by Naomi Iizuka

Director – Stephanie LeBolt
Fight Director – Chuck Coyl
Scenic Designer – Steven Abbott
Costume Designer – Meg Gottschalk
Lighting Designer – Andrew Branca
Sound Designer – Agata Pacia
Technical Director – Charlie Benard
Dramaturg – Rebecca Galkin
Stage Manager – Ellen Sypolt

October 18 – 27, 2019

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

Annie Reznik
Noah Abrams, Cali Katzenberger,
Aria Morris

Kalyn Neuwirth-Deutsch
Emily Hayman
Saskia Bakker
Meg Clark, Zoe Foster, James Lee, Mackenzie Lutz, Oliver Voirin

Dylan Cohen
Keimon Shook
Simone Brazzini
Gabriel Halstead-Alvarez

G
Amanda Pulcini
Ariana Rodriguez
Patrick Romano
Liv Shine

Location: The tunnels beneath Las Vegas
Time: Now and Always

This production contains mature content, violence, strong language, the use of haze, and strobing lights.
The play will be performed with one ten-minute intermission.

Produced by special arrangement with THE DRAMATIC PUBLISHING COMPANY of Woodstock, Illinois

SCENE BREAKDOWN

ACT ONE

Prologue
The Fate of the Lydian Sailor
A List of Minor Gods and Goddesses
How Eurydice Crosses the River of Forgetfulness
The Story of Narcissus: gazing in the mirror
Philoelm's Story: fucked-up love song
Ariadne in the Labyrinth
Orpheus and Eurydice: the wedding feast
Prometheus Steals Fire: a song of whispers
Philoelm's Story: transistor radio song
The Story of Semele: a bedtime story
The Story of Semele: a magic trick
The Birth of D: smoke
Bacchic Song
Philoelm's Story: wordless song
Moving Through the Labyrinth: stuck in a groove
Ariadne in the Labyrinth
The Story of Narcissus: an echo
Orpheus’ Love Song
The Story of Semele: medusa song
Philoelm’s Story: blood song
The Story of Pentheus (Book III)
Philoelm’s Story: lament

ACT TWO

The Myth of Proteus
G and Eurydice: zeus seduces a maiden
Incidental Transformations: songs Orpheus sings to the queen of the dead and D
How Skinhead Girl Turns into a Star: the story of ariadne
Theseus in the Labyrinth
The Story of Echo and Narcissus
The Story of narcissus: interviews with strangers
And Other Incidental Transformations
The Story of Skinhead Boy: the transformation of iolaus
G and Eurydice: Eating the Fruit of the Underworld
Orpheus in the Underworld: last song for the queen of the dead
Orpheus in Underworld: shotgun blast of memory
The Story of Pygmalion and Galatea
Transformation of Lydian Sailor
Metamorphoses: an epilogue

SPECIAL THANKS

Lisa Portes, Damon Kiely, Mallory Metoxen, Ben Raanan, Melanie Quepods, Rebecca Willingham, Emil Thomas, Greg Storms and the staff and youth of Center on Halsted, Sarah Atlas and the Marwen Institute, Marta Garcia, and the loving families and friends who supported us on this journey

OPEN
I remember encountering *Humans of New York*, a photoblog of street portraits and interviews, for the first time. A single photo and its story turned a stranger into someone I felt like I knew. This person was trusting me, across space and time, with the responsibility of knowing their secret.

This is a show about stories that still live in the dark. The ones that it’s easier to dismiss, or look away from, or forget about. To know someone’s story is precious – it’s their truth. This show asked me to take these character’s stories, stories I would have never known, and not only guard them but share them. Bring them to life, into the light, and make them immortal. They’re trusting me to tell them, so that you can tell them.

In the beginning, a lone human voice starts to sing an old song. It’s swallowed up by the noise and indifference of this world, but it won’t be silenced. Because now you know the song.

Welcome to the magical and dangerous world of the tunnels under Las Vegas. Watch out for neon lights – they drip poison.

- Stephanie LeBolt, Director

**DIRECTOR’S NOTE**

**DRAMATURGY NOTE**

Although The Theatre School’s production of Naomi Iizuka’s *Polaroid Stories* is set in Las Vegas, homelessness is a national crisis. Every night, approximately 41,000 people aged 13-25 couch-surf, stay in shelters, sleep in cars, or experience other forms of homelessness. Every year, roughly 4 million youth and young adults struggle to find a safe place to sleep. LGBTQ youth are twice as likely to experience homelessness. Every year, roughly 4 million youth and young adults struggle to find a safe place to sleep. LGBTQ youth are twice as likely to experience homelessness. These facts, and others like them, are disturbing and almost incomprehensible.

As Naomi Iizuka suggests with her title, this play is a snapshot of the stories behind these statistics. Inspired by interviews with runaway kids, Iizuka, harnessed the power of Ovid’s *Metamorphoses* to share these accounts. For Iizuka, myths are “human riddles we return to.” She sees them as magical stories that illuminate hidden truths in people. Consider the Greco-Roman myth of Narcissus, the story of a beautiful, young man who fell in love with his own reflection and transforms into a flower because his reflection could not love him back. The myth of Narcissus is a cautionary tale, warning readers against becoming obsessed with their own image.

Myths also excavate “human riddles.” They help people reflect on social and psychological questions and bind them together. By using myth to tell the stories of youth experiencing homelessness, Lizuka elevates her characters—the opposite of the treatment they receive. By likening them to gods, she asks us to think about who they really are.

- Rebecca Galkin

**BIOGRAPHIES**

**Simone Brazzini (Echo) BFA3/Acting.** Simone hails from Lima, Peru and Dallas, Texas. Recent Theatre School credits include *The Fantasticks* and an all Latinx reading of *The River Bride*. Other credits include a workshop performance of *Graffiti Kings* at Stage 773. Simone is part of the IO Comedy Network team Real Actors Not People and a proud member of Delta Kappa Alpha. @simonebrazzini

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

**Gabriel Halstead-Alvarez (Skinheadboy) BFA3/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. His recent regional credits include Dalton in *The Trestle at Pope Lick Creek* by Naomi Wallace at the Station Theatre in Urbana, Illinois.

**Sierra Phan (Eurydice) BFA3/Acting.** Sierra is an alum from Ballard High School, Governor’s School for the Arts (Drama), and the Commonwealth Theatre Center. Theatre School credits include *Lessons for the Newly Dead, How Peter Changed the World*, and *A View From the Bridge*. Future credits include Meg Murry in *A Wrinkle in Time* this spring. Sierra is a member of the Black Artists of Today.

**Amanda Pulcini (G) MFA3/Acting.** Member of the Actor’s Equity Association. Theatre School credits: *Oresteia* (Klytemnestra), *Oedipus the King* (Jocasta), and *Twelfth Night* (Olivia). New York City credits include *Titus* (Shakespeare Forum) and *Miss Julie* (educational-Columbia- Anne Bogart).

**Regional credits:** Pittsburgh CLO, North Shore Music Theatre, and Westchester Broadway Theatre. Associate Artistic Producer credits include *Broadway Sings* at St. Paul’s (NYC) and Pocono Mountains Music Festival. [www.AmandaPulcini.com](http://www.AmandaPulcini.com)

**Annie Reznik (Philomel) BFA3/Acting.** Annie is an actor and singer from Los Angeles, California. Previous Theatre School credits include: *The Fantasticks* (El Gallo) directed by Rob Adler; *The Old No. 4* (Tessie), written & directed by Steve Pickering; and *Dis-Ease*, directed by Dado. Annie was honored to portray Sue-icide in the Los Angeles workshop of the new musical *Home Street Home* at Center Theatre Group.

**Antonio Rodriguez (Narcissus) MFA2/Acting.** Before landing at The Theatre School for his MFA, Antonio had been performing professionally in St. Louis and Chicago for nine years. Favorite credits include Gidger in *The Violet Hour*, Tommy in *The Who’s Tommy*, and Tom in *The Glass Menagerie*. Antonio is a proud member of Actor’s Equity. [www.antonioatlouisrodriguez.com](http://www.antonioatlouisrodriguez.com)

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

**Liv Shine (Skinhead Girl) BFA4/Acting.** Past Theatre School credits include *Fur, Falling, A Doll’s House, Like It, and Stains: True Stories Of*. Other credits include *This Beautiful City, Greensboro: A Requiem* (American Theatre Company), *I & You* (The Yard and Jackalope Theatre Company), and *The Fourth Graders Present…* (The Yard and The Hypocrites). She is represented by Paonessa Talent.

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

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**BIOGRAPHIES (cont.)**

**Keimon Shook** (D) BFA3/Acting. Keimon is from Jacksonville, Florida. Keimon’s recent Theatre School Credits include Lessons for the Newly Dead and The Scarecrow (Richard). Keimon is currently interning at and represented by Hayes Talent Agency. He is also a member of the Black Artists of Today at The Theatre School.

**Stephanie LeBolt** (Director) MFA2/ Directing. Stephanie is a director, choreographer, and producer originally from Virginia. DePaul credits include Mud. Boston Directing credits include: Franklin (Boston Playwrights Theatre); La Llorona, Martha’s (b)aintstorm, That Time the House Burned Down (Fresh Ink); Melancholy Play: A Chamber Musical (Umbrella Center); and Sfanta (Wellesley College). She will direct Come Back, Little Sheba and Boxed In for DePaul later this year.

**Dylan Cohen** (Assistant Director) BFA3/ Theatre Arts and Journalism. Dylan is from Vernon Hills, Illinois. Her Theatre School credits include crew for She Kills Monsters, King Oedipus, and Oresteia, as well as assisting directing Zack, Emily Lindsay, and Versace Antigone Go to Kill a Goat. During summer 2019, Dylan interned at the Playground Theater and worked at both iO Chicago and The Newport Theater. She is currently a interned at the Playground Theater and worked at both iO Chicago and The Newport Theater. She is currently a intern at Rough House and is acting as assistant director for their current production, The Curious Incident of the Dog in the Nighttime later this year.

**Sophie DiCenso** (Assistant Scenic Designer) BFA2/ Scene Design. Sophie is from Columbus, Ohio. She will be designing Come Back, Little Sheba in the winter.

**Saskia Bakker** (Props Artisan) BFA2/ Theatre Arts. Saskia is from Urbana, Illinois. Her recent credits include directing The Trestle at Pope Lick Creek at the Station Theatre. She is currently interning at Rough House and is acting as assistant director for their current production, The Silence in Harrow House.

**Meg Gottschalk** (Costume Designer) BFA3/Costume Design. Meg is from Seattle, Washington. Her past Theatre School Credits include Assistant Designer for: She Kills Monsters; Go, Dog. Go!; and Oresteia.

**Sue Doyle** (Costume Designer) BFA3/Lighting Design. Sue’s past shows as a Technical Director. Her past eight shows at the Theatre School include: King Oedipus, Assistant Technical Director (Honey Girls), and Master Carpenter (She Kills Monsters and Satyagraha: Gandhi/ King). Sam will be the Technical Director for Brooklyn Bridge and Assistant Technical Director for The Curious Incident of the Dog in the Nighttime later this year.

**Steven Abbott** (Technical Director) BFA3/Scenic Design. Steven is from Louisville, Kentucky. Theatre School credits include: Satyagraha: Gandhi/King; A Dybbuk or Between Two Worlds; Into the Woods; Junie B. Jones is Not a Crook; and Falling. Professional credits include Scenic Charge for Redtwist Theatre's King Lear and BoHo Theatre's The River, as well as Assistant Scenic Designer for New York Theatre Workshop’s Fun.

**Sam Leapley** (Assistant Technical Director) BFA3/Theatre Technology. Over the summer, Sam was the Production Management Apprentice and Staged Reading Coordinator for Dorset Theatre Festival’s 42nd Season. Sam’s Theatre School credits include: Technical Director (King Oedipus), Assistant Technical Director (Honey Girls), and Master Carpenter (She Kills Monsters and Satyagraha: Gandhi/ King). Sam will be the Technical Director for Brooklyn Bridge and Assistant Technical Director for The Curious Incident of the Dog in the Nighttime later this year.

**Emily Hayman** (Associate Sound Designer) BFA2/Sound Design. Emily is from Columbus, Ohio. Emily's Theatre School credits include Sound Designer for The Wolves and King. Next quarter she will be designing Come Back, Little Sheba.

**Grace Gilbreath** (Assistant Costume Designer) BFA2/Costume Design. Credits at The Theatre School include: crew on She Kills Monsters, Honey Girls, and A Dybbuk, or Between Two Worlds. Grace is from Cincinnati, Ohio.

**Kyle Bajor** (Assistant Lighting Designer) BFA3/Lighting Design. Kyle is a Lighting Designer, Photographer, and Drone Pilot in the Chicagoland area. His show credits include Lighting Designer of Oedipus and The Wolves; Master Electrician on She Kills Monsters and Jane of The Jungle; he has also been the Production Photographer on nearly a dozen TTS Productions.

**Agata Pacia** (Sound Designer) BFA4/Sound Design. Sound design credits include: Jane of the Jungle; The Wong Kids in the Secret of the Space Chupacabra, Go!; Satyagraha: Gandhi/King; and Into the Woods. Sound engineering credits include: For The Record (Northwestern); 9 to 5 (Firebrand); Marie Christine (BoHo); Seussical (BAM); West Side Story (BAM); Rent (IHSTF); and Pippin (IHSTF). Agata has previously interned with The Public Theatre and The Cher Show.

**Ellen Sypolt** (Stage Manager) BFA3/Stage Management. Ellen grew up overseas and spent most of her childhood in Bangkok, Thailand. Previous Assistant Stage Management credits at DePaul include She Kills Monsters, Water by the Spoonful, and Jane of the Jungle. Previous credits with Hampshire Shakespeare Company (Amherst, Massachusetts) include Henry V, The *Annotated* Taming, and Measure for Measure. Ellen will be stage managing DePaul’s production of A Wrinkle in Time in the spring.

**Rebecca Galkin** (Dramaturg) BFA2/ Dramaturgy/Criticism. Rebecca is from Chicago, IL. She recently completed an internship with Barrel of Monkeys. Rebecca’s previous credits at The Theatre School include: Fur (dramaturg); A Dybbuk, or Between Two Worlds (dramaturg); and Voicemails in DePaul’s Prototypes Festival of New Works (stage manager). She is currently pursuing a double-minor in English Literature and Museum Studies.

**Emily Sypolt** (Stage Manager) BFA3/Stage Management. Emily is from Brooklyn, Connecticut. Previous Assistant Stage Management credits at DePaul include She Kills Monsters, Water by the Spoonful, and Jane of the Jungle. Previous credits with Hampshire Shakespeare Company (Amherst, Massachusetts) include Henry V, The *Annotated* Taming, and Measure for Measure. Ellen will be stage managing DePaul’s production of A Wrinkle in Time in the spring.

**Dana Beech** (Assistant 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: The Cat in the Hat; Into the Woods; and Wig Out! Dana will be the Production Stage Manager for Brooklyn Bridge this winter. 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.
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 1990, 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

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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 on the 4th floor.

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.

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OUR 2019–2020 SEASON

CHICAGO PLAYWORKS FOR FAMILIES AND YOUNG AUDIENCES

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

A Wrinkle in Time
by Madeleine L’Engle, adapted by Tracy Young
directed by Jeff Mills
April 16–May 23, 2020

IN THE WATTS THEATRE

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

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

The Curious Incident of the Dog in the Night-Time
based on the novel by Mark Haddon, adapted by Simon Stephens
directed by Ben Raanan
May 8–17, 2020
(previews 5/6 & 5/7)

IN THE HEALY THEATRE

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)