

THE
**THEATRE
SCHOOL**

AT DePaul University

presents

INTO ^{T H E} WOODS

music and lyrics by Stephen Sondheim
book by James Lapine

Director – Barry Brunetti
Musical Director – Mark Elliott
Choreographer – Kelly Maryanski
Vocal Coach – Claudia Anderson
Scenic Designer – Sophia Blood
Costume Designer – Kiera Pitts
Lighting Designer – Joseph Clavell
Sound Designer – Agata Pacia
Dramaturg – Mariah Schultz
Stage Manager – Ben Gates-Utter

November 3 - 12, 2017

*Originally directed on Broadway by James Lapine,
Orchestrations by Jonathan Tunick.
Original Broadway production by
Heidi Landesman, Rocco Landesman, Rick Steiner
M. Anthony Fisher, Frederic H. Mayerson, and Jujamcyn Theatres.
Originally produced by the Old Globe Theater, San Diego, CA.*

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

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CAST (IN ORDER OF APPEARANCE)

Narrator	Sean Wesslund
Cinderella	Delaney Feener
Jack	Vinh Nguyen
Jack's Mother	Courtney Peck
Baker	Jayson Lee
Baker's Wife	Katie Travers
Cinderella's Stepmother.....	Jillian Skale
Florinda	Emma Page
Lucinda	Anna Connelly
Cinderella's Father	Jonathan S. Campbell
Little Red Ridinghood.....	Gabby Gillespie
Witch	Laila Rodrigues
Cinderella's Mother/ Granny.....	Christina Euphrat
Mysterious Man	Theodore Boone
Wolf/Cinderella's Prince	Skylar Okerstrom-Lang
Rapunzel	Marian van Noppen
Rapunzel's Prince.....	Michael Morrow
Steward	Cedric Hills

The videotaping or other video or audio recording of this production is strictly prohibited.

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

INTO THE WOODS is presented by special arrangement with Music Theatre International (MTI).

All authorized performance materials are also supplied by MTI.

www.MTIShows.com

PRODUCTION STAFF

Assistant Directors	Julissa Castrejon, Grace Grindell, Levi Jacobson, Ben Raanan
Assistant Stage Managers	Dana Beech, Danely Fletcher
Assistant Scenic Designers.....	Steven Abbott, Joy Ahn
Technical Director	Lila Gilbert
Assistant Technical Director.....	Ethan Gill
Master Carpenter.....	Tessa Keller
Carpenter	Claire Benard
Assistant Costume Designer	Olive Earley
Stitchers	Lisa Howaniec, Isabel Lichtenstein, Kyra Pan
First hands.....	Alice Ernst, Jessie Gionna, Allison Millar
Makeup Assistants	Kendall Barron, Emma Colbaugh
Assistant Lighting Designer.....	Jay Koch
Assistant Master Electricians.....	Simean Carpenter, Mattias Lange-McPherson
Assistant Sound Designer	Camille Denholm
Sound Technician	Sarah Parker
Assistant Dramaturg.....	Jose Mogollon Duran
Production Photos	Michael Brosilow
Accessibility Coordinator.....	Raven Robledo
Audio Describer	Martin Wilde
Sign Language Interpreter Coordinator.....	Sheila Kettering
Sign Language Interpreters.....	Shannon Moutinho, Crom Saunders
Scenery and Property Crew.....	Tyra Grove, Kathryn Healy, Bryce McAuliffe, Max Wilhelms, Matt Zalinski

PRODUCTION STAFF [cont.]

Costume Crew	Sarah Dennis, Lucy Elkin, Meagan Fahy, Chloe Levy, Nathan Reilly
Make-up Crew	Megahn Gottschalk, Tess Hershenson
Lighting Crew	Kyle Bajor, Simone Brazzini, Greta Fleischer, Abigail Hendricks
Sound Crew	Chris Comstock, Austin Daly, Emily Weems
Publicity and House Crew	McLean Casey, Solana Oliver, Justen Ross, Ellen Sypolt, Joey Walsh
Musicians	
Conductor	Mark Elliott
Flute/Piccolo.....	James Brinkman
Oboe/English Horn	Lillia Wooschlagler
Bb Clarinet, A Clarinet, Bass Clarinet.....	Laurie Blanchet
Bassoon	Elliot Cobb
French Horn	Erika Hollenback
Trumpet.....	Valerie Kolb
Percussion	Sean Kopp
Piano.....	Ryan Brewster
Keyboard.....	Dustin L. Struhall

SPECIAL THANKS:

DePaul School of Music, Michael Lewanski, and Christina Wyrick.

MUSICAL NUMBERS

ACT I

Opening	Company
Hello, Little Girl.....	Wolf, Little Red Ridinghood
I Guess This Is Goodbye/Maybe They're Magic	Jack, Baker's Wife
Our Little World	Rapunzel, Witch
I Know Things Now	Little Red Ridinghood
A Very Nice Prince	Cinderella, Baker's Wife
First Midnight	Company
Giants in the Sky.....	Jack
Agony.....	Cinderella's Prince, Rapunzel's Prince
A Very Nice Prince (Reprise)	Cinderella, Baker's Wife
It Takes Two.....	Baker, Baker's Wife
Second Midnight	Company
Stay With Me	Witch
On The Steps of the Palace	Cinderella
Finale	Company

ACT II

Opening	Company
Agony (Reprise)	Cinderella's Prince, Rapunzel's Prince
Witch's Lament	Witch
Any Moment.....	Cinderella's Prince, Baker's Wife
Moments in the Woods	Baker's Wife
Your Fault	Jack, Baker, Little Red Ridinghood, Cinderella, Witch
Last Midnight.....	Witch
No More.....	Baker, Mysterious Man
No One Is Alone	Cinderella, Little Red Ridinghood, Baker, Jack
Finale.....	Company

Into the Woods is a quest journey for each of the characters in Stephen Sondheim and James Lapine's musical weaving of some of our most cherished fairy tales. As these characters pursue their individual quests, their lives mirror our own, since each of us is continually in search of something. The quest itself is always already aligned with desire, want, passion, and the wishes that are a part of our dreams. At the same time, our journeys, like those of the characters in the play, are very often superseded by outside forces—unexpected obstacles and crises that stand as interruptions in the forward movement of our lives. And our wishes often entail consequences that remain outside our expectation or control. The context of the story here is intimately connected to the relationships between and among family members—parents and children primarily. It is a context that situates each of us in that liminal space where fear and loss intersect with hope and redemption. I wish...

~Barry Brunetti

DRAMATURGY NOTE

Fairy tales can seem like foreign concepts. Buried in layers of metaphor, psychological interpretations, and messages of morality, it's easy to get lost. But these stories are also records of human desire. Jacob and Wilhelm Grimm, on whose stories Stephen Sondheim and James Lapine's *Into the Woods* is based, adapted these tales that had a tradition of being verbally passed down from one generation to the next.

The Grimm brothers weren't collecting and publishing these old tales for nostalgia's sake. They were bringing to life characters based on ordinary people we have since come to know and love. Characters like Cinderella and Little Red Riding Hood weren't just creations of fiction but embodiments of the struggles of real people.

These struggles often included poverty, deceased or absent parents, and a craving for independence from one's family. Families were incomplete, violence was an ordinary occurrence, and characters wandered aimlessly, waiting for others to change their destinies. The stories reflected a longing for a better life. Struggle was rewarded with conventional happy endings of marriage and the defeat of evil forces.

Into the Woods breaks from this tradition by arguing that as humans our needs are endless. We do not have the luxury of living in a happy ending. Sondheim and Lapine hold up that magic mirror to our reflection. We cannot ignore the problems of the giants in the world or the witches in our own backyard. We also don't live in a world of good versus evil, but somewhere in between. Righteous actions are not always rewarded, and often injustice must be endured.

Through urging us to accept light and dark moments as well as those troublesome middles, *Into the Woods* reminds us that it is in our darkest moments when we realize who we are and what we need. It isn't always good, or right, or clear. In these times, we must find courage within ourselves and not forget to accept kindness and empathy from others. As the show tells us, "Hard to see the light now, just don't let it go. Things will come out right now. We can make it so."

~Mariah Schultz, BFA4, Dramaturgy/Criticism

Teddy Boone (*Mysterious Man*) MFA2/Acting. Originally from New Orleans, Teddy has lived in Chicago for over ten years. He is a co-founder and Associate Artistic Director of The Arc Theatre (non-profit) and in 2010 helped establish *Shakespeare on the Ridge*: a public summer performance festival of Shakespeare's works in residence at Ridgeville Park in Evanston. Credits in Chicago include work with Remy Bumpo, Chicago Shakespeare Theater, Goodman, Collaboracion, and Theo Ubique Cabaret.

Jonathan S. Campbell (*Cinderella's Father*) BFA3/Stage Management. Jonathan hails from West Chester, Pennsylvania, and Celebration, Florida. He works mainly as a Stage Manager of operatic works and a production manager. Previous credits include Assistant Stage Manager of DePaul Opera Theatre's productions of *Suor Angelica* and *Gianni Schicchi* as well as the Production Management Intern at Chicago Shakespeare Theatre. He looks forward to being a member of the production team of the 2018 production of the DePaul Opera Theatre.

Anna Connelly (*Lucinda*) BFA4/Acting. Anna hails from San Antonio, Texas, where she graduated from the North East School of the Arts, majoring in musical theatre. Her recent Theatre School acting credits include *Richard III*, *Molara*, *An Experiment with an Air Pump*, and *Trouble in Mind*.

Christina Euphrat (*Cinderella's Mother/Granny*) BFA3/Acting. Christina is from the San Francisco Bay Area where she trained and performed with American Conservatory Theater's Young Conservatory for many years. Her previous Theatre School credits include *Dog Sees God*, *Blood Wedding*, and *Misalliance*.

Delaney Feener (*Cinderella*) BFA4/Acting. Delaney hails from Rocklin, California. She is a recent winner of a 2017 Princess Grace Award (with the *Robert and Gloria Hausman Theatre Award*) and was awarded the Sarah Siddons Society Scholarship

for her artistic work in the past academic year. She worked this summer at the Notre Dame Shakespeare Festival as Olivia in *Twelfth Night* while earning her Equity Membership Candidacy. Her recent credits include Richard in *Richard III*, Desdemona in *Desdemona*, Piggy in *Lord of the Flies*, Dolores in *Still*, Yelena in *Uncle Vanya*, and W in *Lungs*.

Gabby Gillespie (*Little Red Ridinghood*) BFA3/Acting. Gabby is a Houston, Texas native. Her previous Theatre School credits include Lady Summerhays in *Misalliance*, directed by Paul Holquist; Step Mother in *Blood Wedding*, directed by Anne Wakefield; and an ensemble member in a devised movement piece, directed by Kristina Fluty.

Cedric Hills (*Steward*) BFA3/Acting. Born and raised in New York City, Cedric comes from a family of actors. A Sondheim enthusiast, Cedric has always had a strong connection to *Into the Woods*.

Jayson Lee (*Baker*) BFA3/Acting. His previous Theatre School credits include *Saccades in Darkness*, *Blood Wedding*, and *Night of the Iguana*. You can see him next in *Native Son*.

Michael Morrow (*Rapunzel's Prince*) BFA4/Acting. Hailing from Chicago, Illinois, Michael's past credits include *The Elaborate Entrance of Chad Deity* (Strawdog Theatre), *Wig Out!* and *We Are Proud to Present* (The Theatre School).

Vinh Nguyen (*Jack*) BFA4/Acting. Vinh is from Houston, Texas, and has appeared in *Next Fall*, *Mrs. Phu's Cleansing Juices* (and also *Salads*), and *The Kid Who Ran For President*.

Skylar Okerstrom-Lang (*Wolf/Cinderella's Prince*). Skylar hails from Great Barrington, Massachusetts. Skylar's Theatre School credits include Judson Moon in *The Kid who Ran for President*, Catesby and Rivers in *Richard III*, and Loki in *Wig Out!*. This past summer Skylar performed as Edgar in *King Lear* at the Interlochen Shakespeare Festival.

Emma Page (*Florinda*) BFA4/Acting. Emma hails from Northfield, Illinois. Her Theatre School credits include *Romeo & Juliet* (Romeo), *Richard III* (Young Elizabeth/Scrivener), *Molona* (Klytemnestra), *A Lie of the Mind* (Lorraine), and *Tom Paine* (Ensemble).

Courtney Peck (*Jack's Mother*) BFA4/Acting. Courtney is from the Tri-State area. Credits include *Romeo and Juliet*, *Night Runner*, and *The Maids* (The Theatre School); *Three Musketeers* (Marin Shakespeare Co.); *Much Ado About Nothing* (Marin Shakespeare Co.); *EL Stories* (Waltzing Mechanics); *A Midsummer Night's Dream* (BADA). She is an Equity Membership Candidate.

Laila Rodrigues (*Witch*) BFA3/Acting. Laila is from Los Angeles, California. Previous Theatre School productions include *Misalliance* and the devised piece *Afterburn*.

Jillian Skale (*Cinderella's Stepmother*) BFA4/Acting. Jillian is from Cincinnati, Ohio. She has previously been seen in *The Kid Who Ran For President*, *Down the Rocky Road And All The Way to Bedlam*, *The Fairytale Lives of Russian Girls*, *Better Living*, *Kingdom City*, and *An Experiment with an Air Pump*.

Katie Travers (*Baker's Wife*) MFA2/Acting. Katie hails from Franklin, Massachusetts and holds a BFA in Theatre Arts from the University of Rhode Island where she performed in *The 25th Annual Putnam County Spelling Bee* (Rona), *Oklahoma!* (Gertie), and *Little Women: The Musical* (Aunt March). Since graduating in 2010, Katie completed apprentice training at Commonwealth Shakespeare Company in Boston, Massachusetts, and has performed in numerous productions at The Gamm Theatre and The Wilbury Group. Katie can next be seen in *Mr. Burns, a Post-Electric Play*, directed by Jeremy Aluma.

Marian van Noppen (*Rapunzel*) MFA2/Acting. Marian has spent the past several years growing roots in Chicago, New York City, and Washington, D.C., in addition to her home state of North Carolina. She received her BFA at Randolph College (founded as Randolph-Macon Woman's College). Professional theatre credits include Texas Shakespeare Festival, Wolfbane Productions, Fort Peck Theatre, and Round Barn Theatre.

Sean Wesslund (*Narrator*) MFA 3/Acting. Sean hails from the San Francisco Bay Area and received his B.A. in Theatre from Northwestern University. He has previously been seen at The Theatre School in *The Zoo Story* (Peter), *Hedda Gabler* (Tesman), *52 Hertz* (Mr. Winsor and Fisherman), and *Swimmers* (Randy and George).

Barry Brunetti (*Director*) Barry is currently a full-time faculty member at The Theatre School at DePaul University, where he serves as head of the Theatre Arts program. He studied acting with Stephen Strimpell at the HB Studio in New York where, in a previous life, he appeared Off-Broadway in featured roles in *Irma La Douce* and *City of Life*. Regionally, favorite roles include Salieri in *Amadeus*, Nmathan Detroit in *Guys and Dolls*, and Richard in *The Lion in Winter*. Regional directing credits include *Who's Afraid of Virginia Woolf?*, *Equus*, *Cat on a Hot Tin Roof*, and *Dracula*. He has directed numerous productions for The Theatre School, including *Pinnocchio 3.5* and *The Kingdom of Grimm* for Chicago Playworks, *Dinner at Eight* with Donald Ilko, Mitchell and Barton's adaptation of Calderon's *Life's A Dream*, Seamus Haney's *The Burial at Thebes*, and *Cabaret*. Chicago directing credits include critically acclaimed productions of Naomi Wallace's *One Flea Spare* (Chicago premiere); Howard Barker's *No End of Blame* and Ariel Dorfman's *Death and the Maiden* for TimeLine Theatre; and *Differences in Jealousy* for Collaboration Theatre. Barry is a company member of The

Blind Owl Theatre, for which he recently was production advisor for the company's production of Debbie Tucker Green's *Dirty Butterfly*.

Mark Elliott (*Musical Director*) Mark has taught Musical Theatre Performance at The Theatre School at DePaul University in Chicago thirty years. Recent productions at The Theatre School include *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 fifty productions for theatres such as the Alabama Shakespeare Festival, Chicago Shakespeare Theatre, Candlelight Dinner Playhouse, Roosevelt University, Fox Theatricals, Loyola University, Theatre at the Center, Centerlight Theatre, and Appletree Theatre, among many others. He has served as musical director for the Jeff Awards on several occasions and was nominated for a Jeff for *The Robber Bridegroom* for Griffin Theatre. 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.

Julissa Castrejon (*Assistant Director*) BFA4/Theatre Arts. Julissa is from Plainfield, Illinois. Her most recent productions include Assistant Director for *The Fairytale Lives of Russian Girls*, *The Kid Who Ran for President*, along with Lincoln-Way's summer stock production of *Grease*. She will be making her directing debut with a production of Anthony Neilson's *Penetrator* this winter as a part of The Theatre School's winter Lab series.

Grace Grindell (*Assistant Director*) BFA3/Theatre Arts. Grace hails from Atlanta, Georgia. Her work as a Dramaturg can be seen as an assistant on *Augusta and Noble* and a lead on *Three Sisters* in the spring.

Levi Jacobson (*Assistant Director*) BFA4/Theatre Arts. Levi hails from Sumner, Iowa. His credits as an Assistant Director include productions of *Godspell*, *Peter Pan and Wendy*, and *GUT*. Additionally, he has completed a minor in Public Relations and Advertising and is pursuing a career in theatre and entertainment public relations, advertising and event management.

Ben Raanan (*Assistant Director*) MFA 1/Directing. Ben is a Chicago based director, casting director and disability advocate. Favorite directing credits include *Crumble: Lay me Down Justin Timberlake*, *The 4th Graders Present an Unnamed Love Suicide*, *Love and Information*, *Still Life with Iris*, and *Eleemosynary* (Ensemble Theatre Cincinnati), *Mockingbird* (Falcon Theatre). Favorite casting credits include *Carol*, *Killing of a Sacred Deer*, *Miles Ahead*, and *Goat*.

Joy Ahn (*Asst. Scenic Designer*) BFA4/Scenic Design. Past Theatre School credits as Assistant Scenic Designer and Scenic Designer include *Esperanza Rising*, *The Merchant of Venice*, and *Peter Pan and Wendy*, *Eurydice*, and *Wig Out!*

Sophia Blood (*Scenic Designer*) BFA4/Scenic Design. Sophia's Scenic Designer credits at The Theatre School include *Michael Jordan in Lilliput* and *What the F*ck is Goin' on in Kilgore, Texas?* Her assistant credits include *Night Runner*, *Romeo and Juliet*, *Joe Turner's Come and Gone*, and *Growing Up Blue* this Spring.

Lila Gilbert (*Technical Director*) BFA4/Theatre Technology. Lila is from Morton Grove, Illinois. Her most recent credits include Technical Director for *Wig Out!*; Assistant Technical Director for *Richard III*; and Master Carpenter for *Romeo and Juliet*. Last summer, she served as the Project Management and Coordination intern at Production Resource Group.

Ethan Gill (*Assistant Technical Director*) BFA3/Theatre Technology. Ethan is working on his 8th Theatre School show and first show as Assistant Technical Director. Later this year, he will serve as Assistant Technical Director for *Mr. Burns, a Post-Electric Play* and Technical Director for *Growing Up Blue*. This summer he interned with The Chicago Flyhouse where he expanded his knowledge and worked with industry professionals.

Tessa Keller (*Master Carpenter*) BFA2/Theatre Technology. Tessa is from Houston, Texas. This summer she worked for the Houston Shakespeare Festival as a scenic intern and run crew member. Theatre School credits include Carpenter for *Wig Out!*. She is currently working as a Carpenter for *Junie B. Jones is Not a Crook* and Technical Director for *The Witness*.

Olive Earley (*Assistant Costume Designer*) BFA3/Costume Design. Olive is from Madison, Wisconsin, and is employed as a makeup shop assistant. She served as Assistant Costume Designer on *Romeo and Juliet*, *Richard III*, and *Cinderella: The Remix* last year. In addition to assisting *Into the Woods* she will be designing *Three Sisters* on the Fullerton Stage in April.

Kiera Pitts (*Costume Designer*) BFA3/Costume Design. Previous Costume design credits include *Cubicle: The Musical* (Bad Theater Festival, 2015), and the elevated studio production of *Trouble in Mind* (The Theatre School, 2016).

Joseph Clavell (*Lighting Designer*) BFA4/Lighting Design. Recent design credits include *In a Word* and *We Are Proud To Present...* (The Theatre School), and *Sleeping Beauty* (Maine State Music Theatre). Recent assistant credits include *The Skin of our Teeth* (Remy Bumpo Theatre), *Cinderella: The Remix* and *The Kid Who Ran For President* (The Theatre School).

Jay Koch (*Assistant Lighting Designer*) BFA3/Lighting Design. Jay hails from Elmhurst, Illinois, a suburb of Chicago. Some of her Theatre School design credits include *Life Sucks*, *Next Fall*, *52 Hertz*, and *Crime and Punishment*. Outside of school, she does electrics work in the Chicago theatre scene and trains with the USMC.

Agata Pacia (*Sound Designer*) BFA2/Sound Design. Agata comes from Des Plaines, Illinois. Her previous design credits include studio productions of *Desdemona*, *Next Fall*, and *Still*.

Camille Denholm (*Associate Sound Designer*) BFA3/Sound Design. Camille was the Assistant Sound Designer for Las Vegas Academy of the Arts production of *Title of Show*. She audio engineered their production of *My Friend, The Fox* and various showcases, band concerts, orchestra concerts, jazz concerts, and assemblies.

Mariah Schultz (*Dramaturg*) BFA4/Dramaturgy/Criticism. Mariah is from Burlington, New Jersey. Mariah's past dramaturgy credits include *Michael Jordan in Lilliput*, *Richard III*, *Crime and Punishment*, and *The Misanthrope*. She will also serve as the dramaturg for *Junie B. Jones is Not a Crook* this upcoming winter.

Jose Mogollon Duran (*Assistant Dramaturg*) BFA 2/Dramaturgy/Criticism. Jose is from Cypress, Texas, but was born in Mexico City. Jose spent his summer as a Production Assistant for the National Tour of *The Lion King*, helping close the tour in Houston, Texas.

Raven Robledo (*Accessibility Coordinator*) BFA3/Theatre Management. Raven comes from Los Angeles, California, and is an alumni of the Musical Theatre Conservatory at Orange County School of the Arts. Her transition from a performer to an Arts Administrator was prompted by several positions as an Assistant Director.

Most recent projects include *Kingdom City*, *Meet Me in St. Louis*, and *A Chorus Line* with guest director Krysta Rodriguez.

Martin Wilde (*Audio Describer*) Martin has described over 100 plays, operas and other live performances for local and national performing arts and cultural organizations. Martin also writes and voices description for TV shows and other media, and National Park Service sites, including Grand Canyon National Park and Apostle Islands National Lakeshore. Past Theatre School credits include *Mrs. Phu's Cleansing Juices* (*and also Salads*), and *The Lady From the Sea*.

Shannon Moutinho (*Sign Language Interpreter*) Shannon is a nationally certified freelance interpreter of over ten years in the Chicagoland area. Previous artistic interpreting experience includes Steppenwolf, Lookingglass Theatre Company, the Second City, Carnival and Norwegian Cruise Lines, Lollapalooza, ASL Improv, Chicago Jazz Fest, Chicago Gospel Fest, various artists at the Edlis Neeson Theatre at the MCA, the Art Institute of Chicago, and the National Poetry Slam. She also works as a program specialist at the Great Lakes ADA Center in Chicago working to promote ADA accessibility and awareness to the Midwest Deaf and Hard of Hearing community. She is an alumni of Columbia College Chicago's ASL-English Interpretation program.

Crom Saunders (*Sign Language Interpreter*) Crom grew up in Northern California, and graduated from California State University, Sacramento with a MA in Creative Writing. In addition to several appearances in full productions, improv events, The

Encyclopedia Show, and performing with the ASL Comedy Tour circuit, Crom has his own one-man show, *Cromania!*, which tours internationally. Crom also has interpreted and translated dozens of plays, from children's theatre to Broadway musicals, including at the Oregon Shakespeare Festival, and has taught dozens of ASL linguistics and theatrical workshops across the nation. He currently teaches as Associate Professor and acts as Director of Deaf Studies at the ASL Department of Columbia College, Chicago. <http://thecromsaunders.com>.

Ben Gates-Utter (*Stage Manager*) BFA4/Stage Management. Ben hails from Grand Rapids, Michigan. Previous Theatre School credits include *Wig Out!*, *Romeo and Juliet*, and *The Children's Hour*. Chicago work includes Victory Gardens and the Goodman Theatre. Ben was most recently the Associate Company Manager at Williamstown Theatre Festival.

Dana Beech (*Assistant Stage Manager*) BFA2/Stage Management. Dana's roots are planted in Manhattan Beach, California. Previous Theatre School credits include *Eurydice*, *Hedda Gabler*, and *Wig Out!* This past summer Dana interned with the Los Angeles County Arts Commission as the Associate Producer Intern and was the Stage Manager for *Sister Act*, *The Musical*. This coming year, she will be the Stage Manager for *The Witness*, and Assistant Stage Manager for *The Cat In The Hat*.

Danely Fletcher (*Assistant Stage Manager*) BFA1/Stage Management. Danely comes from Avon, Connecticut, where she stage managed *Alice in Wonderland* and *Seussical*.

THE THEATRE SCHOOL FACULTY/STAFF

John Culbert.....*Dean*
 Dean Corrin.....*Associate Dean*
 Linda Buchanan.....*Associate Dean of Curriculum*
 Jason Beck.....*Assistant Dean*
 Shane Kelly.....*Chair, Design and Technical Theatre*
 Coya Paz-Brownrigg.....*Chair, Theatre Studies*
 Jeff Mills.....*Artistic Director, Chicago Playworks*
 Damon Kiely.....*Chair, Performance*

ADMINISTRATION

Anna Ables.....*Director of Marketing and PR*
 Mary Arendt.....*Advancement Administrative Assistant*
 Sheleene Bell.....*Executive Assistant*
 Tracee Duerson.....*Director of Admissions*
 Stephanie Gunter Carper.....*Director of Development*
 Matthew Krause.....*Business Manager*
 Joshua Maniglia.....*Technical Operations Manager*
 Ashley Meczywor.....*Assistant Director of Admissions*
 Kristin Morris.....*Manager of Special Events and PR*
 Jeanne Williams.....*Coordinator of Academic Services*
 Dexter Zollicoffer.....*Diversity Advisor*

ACTING AND DIRECTING

Dexter Bullard.....*Head of Graduate Acting*
 Cameron Knight.....*Head of Undergraduate Acting*
 Lisa Portes.....*Head of Directing*
 Rob Adler.....*Greg Allen*
 Sommer Austin.....*Adrienne Cury*
 Audrey Francis.....*Andrew Gallant*
 Linda Gillum.....*Noah Gregoropoulos*
 Damon Kiely.....*Susan Messing*
 Rachael Patterson.....*Nicole Ricciardi*
 Janelle Snow.....*Krissy Vanderwarker*

MOVEMENT

Patrice Egleston.....*Head of Movement*
 Kristina Fluty.....*George Keating*
 Jeff Mills.....*Blake Montgomery*
 Kimosha Murphy.....*Madeline Reber*
 Nick Sandys Pullin.....*Mary Schmic*
 Michael Taylor

VOICE AND SPEECH

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

DESIGN

Christine Binder.....*Head of Lighting Design*
 Linda Buchanan.....*Head of Scene Design*
 Victoria Deiorio.....*Head of Sound Design*
 Sally Dolemba.....*Head of Costume Design*
 Nan Zabriskie.....*Head of Make Up and Wigs*
 Jeff Bauer.....*Thomas Dixon*
 Todd Hensley.....*Jack Magaw*
 Jenny Mannis.....*Kevin O'Donnell*
 Liviu Pasare.....*Henrijs Preiss*
 Birgit Rattenborg Wise

TECHNICAL THEATRE

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

THEATRE STUDIES

Barry Brunetti.....*Head of Theatre Arts*
 Marcie McVay.....*Head of Theatre Management*
 Carlos Murillo.....*Head of Playwriting*
 Alan Salzenstein.....*Head of Arts Leadership*
 Rachel Shteir.....*Head of Dramaturgy*
 Meghan Beals.....*Laura Biagi*
 David Chack.....*Dean Corrin*
 Philip Dawkins.....*Jason Fliess*
 Isaac Gomez.....*Sarah Hecht*
 Criss Henderson.....*James Jensen*
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 Azar Kazemi.....*Brian McKnight*
 Shade Murray.....*William O'Connor*
 Tanya Palmer.....*Coya Paz-Brownrigg*
 Maren Robinson.....*Patrick Rowland*
 James Sherman.....*Sandy Shinner*
 John Zinn

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Louis Contey.....*Carolyn Hoerdemann*
 Linda Kahn.....*Ryan Kitley*
 Rachel Slavick

TECHNICAL STAFF

Bryan Back.....*Lighting Supervisor*
 So Hui Chong.....*Costume Technician*
 Tim Combs.....*Technical Director*
 Dominic DiGiovanni.....*Scene Shop Foreperson*
 Kaitlyn Grissom.....*Scene Shop Carpenter*
 Chris Hofmann.....*Director of Production*
 Sheila Hunter.....*Draper*
 Kelsey Lamm.....*Production Coordinator*
 Jen Leahy.....*Theatre Technical Director*
 Amy Peter.....*Properties Master*
 Aaron Pijanowski.....*Assistant Theatre Technical Director*
 Erika Senase.....*Costume Shop Manager*
 Joanna White.....*Scenic Artist*

AUDIENCE SERVICES

Klaire Brezinski.....*Theatre School House Manager*
 Peter Kelly.....*Theatre School House Manager*
 David Keohane.....*Administrative Assistant*
 Jessie Krust.....*Box Office Manager*
 Laura Rice.....*Group Sales Representative*
 Kelsey Shipley.....*Theatre School House Manager*
 Leslie Shook.....*Theatre Manager*

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 Dennis Zacek

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John Ransford Watts

OUR 2017-2018 SEASON

CHICAGO PLAYWORKS FOR FAMILIES AND YOUNG AUDIENCES

Augusta and Noble
 by Carlos Murillo
 directed by Lisa Portes
October 5 – November 11, 2017

Junie B. Jones
Is Not a Crook
 by Allison Gregory
 adapted from the
 book series by Barbara Park
 directed by Krissy Vanderwarker
January 11 – February 17, 2018

Dr. Seuss's
The Cat in the Hat
 by Dr. Seuss
 directed by Jeff Mills
April 19 – May 26, 2018

ON THE FULLERTON STAGE

Into the Woods
 music and lyrics by Stephen Sondheim
 book by James Lapine
 directed by Barry Brunetti
 musical direction by Mark Elliott
November 3 – 12, 2017
 (previews 11/1 & 11/2)

Native Son
 by Richard Wright
 adapted by Nambi E. Kelly
 directed by Mikael Burke
February 9 – 18, 2018
 (previews 2/7 & 2/8)

Three Sisters
 by Anton Chekhov
 directed by Jacob Janssen
April 13 – 22, 2018
 (previews 4/11 & 4/12)

New Playwrights Series
Growing up Blue
 by Chloë Martens
 directed by Shade Murray
May 18-26, 2018
 (previews 5/16 & 5/17)

IN THE HEALY THEATRE

Mr. Burns, a Post-Electric Play
 by Anne Washburn
 music by Michael Friedman
 directed by Jeremy Aluma
January 26 – February 4, 2018
 (previews 1/24 & 1/25)

Satyagraha: Gandhi/King
 An ensemble performance created by
 MFA III actors, directed by Dexter Bullard
May 4 – 6, 2018
 (previews 5/2 & 5/3)

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 2017-18 season. Call the Box Office or see the website for the schedule.