver* at Marriott Theatre, *Noises Off* with Windy City Playhouse, *Hedwig and the Angry Inch* with Theo Ubique, *A Gentleman's Guide to Love and Murder* with Porchlight Music Theatre, *How I Learned to Drive* at Raven Theatre and *20,000 Leagues Under the Seas* with Lookingglass Theatre Co.

Noelle C. Thomas (*Scenic Designer*) Noelle has designed scenery and costumes with DePaul Opera Theatre, Purple Rose Theatre, Chicago Dramatists, TimeLine Theatre, Bay View Music Festival, Teatro Luna, and Collaboracion. Film/TV credits include set designer for Twentieth Century Fox's "*Empire*" and properties for FX's "*Fargo*". Noelle is a Joseph Jefferson Award Winner Best Scenic Design for TimeLine Theater's *Awake and Sing*.

BIOGRAPHIES [cont.]

Kat Healy (*Assistant Scenic Designer*) BFA3/Scenic Design. Kat's past Theatre School credits include designing *Twelfth Night*, as well as assisting on *A Dybbuk* or *Between Two Worlds* and *Jane of the Jungle*. She is from Atlanta.

Sam Leapley (*Technical Director*) BFA3/Theatre Technology. Professional credits include Production Manager for *Rabbit Summer* at Redtwist, Assistant Technical Director for *Christmas* at DePaul, and Production Management Apprentice and Staged Reading Coordinator for the Dorset Theatre Festival. Theatre School credits include: Technical Director for *King Oedipus*; Assistant Technical Director for *Honey Girls* and *Polaroid Stories*; and Master Carpenter for *She Kills Monsters* and *Satyagraha*: *Ghandi/King*.

Lucy Elkin (*Costume Designer*) BFA/3 Costume Design. Previous Theatre School credits include Assistant Costume Designer on *The Wong Kids in the Secret of the Space Chupacabra, Go!* and *Water* by the Spoonful. Professional credits include Assistant Costume Designer on *Tiny Beautiful Things* at Victory Gardens Theatre and *Strange Heart Beating* with Cloudgate Theatre Company.

Grace Onofrey (*Assistant Costume Designer*) BFA2/Costume Design. Grace previously assisted on *Luchadora!* last fall. This spring she will be assisting on *The Model Play* in the Healy Theatre.

Scott Tobin (*Lighting Designer*) BFA/4 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 Flea Spare*, *The Witness*, *Honey Girls*, and *Our Lady of Kibeho*. Scott was also the recipient of the 2019 Michael Merritt Academic Award for Collaborative Design.

BIOGRAPHIES

Sarah Parker (*Sound Designer*) BFA4/Sound Design. Sarah is a Chicago-based Sound Designer and Engineer. *Brooklyn Bridge* will be her last design at The Theatre School. She recently completed an internship at an acoustic consulting agency and hopes to pursue this exciting path further. Selected credits include *A Dybbuk or Between Two Worlds*, *Oresteia*, and *Growing Up Blue*.

Averi Paulsen (*Associate Sound Designer*) BFA3/Sound Design. Averi's Theatre School credits include Sound Designer for *Luchadora!*, *King Oedipus*, and *Mud* as well as Associate Sound Designer on *Jane of the Jungle* and *She Kills Monsters*. Recently, Averi was the Sound Designer for Cloudgate Theatre's production of *Strange Heart Beating* and RedTwist Theatre's production of *Keely and Du*.

Agata Pacia (*Sound Technician*) BFA4/Sound Design. Theatre School design credits include: *Polaroid Stories*; *Jane of the Jungle*; *The Wong Kids in the Secret of the Space Chupacabra*, *Go!*; *Satyagraha: Gandhi/King*; and *Into the Woods*. Sound Engineer/Board Op credits include *For the Record*, (Northwestern), *Women of Soul* (BET), The Cherubs Program (2018), *9 to 5* (Firebrand), *Marie Christine* (BoHo), *Seussical* (BAM Theatre), *West Side Story* (BAM Theatre), *Rent* (IHSTF), and *Pippin* (IHSTF). Agata interned with the Broadway musical *The Cher Show* and The Public Theatre in New York City.

Rebecca Galkin (*Dramaturg*) BFA3/Dramaturgy & Criticism. Rebecca's previous credits at The Theatre School include: *Voicemails* (Prototypes Festival of New Work), *A Dybbuk or Between Two Worlds*, *Fur*, and *Polaroid Stories*.

Dana Beech (*Production Stage Manager*) BFA4/Stage Management. Dana hails from sunny Southern California. Theatre School Stage Management credits include: *She Kills Monsters*; *Go, Dog. Go!*; and *The*

Witness. Assistant Stage Management credits include *Polaroid Stories*, *The Cat in the Hat*, *Into the Woods*, and *Wig Out!* Dana works as an Admission Assistant in The Theatre School's Admission Office and is the Event Coordinator Intern for DePaul's Undergraduate Admission Office.

Morgan Ramoth (*Stage Manager*) BFA2/Stage Management. Morgan is from Philadelphia, Pennsylvania. Recent professional stage management credits include *The Nina Variations* (Theatre With a View), *The Mushroom Cure* (Greenhouse Theater Center), and *The Tempest* (Phoenix Theatre). Previous Theatre School credits include: *Go, Dog.Go!* (Assistant Stage Manager); *Jeff and the Dead Girl* (Assistant Stage Manager); and *Ring Round the Moon* (Stage Manager). This spring, Morgan will be an Assistant Stage Manager for *The Model Play* and interning at Lookingglass Theatre.

Gabriella Suarez (*Assistant Stage Manager*) BFA1/Stage Management. Gaby is from Ft. Lauderdale, Florida. This is her first production at The Theatre School as an Assistant Stage Manager. She will be working on *Measure for Measure* in the spring.

Leiny Vega (*Assistant Stage Manager*) BFA1/Stage Management. Leiny is a first-year Stage Manager born and raised in Chicago. *Brooklyn Bridge* is her first show as an Assistant Stage Manager at The Theatre School. She was recently the Assistant Stage Manager for Intrinsic School's production of *16 in 10 Minutes*. She will work on *The Curious Incident of the Dog in the Night-Time* this spring.

Subscribe to our email newsletter on footlights.com!

All
New!

Stay up to date on performing arts
stories and events in Chicago!



THE THEATRE SCHOOL FACULTY/STAFF

Jason Beck.....Assistant Dean
 Dean Corrin.....Associate Dean
 John Culbert.....Dean
 Victoria Delorio.....Chair, Design and Technical Theatre
 Damon Kiely.....Chair, Performance
 Jeff Mills.....Artistic Director, Chicago Playworks
 Coya Paz-Brownrigg.....Associate Dean for Instruction
 Chair, Theatre Studies
 Jeanne Williams.....Associate Director of
 Academic Advising

ADMINISTRATION

Anna Ables.....Director of Marketing and PR
 Mitsu Beck.....Business Operations Manager
 Sheleene Bell.....Executive Assistant
 Laura Biagi.....Director of the Summer
 High School Program
 Tracee Duerson.....Director of Admissions
 Joshua Maniglia.....Technical Operations Manager
 Ashley Meczywor.....Assistant Director of Admissions
 Kristin Morris.....Manager of Special Events and PR
 William Nalley.....Director of Development
 Dexter Zollicoffer.....Diversity Advisor

ACTING AND DIRECTING

Dexter Bullard.....Head of Graduate Acting
 Patrice Egleston.....Head of Undergraduate Acting
 Lisa Portes.....Head of Directing
 Rob Adler.....Damon Kiely
 Greg Allen.....Reginald Lawrence
 Christine Anthony.....Susan Messing
 Sommer Austin.....Rachael Patterson
 Adrienne Cury.....Nicole Ricciardi
 Audrey Francis.....Janelle Snow
 Andrew Gallant.....Michael Thorton
 Linda Gillum.....Krissy Vanderwarker
 Noah Gregoropoulos

MOVEMENT

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

VOICE AND SPEECH

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

DESIGN

Christine Binder.....Head of Lighting Design
 Regina Garcia.....Head of Scene Design
 Victoria Deiorio.....Head of Sound Design
 Sally Dolembro.....Head of Costume Design
 Jeff Bauer.....Jenny Mannis
 Tom Celner.....Kevin O'Donnell
 Thomas Dixon.....Liviu Pasare
 Todd Hensley.....Henrijs Preiss
 Jack Magaw.....Birgit Rattenborg Wise

TECHNICAL THEATRE

Deanna Aliosius.....Head of Costume Technology
 Susan Fenty Studham.....Head of Stage Management
 Shane Kelly.....Head of Theatre Technology
 Richard Bynum.....Tom Pearl
 John Coleman.....Michael Rourke
 Laura Dieli.....James Savage
 Christine Freeburg.....Noelle Thomas
 Joel Furmanek.....Alden Vasquez
 Ed Leahy.....Joanna White
 David Naunton.....Laura Whitlock
 Courtney O'Neill

THEATRE STUDIES

Diane Claussen.....Head of Theatre Management
 Carlos Murillo.....Head of Playwriting
 Coya Paz-Brownrigg.....Head of Theatre Arts
 Alan Salzenstein.....Head of Arts Leadership
 Rachel Shteir.....Head of Dramaturgy
 Laura Biagi.....Jan Kallish
 David Chack.....Azar Kazemi
 Dean Corrin.....Dawn Kusinski
 Philip Dawkins.....Shade Murray
 Jason Fliess.....William O'Connor
 Isaac Gomez.....Tanya Palmer
 Sarah Hecht.....Coya Paz-Brownrigg
 Criss Henderson.....Maren Robinson
 Kristin Idaszak.....Patrick Rowland
 James Jensen.....James Sherman
 Chris Jones.....Sandy Shinner

LIBERAL STUDIES

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

TECHNICAL STAFF

Bryan Back.....Lighting Technologist
 Alex Bell.....Stitcher
 Emily Brink.....Costume Crafts Artist
 So Hui Chong.....Draper
 Tim Combs.....Technical Director
 Dominic DiGiovanni.....Scene Shop Foreperson
 Jessica Gowens.....Wardrobe Supervisor
 Randy Handley.....Costume Shop Manager
 Chris Hofmann.....Director of Production
 Sheila Hunter.....Draper
 Kelsey Lamm.....Production Coordinator
 Jennifer Lightfoot.....Wig and Makeup Supervisor
 Jen Leahy.....Theatre Technical Director
 Erin Paige.....Sound Technologist
 Alison Perrone.....Production Technician
 Amy Peter.....Properties Master
 Jim Keith.....Assistant Theatre Technical Director
 Scott Slemmons.....Carpenter
 Joanna White.....Scenic Artist

AUDIENCE SERVICES

Preston Choi.....Theatre School House Manager
 Margaret Howe.....Theatre School House Manager
 Collin Jones.....Box Office Manager
 Jessie Krust.....Manager of Audience Services
 David Marden.....Group Sales Representative
 Kelsey Shipley.....Theatre School House 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 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/givetotheatre

THE THEATRE SCHOOL BOARD

SUSTAINING MEMBERS

Brian M. Montgomery,
Chair
Sondra Healy,
Chair Emeritus
Joseph M. Antunovich
Monika L. Black
Paul Chiaravalle
Lorraine M. Evanoff
Mike Faron
Whitney A. Lasky
Irene Michaels

Marcello Navarro
Vonita Reescer
Linda Sieracki
Richard Sieracki
Msgr. Kenneth Velo
Tomer Yogev

PROFESSIONAL ASSOCIATES

Scott Ellis
Samantha Falbe
Scott Falbe
Zach Helm

Criss Henderson
Paul Konrad
Paula Cale Lisbe
Amy K. Pietz
John C. Reilly
Charlayne Woodard
Dennis Zacek

HONORARY MEMBERS

John Ransford Watts
Merle Reskin

OUR 2019–2020 SEASON

CHICAGO PLAYWORKS FOR FAMILIES AND YOUNG AUDIENCES

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

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

Neighborhood 3: Requisition of Doom
by Jennifer Haley
directed by Mallory Metoxen
January 31–February 9, 2020
(previews 1/29 & 1/30)

The Model Play
by Madie Doppelt
directed by Lisa Portes
May 22–31, 2020
(previews 5/20 & 5/21)



**Artists Helping Artists.
Family Helping Family
for over 30 Years.**

The Chicagoland theatre community's fundraising effort to provide assistance to those in need in the theatre community.

For more info or to make a donation, visit www.seasonofconcern.org or call 312-332-0518

SEASON of CONCERN



GREETING CARDS FOR THEATRE PEOPLE

act like you care.

ACTLikeYouCare on Etsy.com

GENERAL INFORMATION

BOX OFFICE TELEPHONE

(312) 922-1999

REGULAR BOX OFFICE HOURS

Noon–4 p.m. at The Theatre School

PERFORMANCE BOX OFFICE HOURS

Weekday matinees: 9am–10:30am

Saturday matinee days: 12:30pm–2:30pm

Sunday matinee days: 12:30pm–2:30pm

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 Saturday, May 16, 2020 at 2p.m., *A Wrinkle in Time* 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.