

THE  
**THEATRE  
SCHOOL**

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AT DePaul University

presents

POLAROID  
STORIES

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

## ■ CAST (IN ORDER OF APPEARANCE)

Philomel.....	Annie Reznik
D.....	Keimon Shook
Echo.....	Simone Brazzini
Persephone.....	Valentina Fittipaldi
Skinhead Boy.....	Gabriel Halstead-Alvarez
Eurydice.....	Sierra Phan
G.....	Amanda Pulcini
Narcissus.....	Antonio Rodriguez
Orpheus.....	Patrick Romano
Skinhead Girl.....	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*  
 Philomel's Story: *fucked-up love song*  
 Ariadne in the Labyrinth  
 Orpheus and Eurydice: *the wedding feast*  
 Prometheus Steals Fire: *a song of whispers*  
 Philomel'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  
 Philomel'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*  
 Philomel's Story: *blood song*  
 The Story of Pentheus (Book III)  
 Philomel's Story: *lament*

### ACT TWO

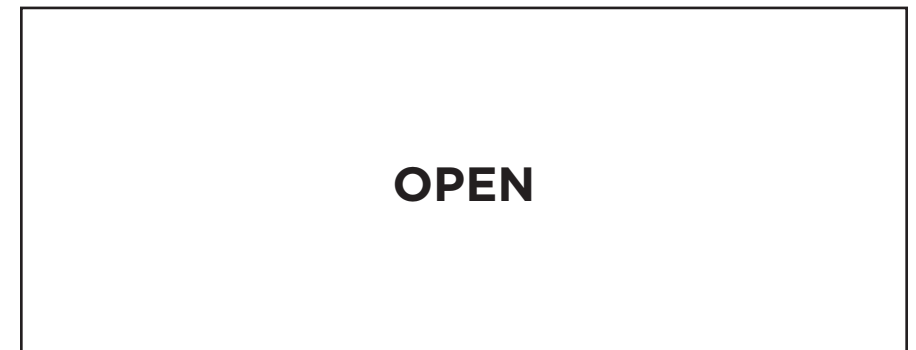
The Myth of Proteus  
 G and Eurydice: *zeus seduces a maiden*  
 Incidental Transformations: *songs Orpheus sings to the queen of the dead and D*  
 How Skinhead Girl Turns into a Star: *the story of ariadne*  
 Theseus in the Labyrinth  
 The Story of Echo and Narcissus  
 The Story of narcissus: *interviews with strangers*  
 And Other Incidental Transformations  
 The Story of Skinhead Boy: *the transformation of iolau*  
 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*

## ■ PRODUCTION STAFF

Faculty Advisor to the Director.....	Lisa Portes
Assistant Director.....	Dylan Cohen
Assistant Stage Manager.....	Dana Beech
Assistant Scenic Designer.....	Sophie DiCenso
Assistant Technical Director.....	Sam Leapley, Max Wilhelms
Master Carpenter.....	Ethan Craig
Carpenter.....	Paola Cordero
Props Artisan.....	Saskia Bakker
Assistant Costume Designer.....	Grace Gilbreath
Draper/Cutter.....	Kyra Pan
Stitcher.....	Kalyn Neuwirth-Deutsch
Assistant Lighting Designer.....	Kyle Bajor
Master Electrician.....	Aria Morris
Associate Sound Designer.....	Emily Hayman
Sound Technician.....	Ethan Foss
Production Photos.....	Michael Brosilow
Scenery and Property Crew.....	Noah Abrams, Cali Katzenberger, Samuel Lancaster, Madeline Meyer, Ruby Vallejo, Leiny Vega
Costume Crew.....	Meg Clark, Zoe Foster, James Lee, Mackenzie Lutz, Oliver Voirin
Lighting Crew.....	Martin Andrade, Maximus Hastings, Zach Fonder, Stuart Williams
Projections Crew.....	Grant Palmer
Sound Crew.....	Ryan Cowhey, Forrest Gregor
Publicity and House Crew.....	Alex Amaya, Eliana Deckner-Glick, Ruairidh Kerr, Rich Lazatin, Hallie Snowday, Kennedy Waterman
Swing Crew.....	Brady Magruder, Sam Mullaney
Production Assistant Crew.....	Lazarus Howell

## ■ SPECIAL THANKS

Lisa Portes, Damon Kiely, Mallory Metoxen, Ben Raanan, Melanie Queponds, 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



## DIRECTOR'S NOTE

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

## 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. 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, Iizuka 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.antoniolouisrodriguez.com](http://www.antoniolouisrodriguez.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.

**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)rainstorm*, *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 producer for *Tree House* at iO Chicago.

**Charlie Benard** (*Technical Director*) BFA4/ Theatre Technology. This is Charlie's eighth show at the Theatre School and his first as a Technical Director. His past Theatre School credits include Assistant Technical for *Honey Girls* and *A Dybbuk or Between Two Worlds*. Over the summer, Charlie worked as a project management intern at Chicago Scenic Studios.

**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: Ghandi/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** (*Scenic Designer*) BFA4/ 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 including 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 *Fur*.

**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*.

**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*.

**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 *Kin*. Next quarter she will be designing *Come Back*, *Little Sheba*.

**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.

**Ellen Sybolt** (*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.

**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.

## THEATRE SCHOOL FACULTY/STAFF

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

### ADMINISTRATION

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

### ACTING AND DIRECTING

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

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

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

### DESIGN

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

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

### THEATRE STUDIES

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

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Louis Contey ..... Ryan Kitley  
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 Linda Kahn

### TECHNICAL STAFF

Bryan Back..... Lighting Technologist  
 So Hui Chong ..... Costume Technician  
 Tim Combs ..... Technical Director  
 Dominic DiGiovanni ..... Scene Shop Foreperson  
 Randy Handley ..... Costume Shop Manager  
 Chris Hofmann ..... Director of Production  
 Sheila Hunter ..... Cutter-Draper  
 Kelsey Lamm ..... Production Coordinator  
 Jennifer Lightfoot ..... Wig and Makeup Supervisor  
 Jen Leahy ..... Theatre Technical Director  
 Erin Paige ..... Sound Technologist  
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 Jim Keith ..... Assistant Theatre Technical Director  
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### AUDIENCE SERVICES

Margaret Howe ..... Theatre School House Manager  
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## MISSION STATEMENT

The Theatre School at DePaul University educates, trains, and inspires students of theatre in a conservatory setting that is rigorous, disciplined, culturally diverse and that strives for the highest level of professional skill and artistry.

A commitment to diversity and equality in education is central to our mission. As an integral part of the training, The Theatre School produces public programs and performances from a wide repertoire of classic, contemporary, and original plays that challenge, entertain, and stimulate the imagination. We seek to enhance the intellectual and cultural life of our university community, our city, and the profession. For admissions information, telephone (773) 325-7999 or 1-800-4-DEPAUL.

### CHICAGO PLAYWORKS FOR FAMILIES AND YOUNG AUDIENCES

Chicago Playworks offers a live theatre experience to students, teachers and parents in the Chicago metropolitan area. It is our mission to provide theatre for children that reflects their experiences in a contemporary, multi-ethnic, urban environment.

Founded as the Goodman Children's Theatre in 1925, Chicago Playworks is the city's oldest continuously operating children's theatre. It has been the first theatre experience for audiences of Chicago's young people for more than seven decades and was one of the first major theatres for children in the United States. In 1997 and again in 2003, Chicago Playworks was honored by the Illinois Theatre Association with the Children's Theatre Division Award, for its outstanding long-term contribution to children's theatre. In 1980, Chicago Playworks was awarded the prestigious Sara Spencer Award by the Children's Theatre Association of America (now the American Alliance for Theatre and Education).

Chicago Playworks is a vital aspect of the training at The Theatre School at DePaul University. Students gain pre-professional experience in an extended run before a most demanding and appreciative audience. Chicago Playworks presents three unique productions to more than 35,000 young people each season and has entertained more than 1 million school children and families since 1925.

## HISTORY

The Theatre School at DePaul University was founded as the Goodman School of Drama in 1925, made possible by a gift of \$250,000 from William and Erna Goodman to the Art Institute of Chicago. The gift was in memory of their son, Kenneth Sawyer Goodman, a playwright. Kenneth dreamed about opening a theatre that combined a repertory company with a dramatic arts school, where classes would be taught by professional artists and actors.

In 1975 the trustees of the Art Institute of Chicago voted to phase out the Goodman School of Drama over a three-year period. Luckily, DePaul University stepped in and embraced the Goodman School of Drama to keep alive a tradition of dramatic programming. DePaul's first theatre, The College Theatre, opened on the Lincoln Park Campus in 1907.

Throughout the years, The Theatre School at DePaul University has grown in reputation and stature. Our home at Fullerton and Racine opened in September 2013 and was designed by the internationally renowned architect César Pelli and his firm Pelli Clarke Pelli Architects.

To learn more about our history, please visit [theatre.depaul.edu](http://theatre.depaul.edu)

To donate to The Theatre School, please visit: [alumni.depaul.edu/givetotheatre](http://alumni.depaul.edu/givetotheatre)

## THE THEATRE SCHOOL BOARD

### SUSTAINING MEMBERS

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Merle Reskin

## 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.

## GENERAL INFORMATION [cont.]

### 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.



# ■ 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)