Our Lady of Kibeho

by Katori Hall

Director – Phyllis E. Griffin
Composer & Lyricist/Musical Director – Mark Eliot
Fight Director – Katherine Coyl
Theological Consultant – Father Chris Robinson
Voice and Dialect Coach – Phil Timberlake
Scenic Designer – Jack Hagen
Projections Designer – G. “Max” Maxin IV
Costume Designer – Brett Rose
Lighting Designer – Scott Tobin
Sound Designer – Gabriela Cordovi Rodriguez
Technical Director - Scott Cavallo
Dramaturg – Isabelle Cheng
Stage Manager – Hannah Smith

November 1 – 10, 2019

The Theatre School at DePaul University
The Dr. John R. and Joyce L. Watts Theatre
2350 N Racine Ave, Chicago IL, 60614

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

Presenting Level Sponsor

GEICO
Kibeho College, an all-girls Catholic school in Kibeho, Rwanda; 1981-1982

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

OUR LADY OF KIBEHO is presented by special arrangement with Dramatists Play Service, Inc., New York.

CAST (IN ORDER OF APPEARANCE)

Sister Evangelique .......................................................... Courtney Marie Tucker
Father Tuyishime ............................................................ Kamari Saxon
Alphonsine Mumureke ...................................................... Jasmine Cheri Rush
Anathalie Mukamazimpaka .............................................. Kidjie Boyer
Marie-Claire Mukangango ............................................... Tyra Grove
Ashura/Villager #2 .......................................................... Laura Rojas
Immaculee Mwami/Radio Rwanda/Reporter ...................... Jennifer Young
Ruyuki ............................................................................ Tori Thompson
Anastasie Mutamuriza ...................................................... Shelby Ronea
Nkango ........................................................................... TJ Harris
Bishop Gahamanyi .......................................................... Justen Ross
Emmanuel ........................................................................ Bairton Warburton-Brown
Villager #1 ........................................................................ Jordan Wallace
Blind Man ......................................................................... Destin Lorde Teamer
Villager #3 ........................................................................ Sydney Nelson
Father Flavia ..................................................................... Derek Spaldo

Kibeho College, an all-girls Catholic school in Kibeho, Rwanda; 1981-1982

CAST

Villager #3
Villager #1
Emmanuel
Bishop Gahamanyi
Father Tuyishime
Sister Evangelique

Our Lady of Kibeho

PRODUCTION STAFF

Assistant Director ......................................................... Christian Prato, Emil Thomas, Bairton Warburton-Brown
Assistant Stage Manager ............................................... Kristina Heiden-Lundberg, Kate Petralia
Assistant SCN Director .................................................... Trent Jones, Jeoffrey Wenderlich
Assistant Technical Director ............................................ Xavier Kwong, Willow Rakoncay
Master Carpenter ............................................................. Justin Nilson
Carpenter ........................................................................ John Harren, Brendan Hein
Assistant Costume Designer ............................................. Finnegan Chu
Draper ............................................................................. Saara Vare
Stitchers .......................................................................... Greta Gorsuch, Jenna Wilson
Assistant Lighting Designer ............................................. Sebastian Carrera
Master Electrician ........................................................... Mel Williams
 Associate Sound Designer ............................................... Genevieve Blauvelt
Sound Technician .......................................................... Chris Comstock
Production Photos .......................................................... Michael Brosilow
Audio Describer .............................................................. Suzanne Petri
Sign Language Interpreter Coordinator ....................... Sheila Kettering
Sign Language Interpreters .............................................. Jennifer McElroy, Walter Mathews
Scenery and Property Crew ......................................... Lily Boyle, John Duncan, Soraya Gillis, Joseph Herman,
Karlis Melin, Esho Rasho, Isabel Rhoten, Destin Teamer, Abby West
Wardrobe Crew .............................................................. Lila Engelhardt, Ray Kendrick, Logan McCallum,
Gabriella Suarez, Daniel Suarez Velaz
Make-up Crew ............................................................... Cian Evans-Grayson, Avery Lauer
Lighting Crew ................................................................. Veronique Le, Diego Longoria, Kate Revels,
Nicholas Tell, Israel Terrell, Matthew Valerio
Sound Crew ................................................................. Christopher Cook, Diego Ortiz Villacorta San Juan,
Oliver Scotten
Publicity and House Crew ............................................. John Bordeau, Annie Feshbein, Asha Houston,
Cate Moriatry, Sierra Reynolds, Claire Stevens, Thomas Tran
Swing Crew .................................................................... Carl Collins, Josie Leydenfrost, River Williams
Production Assistant Crew .......................................... Isabella Cordova

SPECIAL THANKS

Lin Kahn, Dexter Zollicoffer, Father Christopher Robinson, Dr. Laura Biagi

DIRECTOR'S NOTE

Welcome to The Theatre School at DePaul University’s production of Our Lady of Kibeho by Katori Hall. It is our collaborative honor to bring you this play about three young women who simultaneously hear and see the messages and apparition of the Virgin Mary in Rwanda, Africa, 1981-82.

This play begins in a country described as a place where God goes on vacation. We enter it through heavenly circumstances.

As an institution that believes in training artists to be responsible in the creative act of producing work on stage and building community through service, we look to diverse stories, past and present, to learn about ourselves as human beings who share a planet. The selection of Katori Hall’s Our Lady of Kibeho presents an opportunity to inform all our student artists of a culture other than their own. It is a play that invites us to come together as a diverse community to learn from humanity’s past. It invites us to listen deeply to one another - to heal and eventually see a greater future for us all.

Ms. Hall captures the above through the voices of three girls in Africa. She believes it is important that their story be told and their voices heard. So, she found a way through dramatic storytelling for the words of these young women to resound in our ears, to be felt in our bones, and to be carried out of the theatre by our very souls.

It is the 25th anniversary of the Rwandan genocide—a tragedy of great importance that has been eclipsed repeatedly by world events. It was a time where people of power took note yet did nothing to intercede. Some would say this is true of the events of today. This is a story that could have gone a different way had the Rwandan people listened deeply to these Catholic school girls and chased away the hatred hidden in the hearts of too many of its citizens. The warning came in 1981, 13 years before tensions grew out of hand. Now because of what happened in a world where people did nothing, 800,000 to 1 million Africans met a violent end. We, the citizens of the world, are left to do the work of healing the heart. The lesson of this play and the circumstances of Rwanda warn us that if hatred and divisiveness are not prevented, violence is promoted in word and deed. We share a planet where we have difficulty respecting each other. If we learn to respect one another, we might be able to turn our collective attention towards not only healing ourselves but the world we inhabit.

I want heaven on earth.
What about you?
- Phyllis E. Griffin
The Theatre School’s production of *Our Lady of Kibeho* is not the first time the Virgin Mary has appeared on Fullerton Avenue. In 2005, under the Kennedy Expressway, a young woman saw a Mary-shaped formation on the wall and declared it “Our Lady of the Underpass.” Word spread, and soon crowds of people gathered under the freeway to see the Virgin Mary. The Illinois Department of Transportation soon dismissed it as a salt run-off and Chicago authorities painted over it to prevent traffic in the area. Nevertheless, the people who were looking for Her saw Her there. If only for a moment, the Catholic community in Chicago was able to rejoice in this reminder of Mary’s presence in the world. To them, Mary has stood with them as a guiding light even in times of impenetrable darkness.

On the surface, Katori Hall’s *Our Lady of Kibeho* is another story about an encounter with the Virgin Mary — but it’s also about the events leading up to the devastating 1994 Rwandan Genocide, in which nearly one million people, mostly of the Tutsi ethnic identity, were brutally killed within 100 days. Set in 1981, thirteen years before the genocide, the play is based on the true story of three Rwandan schoolgirls who reported visions of the Virgin Mary. She promised heaven on earth for humanity, but warned of a violent future if the evil around them continued to be ignored.

Pulses of the building tension between ethnic identities, the anxiety of Rwanda’s unbalanced government, and the blindness of those who choose to ignore the truth reverberate quietly but forcefully throughout the entire play. The terms Hutu and Tutsi, once fluid labels of class and tribe, had become rigid and hostile under Belgian colonialism. The administration of President Juvénal Habyarimana concentrated power among his fellow Hutu elites, who used their influence to vilify their Tutsi neighbors. All the while, the West looked the other way.

In compelling audiences to see a community that their society had once turned a blind eye to, Hall could have written a play that shocks and saddens. Instead, she crafted a reverent story about a country before disaster — a country of people who argue, joke, complain, sing, and look for light wherever they can. Whether that light appears in the reverent story about a country before disaster — a country of people who argue, joke, complain, sing, and look for light wherever they can. Whether that light appears in the

"Our Lady of Kibeho, Hall said: “I walked through the doors of heaven instead of the gates of hell.”

- Isabelle Cheng

**Kidjie Boyer** (Anathalie Mukamazumpka) BFA3/Acting. Kidjie is a Haitian American actress from North Miami Beach, FL. Her Theatre School credits include *Lessons For the Newly Dead*, the world premiere of *How Peter Changed the World, A View From the Bridge*, and voiceover for the virtual reality film *Hominidae*. She is a 2019 Sarah Siddons Society Scholar.

**Tyra Grove** (Marie-Claire Mukangango) BFA3/Acting. Tyra is from Charlotte, North Carolina. She graduated from the University of North Carolina School of the Arts’ high school drama program in 2016 before coming to DePaul.

**TJ Harris** (Nkango) MFA2/Acting. TJ Harris is originally from Gary, Indiana and received his undergraduate degree from Ball State University. Recent credits include *Kin, Hairspray, A Chorus Line, Deirdre of the Sorrows, and Body Swap* (film).

**Sydney Nelson** (Villager #3) BFA4/Theatre Arts. Sydney was the assistant director for *Native Son and Club 90 at The Theatre School. Later this winter, she will be presenting a one woman show.*

**Shelby Ronea** (Anastasie Mutamuriza) BFA3/Acting. Shelby is excited to be making her Watts Theatre debut in the Chicago Premiere of *Our Lady of Kibeho*. Shelby will next perform in *Neighborhood 3: Requisition of Doom*.

**Laura Rojas** (Ashura/Villager #2) BFA4/Acting. Laura is from Long Island, New York. This is her seventh show at The Theatre School.

**Justen Ross** (Bishop Gahamanyi) BFA3/Acting. Justen Ross is an actor, singer, dancer, and poet from Atlanta, Georgia. The jack of all trades will be making his main stage debut in *Our Lady of Kibeho*. He is the co-founder of The Theatre

**Jasmine Cheri Rush** (Alphonsine Mumureke) BFA3/Acting. Jazzy is from Windsor, Connecticut. This is her first main stage performance at The Theatre School. Her most recent Theatre School production was *The Scarecrow, or The Glass of Truth*, where she played the devil.

**Camari Saxon** (Father Tuyishime) BFA4/Acting. Kamari’s Theatre School credits include Oedipus in *King Oedipus*, as well as MJ in *Jane of The Jungle*.

**Derek Spaldo** (Father Flavio) MFA3/Acting. Originally from Rutherford, New Jersey, Derek came to Chicago after working in the New York downtown theatre scene. Credits at The Theatre School include: *Jeff and the Dead Girl: Water by the Spoonful*; and *Henry VI, Part 3*. He also plays in the band Garcia Peoples. www.derekspaldo.com

**Destin Lorde Teamer** (Blind Man) BFA3/Acting. Destin hails from North Chicago, Illinois. His recent Theatre School credits include *A View from the Bridge, The Old Number 4*, and *Dis/ease.*

**Tori Thompson** (Ruyuki) MFA2/Acting. Tori is from Fairfield, California. Tori’s Theatre School credits include Helena in *Kin*.

**Courtney Marie Tucker** (Sister Evangeline) MFA3/Acting. Courtney Marie Tucker hails from Chicago by the way of Tennessee, and previously earned her BA in Theatre & Speech from The University of Tennessee at Chattanooga. Her Theatre School credits include *Jane of The Jungle* (Kayla), *The Wolves* (#25), and *Twelfth Night* (Maria).
Jordan Wallace (Villager #1) BFA3/Acting. Jordan Wallace is an actor from the city of Chicago. Previous credits at DePaul include Luchadora directed by Michelle López-Ríos.

Jennifer Young (Immaculée Mwami/Radio Rwanda/Reporter) MFA 2/Acting. Jennifer is from Las Vegas, Nevada. She is an alumnus of Pepperdine University and University of California, Los Angeles School of Theatre, Film and Television Acting for the Camera. She is a 2019 Merle Reskin Scholar.

Phyllis E. Griffin (Director) Associate professor Phyllis E. Griffin is a director and voice and speech teacher at The Theatre School at DePaul University. Griffin is a certified Feldenkrais Practitioner® and master certified Lessac teacher. In addition, Professor Griffin is a professional director, vocal coach, and actor. Her most recent works includes a guest starring role in CBS’s The Red Line, vocal coach for Djmbe! The Show, The Goodman Theatre’s production of How to Catch Creation as well as voiceover work for Andrew Brian’s short film Hominidae. Professor Griffin has professionally directed for ETA Herbert III, Contribution and Lines in the Dust.

Mark Elliott (Composer & Lyricist/Musical Director) has taught Musical Theatre Performance at The Theatre School at DePaul University in Chicago for over thirty years. Recent productions at The Theatre School include Into the Woods, 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 and fifty productions for theatres throughout the country. 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. He is a published composer and lyricist.


Emily Thomas (Assistant Director) MFA1/ Directing. Emily is a native director from Atlanta, Georgia. She recently relocated to Chicago to pursue his MFA after finishing a fellowship with Victory Gardens Theatre as a Directors Inclusion Initiative Fellow. When he is not studying at the Theatre School, he is at home running Marietta’s Theatre in the Square as the Artistic Director.

Bairton Warburton-Brown (Emmanuel/Assistant Director) BFA3/ Theatre Arts. Originally an Acting Major, Bair transferred into Directing in order to pursue a triple-minor in TV Production, Screenwriting, and Business Administration. Theatre School credits include Fires In The Mirror by Anna Deveare Smith and How Peter Changed The World by Edgar Miguel Sanchez.

Jack Hagen (Scenic Designer) BFA4/ Scenic Design. Jack is a teaching artist originally from Colorado. He most recently designed the national premiere of Oresteia by Robert Icke. Jack spent last summer as a Faculty Associate with the Cherubs program at Northwestern University. DePaul credits include The Curious Incident of the Dog in The Night-Time (Paint Charge), The Witness (Scenic Designer), and Go, Dog, Go! (Assistant Scenic Designer).

http://www.jackhagendesign.com

Trent Jones (Assistant Scenic Designer) BFA3/Scenic Design, Hailing from Houston, Texas, Trent was recently the Scenic Designer for King Oedipus at The Theatre School. He was the Assistant Scenic Designer for Honey Girls and The Wong Kids in the Secret of the Space Chupacabra, Go! He spent this last summer as a Production intern at Peninsula Players Theatre in Wisconsin. He will be designing Neighborhood 3: Requisition of Doom this winter.

Joeffery Wonderlich (Apprentice Painter/Assistant Scenic Designer) BFA2/Scenic Design. Joeffery is from Fullerton, California. This fall, Joeffery will be designing Ring Round the Moon. Later this year, he will be the Apprentice Painter for Neighborhood 3: Requisition of Doom and Assistant Scenic Designer for The Curious Incident of the Dog in the Night-Time.

G. “Max” Maxin IV (Projections Designer) is a full-time Instructor at Northwestern Illinois University and Resident Lighting & Projections Designer for the Stage Center Theatre. Max is a three-time Jeff Nominated Freelance Theatrical Designer in Chicago and has created over 75 designs in more than 50 professional productions in or around the city. He is a founding member and worked for 3 years as the Head of Production & Resident Scenographer for Another Door Theatre Project. Max also spent two summers designing lighting & production managing for La Musica Lirica, a touring opera company in Italy. Favorite Chicago-area designs include projects at American Blues Theatre, Mercury Theatre, Theatre at the Center, BoHo Theatre, Northwestern University, Steppenwolf Garage, Kokandy Productions, & Circle Theatre.

Jennifer Youn (Immaculée Mwami/Radio Rwanda/Reporter) MFA 2/Acting. Jennifer is from Las Vegas, Nevada. She is an alumnus of Pepperdine University and University of California, Los Angeles School of Theatre, Film and Television Acting for the Camera. She is a 2019 Merle Reskin Scholar.


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Mel Williams (Master Electrician), BFA2/Stage Management. Select Theatre School credits include crew for A Dybbuk or Between Two Worlds, crew for Oresteia, and Lighting Designer for Fur and Talking With. This winter, Mel will be the Master Electrician for Brooklyn Bridge.

Gabriela Cordovi Rodriguez (Sound Designer) BFA4/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 premiere of Not For Sale at Urban Theatre Company.

Genevieve Blauvelt (Associate Sound Designer) BFA2/Sound Design. Theatre School credits include: The Wong Kids in the Secret of the Space Chupacabra, Go!; Hunter Gatherers; A Dybbuk or Between Two Worlds; Fur; and Honey Girls. Later this year she will be designing Measure for Measure at The Theatre School.

Isabelle Cheng (Dramaturg) BFA2/Dramaturgy/Criticism. Theatre School dramaturgy credits include Tidewrack and Ring Round the Moon. In addition to theatre, Isabelle is pursuing studies in French and library science.

Hannah Smith (Stage Manager) BFA3/Stage Management. Hannah’s Theatre School credits include The Cat in the Hat, She Kills Monsters, King Oedipus, and Honey Girls. Hannah is from Katy, Texas and will be stage managing The Rover in the winter.

Kristina Heiden-Lundberg (Assistant Stage Manager) BFA2/Stage Management. Kristina is from Seattle, Washington. Her previous Theatre School credits include: Honey Girls; Go, Dog. Go!; and Twelfth Night. She will be stage managing Come Back, Little Sheba in the winter and assistant stage managing A Wrinkle in Time in the spring.

Kate Petralia (Assistant Stage Manager) BFA2/Stage Management. Kate is originally from Portland, Oregon where she worked on many shows in both high school and professional settings. Most recently, she was on the stage management team for A Dybbuk or Between Two Worlds and Jane of the Jungle.

Scott Cavallo (Technical Director) BFA 3/Theatre Technology. Scott is from Long Island, New York. Scott served as the Nikos Assistant Technical Director at the Williamstown Theatre Festival this past summer. Scott’s Theatre School credits include Assistant Technical Director for Native Son and Assistant Technical Director for Oresteia.

Willow Rakoncay (Assistant Technical Director) BFA3/Theatre Technology. Willow is from Beaverton, Oregon. They have been Master Carpenter on The Wong Kids In The Secret Of The Space Chupacabra, Go!; Water By The Spoonful; and Jane Of The Jungle. They were the Technical Director for Jeff And The Dead Girl. They have also Production Designed short films Plastics and It’s Not About The Lemons. Willow currently works in the Prop Shop.

Justin Nielson (Master Carpenter) BFA2/Theatre Technology. Justin is from Saint Charles, Illinois. He will also be working on The Rover and a Wrinkle in Time later this season.
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 one million school children and families since 1925.

MISSION STATEMENT

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

HISTORY

OUR 2019–2020 SEASON

CHICAGO PLAYWORKS FOR FAMILIES AND YOUNG AUDIENCES

Our Lady of Kibeho
Theatre School at DePaul University

SUSTAINING MEMBERS

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

PROFESSIONAL ASSOCIATES

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THE THEATRE SCHOOL BOARD

Marcello Navarro
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Richard Sieracki
Msgr. Kenneth Velo
Tomer Yohev

HONORARY MEMBERS

John Ransford Watts
Merle Reskin

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

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

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
Fitting In
by Madie Doppelt
directed by Lisa Portes
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.

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 2019–20 season. Call the Box Office or see the website for the schedule.