Neighborhood 3: Requisition of Doom

by Jennifer Haley

Director – Mallory Metoxen
Scenic Designer – Trent Jones
Costume Designer – Chloe Levy
Lighting Designer – Brian Gallagher
Sound Designer – Chris Comstock
Fight Director – Nick Sandys
Technical Director – Willow Rakoncay
Dramaturg – William Kanter
Stage Manager – Kate Petralia

January 31 – February 9, 2020

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

World premiere of NEIGHBORHOOD 3: REQUISITION OF DOOM at
The Humana Festival of New American Plays at Actors Theatre of Louisville

New York premiere of NEIGHBORHOOD 3: REQUISITION OF DOOM presented at
the Summer Play Festival in association with The Public Theater
Right now in a typical suburban neighborhood

This production contains audience blinders and graphic violence.

The play will be performed without an intermission.

“Neighborhood 3: Requisition of Doom” is presented by special arrangement with SAMUEL FRENCH, INC.

CAST (IN ORDER OF APPEARANCE)
Daughter Two ................................................................. Bridget Painter
Son One ................................................................................. Austin Daly
Mother .............................................................................. Jesi Mullins
Father .............................................................................. T.J. Harris
Daughter One ...................................................................... Shelby Ronea
Son Two ........................................................................ Gabe Halstead Alvarez

PRODUCTION STAFF
Faculty Advisor to the Director .......................................................... Damon Kiely
Assistant Director ........................................................................... Matthew Carpenter, Oskar Westbridge
Assistant Stage Manager ..................................................................... Anna Arenas
Assistant Scenic Designer ...................................................................... Kat Hasanov
Assistant Technical Director ............................................................. Brendan Hein, Max Wilhelms
Master Carpenter .......................................................................................... Alyea Caldwell
Scenic and Props Carpenter ..................................................................... Camille Peotter
Assistant Costume Designer ............................................................... Finnegan Chu
Stitcher ........................................................................................................... Kalyn Neuwirth-Deutsch
Assistant Lighting Designer ...................................................................... Kyle Cunningham
Master Electrician .................................................................................... Bryan Back
Associate Sound Designer ......................................................................... Felix Schauz
Sound Technician .......................................................................................... Ethan Foss
Assistant Dramaturg...................................................................................... McLennan McLennan
Production Photos .......................................................................................... Michael Brosilow
Scenery and Property Crew ........................................................................ Grace Adams, Jacob DeKlyen
Costume Crew ............................................................................................ Lila Engelhardt, Veronique Le, Claire Stevens, Henry Zahn
Lighting Crew ............................................................................................... Camille Allen, John Bordeau, Elizabeth Fey, Roi Lavi, Thomas Tran, Abby West
Sound Crew .................................................................................................. Christopher Cook, Israel Terrell
Publicity and House Crew ........................................................................... Josephine Clarke, John Duncan, Soraya Gillis, Diego Longoria
Swing Crew ..................................................................................................... Jamie Auer, Kate Revels
Production Assistant .................................................................................... Isabel Rhoten

DIRECTOR'S NOTE
In 2014, when I first read this play, I was living in Milwaukee, when the Slender Man stabbing occurred. Just outside of the city, in a typical suburban neighborhood, two 12-year-old girls believed so deeply in this fictional online character that they thought they needed to kill their friend in order to save their families. The Police Chief on the investigation said that the stabbing, “should be a wake-up call for all parents [and that the Internet] is full of information and wonderful sites that teach and entertain [but that it] can also be full of dark and wicked things.”

I was immediately taken back to a day when I watched an R rated movie at a friend’s house in elementary school. I came home that night and told my family about my day... and as I told them, the story started to blur with the plot of the movie. In my head I believed I was reliving the horrors I had seen on a TV screen until my family snapped me out of it. If my family hadn’t stopped me, would I still think I had been a part of a horror movie?

Technology is part of our daily lives. While it conveniently unites people near and far, it disconnects us from people we interact with daily and ourselves. The second we unplug we feel completely alone.

This play is no less relevant six years later. Jennifer Haley creates her own Black Mirror/Twilight Zone-esque world that starts in a place we know: a typical suburban neighborhood. Behind the brick façades families are trying to hide addiction, using escapism, and allowing technology get in the way of real-life connection.

So, how can we keep connection alive?

— Mallory Metoxen

DRAMATURGY NOTE
In the first scene of Neighborhood 3: Requisition of Doom, suburban teenagers Makaela and Trevor employ the same phrases to describe both pyramid schemes and the titular video game: they talk of “getting to the next level” and “getting to the top.” Many teens in the unnamed everytown neighborhood use the game as an outlet for their angst, ignoring friends and family to play for hours on end. Their human connections suffer as a result.

In real life, video game developers consult psychologists to make their games more addictive, encouraging players to isolate themselves and play for longer and longer periods of time. In the play, there is tension between the teens and their parents related to the game, but the true conflict is the neighborhood against the game. As the line between reality and fiction blurs, the residents of the neighborhood have to reach the elusive Final House and get out before it is too late. According to Trevor, if one makes it this far, “you're out / you're free / you’ve beat everything and nothing can / hurt you anymore.”

Some people enjoy video games in moderation as a way of “refueling.” Psychotherapist Michael J. Hurd suggests using this term as a neutral synonym for “escapism.” “Refueling refers to things of secondary importance that we do in order to mentally or psychologically recharge our spirits (or bodies) so that we can better handle the primary commitments to career, marriage/relationships, family/kids etc.”
DRAMATURGY NOTE [cont.]

Unfortunately, instead of refueling, the teenagers who play Neighborhood 3 use the game to escape from their problems. The few who recognize the danger are powerless to stop it. The parents do not understand their children's obsession with the game. The play deftly shows how neither generation is at fault even as technology pushes everyone to the breaking point.

In 2019, The World Health Organization included "gaming disorder" in the International Classification of Diseases, which it defines as an inability to moderate the amount of time spent gaming. The inclusion of this new condition was controversial, as it suggests that gaming is addictive in the same way as alcohol.

Written a decade before the more expansive diagnosis of gaming disorder appeared, Neighborhood 3 accurately portrays the appeal of gaming. The play does not demonize it but treats it as a tool that has the potential for misuse or overuse. And when exacerbated by dysfunction, gaming places already troubled families under unimaginable pressure. Neighborhood 3 reminds me of how fortunate I am as a gamer to have never lost sight of the importance of connection.

— William Kanter

BIographies

Austin Daly (Son One) BFA 3/Acting. Austin was previously seen in Luchadora! Recent credits: As You Like It (Royal Academy of Dramatic Arts, directed by Tim Hardy), The Old No. 4 (The Theatre School, directed by Steve Pickering), and The Scarecrow (The Theatre School, directed by George Keating).

Gabriel Halstead-Alvarez (Son Two) BFA 3/Acting. Gabriel is from Champaign, Illinois and is a graduate of Interlochen Arts Academy. His recent Theatre School credits include Eddie Carbone in A View From the Bridge by Arthur Miller and Skinheadboy in Polaroid Stories. His recent regional credits include Dalton in The Trestle at Pope Lick Creek by Naomi Wallace at the Station Theatre in Urbana, Illinois.

TJ Harris (Father) MFA 2/Acting. TJ Harris is originally from Gary, Indiana, and received his undergraduate degree from Ball State University. Recent credits include Our Lady of Kibeho, Kin, A Dybbuk or Between Two Worlds, Hairspray, A Chorus Line, Deirdre of the Sorrows, and Body Swap (film).

Jesi Mullins (Mother) MFA 2/Acting. Jesi is an actor, singer, and teaching artist. New York City credits include The Elephant Man and Our Bar. Regional credits include Hair, Lend Me a Tenor, The Comedy of Errors, and Fiddler on the Roof. DePaul credits include Ring Round the Moon and A Dybbuk or Between Two Worlds. See her next in The Curious Incident of the Dog in the Night-Time.

Bridge Painter (Daughter One) BFA 4/Acting. Bridge is originally from New Jersey. Before attending The Theatre School, she received training from the Royal Academy of Dramatic Art’s Acting Shakespeare Course in London and later Guildhall’s Shakespeare and Contemporary Theatre Course. Selected Theatre School credits include Brooke Wyeth in Other Desert Cities, Darcy Sneglave in One Flea Spare, Amy in Dry Land, and Kess Briggs in Independence.

Shelby Ronea (Daughter Two) BFA3/Acting. Shelby has previously trained at the Second City Chicago for Improv/Sketch Comedy, Northwestern University Cherubs for Film Production, and Pace University for Theatre. Shelby’s Theatre School credits include Katherine in A View from the Bridge, Anastasie in Our Lady of Kibeho, and Creon in Antigone.

Mallory Metoxen (Director) MFA 2/Directing. Mallory is a director dedicated to working with playwrights, developing new works, and obliterating the gender parity gap in theatre. Selected directing credits: The How and the Why (The Theatre School), STAMPS (upcoming, The Theatre School), All of the Everything (Samuel French Off Off Broadway Short Play Festival), The Drowning Girls (Renaissance Theaterworks), and Sex with Strangers (Renaissance Theaterworks).

Matthew Carpenter (Assistant Director) BFA 4/Playwrighting. Carpenter’s plays STAMPS, Heart, and A Sunset received staged readings at the Writings of Spring festival. He served as Assistant Director to Phyllis Griffin on Other Desert Cities and performed in Connor Bradshaw’s devised production Lang-gwish. Carpenter has worked in carpentry, rigging, lighting, or sound on every main-stage production at The Theatre School from 2016-2019.

Oskar Westbridge (Assistant Director) BFA 2/Directing. Oskar is pursuing a double major in Psychology with a concentration in Human Development. His Theatre School credits include Director for the world premiere of Tidewrack and Associate Producer for Hamlet Unrehearsed, both through The Prototypes Festival of Student Works.

Trent Jones (Scenic Designer) BFA 3/Scene Design. Trent is a Scenic Designer and Painter from Houston, Texas. His recent Theatre School credits include King Oedipus (Scenic Designer), Our Lady of Kibeho, and Honey Girls (Asst. Scenic Designer). This past summer, Trent was a Production Intern at Peninsula Players Theatre in Fish Creek, Wisconsin.

Kat Hasanov (Assistant Scenic Designer) BFA 2/Scenic Design. Kat is originally from Chicago. Previous Theatre School credits include Scenic Designer for Mud and Assistant Scenic Designer for Luchadora! Kat will be designing Measure for Measure in the spring.

Chloe Levy (Costume Design) BFA 3/ Costume Design and Technology. Chloe is from Austin, Texas. Previous Theatre School credits include Assistant Costume Designer for A Dybbuk or Between Two Worlds. Neighborhood 3: Requisition of Doom is Chloe’s first show at the Theatre School as a lead designer.

Finnegan Chu (Assistant Costume Designer) BFA 2/Costume Design. Finnegan is from Fishers, Indiana. Theatre School credits include Rough Drafts, Optymus Rex, Tidewrack, and Our Lady of Kibeho. Finnegan will assist on A Wrinkle in Time later this year.

Brian Gallagher (Lighting Designer) BFA 2/Lighting Design. Brian’s past Theatre School credits include Honey Girls (Master Electrician) and Luchadora (Master Electrician). He will also be the Master Electrician for The Theatre School’s production of The Curious Incident of the Dog in the Night-Time this spring.

Chris Comstock (Sound Designer) BFA 3/ Sound Design. Chris is from Long Beach, California. Chris’ past work includes sound design for Honey Girls and Betrayal.

Felix Schauz (Associate Sound Designer) BFA 2/Sound Design. Prior Theatre School credits include: sound design for Ring Round the Moon and One Flea Spare; A1 for Go Dog, Go; and A2 for She Kills Monsters and Jane of the Jungle. Felix will be the sound technician for The Model Play in the spring.
BIOGRAPHIES [cont.]

William Kanter (Dramaturg) BFA 4/ Theatre Arts. Will is from Champaign, Illinois. Will’s Theatre School credits include Assistant Director for The Call of the Wild and Kodachrome, as well as ensemble in A Dybbuk or Between Two Worlds.

McLennan McLennan (Assistant Dramaturg) BFA 2/ Playwrighting. McLennan is from Cleveland, Ohio. Former Theatre School work includes writing for the Prototypes and Wrights of Spring festivals.

Willow Rakoncay (Technical Director) BFA 3/Theatre Technology. Willow is from Beaverton, Oregon. They were the Technical Director for Jeff And The Dead Girl, Assistant Technical Director for Our Lady of Kibeho, and the Master Carpenter on Water By The Spoonful and Jane Of The Jungle. They were the Properties Designer for Redtwist’s Spoonful Water By The and the Master Carpenter on Our Lady of Kibeho, (Assistant Stage Manager), and Our Lady of Kibeho (Assistant Stage Manager).

Kate Petralia (Stage Manager) BFA 2/ Stage Management. Kate is originally from Portland, Oregon where she worked on many shows in both high school and professional settings. Her past Theatre School credits include A Dybbuk or Between Two Worlds (Assistant Stage Manager), Jane Of The Jungle (Assistant Stage Manager), and Our Lady of Kibeho (Assistant Stage Manager).

Anna Arenas (Assistant Stage Manager) BFA2/Stage Management. Anna is from Milwaukee, Wisconsin. Previously, Anna was the Assistant Stage Manager for Luchadora! (The Theatre School). This spring, she will be the Stage Manager for Measure for Measure (The Theatre School).

Camille Peotter (Props Artisan) BFA 2/ Theatre Arts. Camille is from Appleton, Wisconsin. She spent her summer interning at Attic Chamber Theatre. In the spring, Camille will be the Carpenter for A Wrinkle in Time.

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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.

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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

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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 Quepons
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)

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

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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.

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

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