

THE
**THEATRE
SCHOOL**
.....
AT DePaul University

presents

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**

■ 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

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.**

■ 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, Lila Engelhardt, Veronique Le, Claire Stevens, Henry Zahn
Costume Crew	Carlie Goodlett, Avery Lauer, Josie Leydenfrost, Esho Rasho
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

■ SPECIAL THANKS

Toy Delorio

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?

Luckily the victim of the Slender Man stabbing lived, but I was horrified. How could these girls not distinguish a fictional character from real life? Why didn’t their peers or parents know about their deep beliefs? If they had, like my family did, could this have been avoided?

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 facades 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*.

Bridget Painter (*Daughter One*) BFA 4/Acting. Bridget 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 Snelgrave 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*, Anastasia 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 Wrights 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.

BIOGRAPHIES [cont.] ■

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 Designer*) 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 Rakoncaj (*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 *Keely and Du* and Production Designer for short films *The Climb*, *Plastics*, and *It's Not About The Lemons*. They work in the Prop Shop.

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*.

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).

THE THEATRE SCHOOL FACULTY/STAFF

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James Jensen.....James Sherman
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So Hui Chong.....Draper
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Randy Handley.....Costume Shop Manager
Chris Hofmann.....Director of Production
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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

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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 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

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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

The Model Play

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



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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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