

THE  
**THEATRE  
SCHOOL**  
AT DePaul University

presents

R O M E O  
A N D  
J U L I E T

by William Shakespeare

adapted by Cameron Knight

Director/Fight Choreographer – Cameron Knight  
Vocal Coach – Phil Timberlake  
Scenic Designer – Claire DiVito  
Costume Designer – Olivia Engobor  
Lighting Designer – James Mitchell  
Sound Designer – Connor Wang  
Dramaturg – Hannah Greenspan  
Stage Manager – Ben Gates-Utter

**November 2 – 13, 2016**

The Theatre School at DePaul University  
Fullerton Stage  
2350 N Racine Ave, Chicago IL, 60614

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## CAST [IN ORDER OF APPEARANCE]

Peter/Ensemble.....Caroline Hendricks  
 Capulet.....Daniel Gadaj  
 Montague/Friar John.....Hunter Bryant  
 Benvolio.....Matthew Elam  
 Abraham.....Courtney Peck  
 Gregory/Apothecary/Ensemble.....Emily Anderson  
 Sampson/Watchman/Ensemble.....Isaiah Rusk  
 Tybalt.....Andrew Yeni  
 Lady Capulet.....Samantha Newcomb  
 Prince.....Dekyi Ronge  
 Romeo.....Emma Page  
 Paris.....Nick Trengove  
 Juliet.....Kayla Forde  
 Nurse.....Elise Randall  
 Mercutio.....Elsa Guenther  
 Friar Laurence.....JJ McGlone  
 Ensemble.....Ryan Goldenberg, Gracie Meier, Jake Pinckes, Amanda Playford, Jack Rhea

**Place and Time: Verona, 2016**

**Sirens and gunshots are used in this production.**

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

## PRODUCTION STAFF

Assistant Directors.....Jeremy Aluma, Allegra Larson, Danielle Szabo  
 Assistant Stage Managers.....Amanda Blanco, Nick Nyquist  
 Assistant Scenic Designer.....Sophia Blood  
 Scenic Charge Artist.....Camila Devereux  
 Technical Director.....Marisa Melito  
 Assistant Technical Director.....Shelby Madey  
 Master Carpenter.....Lila Gilbert  
 Assistant Fight Choreographer.....Jack DeCesare  
 Assistant Costume Designers.....Olive Earley, Angela Mix  
 Draper/Cutter.....Hailey Rakoweicki  
 Firsthand.....Megan Pirtle  
 Stitchers.....Emma Colbaugh, Allison Ernst,  
 Jessie Glionna, Tia Lui, Allison Millar  
 Head Makeup Assistant.....Dyllan Rodrigues-Miller  
 Makeup Assistant.....Kendall Barron  
 Assistant Lighting Designer.....Alexandra Jonasse  
 Master Electrician.....Andrei Borges  
 Assistant Sound Designer.....Madeline Doyle  
 Sound Technician.....Madeline Doyle  
 Assistant Dramaturg.....Ben Claus  
 Properties Master.....Jaclyn Miller  
 Access Coordinator.....Elise Belluccia

## PRODUCTION STAFF [CONT.]

Production Photos.....Michael Brosilow  
 Audio Describer.....Shayne Kennedy  
 Sign Language Interpreter Coordinator.....Sheila Kettering  
 Sign Language Interpreters.....Caryn Brieschke, David Schmidt  
 Scenery and Property Crew.....Alec Deske, Sheldon Donenberg,  
 Julie Gester, Brendan Hein, Ashley Wang  
 Costume Crew.....Tiffany Abreu-Acevedo, Eamon Hurd,  
 Eamon Sanchez, Angelica Tozzi  
 Make-up Crew.....Samantha Boida, Isabelle Laursen  
 Lighting Crew.....Alec Costentino, Kyle Cunningham,  
 Ahreon Holly, Liv Shine, Sarah Volpert  
 Sound Crew.....Agata Pacia, Helena Redgate  
 Publicity and House Crew.....Geovanny Acosta, Brandon Brooks,  
 Coltrane Johnson, Bridget Painter, Helen Pearson

### SPECIAL THANKS:

Kyle Bullock, Brian Gill, John Manfredi, Lin Manuel Miranda,  
 Aidaa Peerzada, and Aleyse Shannon.

## DRAMATURGY NOTE

When revisiting this timeless play, the production team kept returning to the theme of hatred being caused by impulsive action. This theme isn't just seen in the world of *Romeo and Juliet* but also in our world every day. Hate has become a pervasive component in our society in the forms of mass murder of people of color, police brutality, our current political climate, and critical attitudes towards same-sex relationships. The world of the play that we talked about creating became a reality over the summer, with the Orlando shooting and the murders of Alton Sterling, Philando Castile, Delrawn Small, Terence Crutcher, and Keith Lamont Scott.

This play warns us that love cannot exist in such a violent and hateful world; the characters in the play are too consumed by their impulsive actions to see how they are killing two young women. Only at the end, when their children have been sacrificed, can the Montagues and Capulets take a step back and stop fighting. That's exactly what the entire country needs to do, take a step back and stop fighting, before more lives are lost.

~Hannah Greenspan, BF3, Dramaturgy/Criticism

"It is our duty to fight for our freedom. It is our duty to win. We must love each other and support each other. We have nothing to lose but our chains."

~Assata Shakur

According to the Center for Disease Control and Prevention, in 2014-15 the second leading cause of death of Americans aged 10-25, behind unintentional injury, was suicide. While this horrific and staggering statistic has many reasons behind it, it begs a question: where were we when our children needed us most? Too often we hear a disregarding and judgmental tone when our youth are referenced, 'They're entitled.' 'They are treated with kid gloves.' 'They have it too easy.' What I find to be true is that this generation has adapted to the reality that while many adults believe they are looking out for their best interests, not many are actually listening to them.

This generation is worthy of our respect, attention, and our commitment to learn from them and change; they have managed to sever the ties of the American Dream and instead lean upon logic, integrity, morality, and even love. That isn't to say that there aren't areas of concern, but I witness this generation living and entangling with the values that previous generations only used as rhetoric.

This tension, the maintaining of a generations old feud and love at all costs, sets the backdrop for Shakespeare's timeless classic. Shakespeare used this tale to invite an audience to experience a crisis of values; to provoke them to intervene before it is too late lest they lose what is actually important.

DePaul University often advertises the institution as a 'world-class education in an urban setting.' I define this as a University community that is reflective of our city at large. Chicago and its troubled past and disturbing present (but a persistent and unflappable grit and drive to not only boast of being great but claiming and living it), along with the ever-growing tension in our country, give us the ideal circumstances to bring Shakespeare's play to the relevance of 2016.

Black Lives Matter, LBGTQ+, teen suicide, and so many other issues and movements are at the forefront of our nation. Many attempts to achieve resolutions to these issues often leave us in a divided state, seeking to be right rather than trying to see one another, and offering audience to each other's pain and contribute to each other's success. We often hold on to our beliefs, thinking that they will make us safe or worse, make us right. We do this while ignoring the things we all share so deeply.

We all want to make it home safe; we all want to live freely and love fully. When we suffer losses or near our own end, we all want more time.

In our production we invite you to ask yourself, what action might you take now to change the trajectory your life, change your community, and make the world better before you run out of time, before all of the reasons you are working so hard are missed in your pursuit? What could you do differently? What could you say, who could you help? We invite you to share in the purest truth; 'love is love is love.' Enjoy the show!

~Cameron Knight

**Emily Anderson** (*Gregory/Apothecary/Ensemble*) BFA3/Acting. Emily is originally from Northern California. She is has worked in projects such as *Lungs*, *Molara*, and *Lie of the Mind* at The Theatre School.

**Hunter Bryant** (*Montague*) BFA4/Acting. Hunter is a New Jersey native and is pursuing a double major in English (Creative Writing). Past roles include Reuben Scott in *Joe Turner's Come and Gone* and Dev in *Stupid F\*\*king Bird*. He is a Maggie Flannigan Studio NYC alumni.

**Matthew Elam** (*Benvolio*) BFA3/Acting. Matthew hails from Los Angeles, California's inner city neighborhood of Leimert Park. He started and finished his study of acting, singing and dance at the Amazing Grace Conservatory in South Central, Los Angeles and continues to use his passion of acting, music, and writing as vessels for his art.

**Kayla Forde** (*Juliet*) BFA3/Acting. Kayla began honing her artistic skills in her hometown of Boston, Massachusetts, where she performed and trained in theatre and dance. She completed her secondary education at Duke Ellington School of the Arts in Washington D.C.

**Daniel Gadaj** (*Capulet*) BFA4/Acting. Daniel hails from Elmwood Park, New Jersey. Recent credits include *Tragedy: A Tragedy*, *Crime and Punishment*, *The Merchant of Venice*, and *12 Angry Men*. Daniel is an alumnus of the Senior Corps training program at the Shakespeare Theatre of New Jersey.

**Elsa Guenther** (*Mercurio/Police Officer*) MFA3/Acting. Elsa hails from Wheaton, Illinois, but part of her heart lives in New Zealand. She has a BA in Creative Writing from DePaul University. Other Theatre School credits include *Prospero's Storm* (*Trincula*), directed by Damon Kiely; *The Lady From The Sea* (*Ellida*), directed by Erin

Kraft; *What the F\*\*k is Going On in Kilgore, Texas?* (*Bonnie*), directed by Coya Paz; and *The Qualms* (*Kristy*), directed by Shade Murray.

**Caroline Hendricks** (*Peter*) BFA3/Acting. Caroline hails from Omaha, Nebraska. Past credits include *Other Desert Cities* and *An Experiment with an Air Pump*. Offstage, she has experience in technical theatre, working in the school's Production Office and Lighting Shop. Caroline enjoys tap dancing and film acting. Most recently, she appeared in a music video for the band, *The Walters*.

**JJ McGlone** (*Friar Lawrence*) BFA4/Acting. JJ is from Quincy, Massachusetts. Theatre School credits include *The Misanthrope*, directed by Brian Balcom; *Prospero's Storm*, directed by Damon Kiely; and *The Lady From the Sea*, directed by Erin Kraft. JJ is an alumnus of Walnut Hill School for the Arts and the British American Drama Academy's Midsummer in Oxford program.

**Gracie Meier** (*Ensemble*) BFA4/Theatre Management. Recent Theatre School credits include *Symphony of Clouds* (*Cloud Sprite*), *35mm* (*Caralee/Sara Berry*), and *much ado* (*Borachio/Friar*). She most recently completed an internship at Roundabout Theatre Company in New York City and is currently producing *They Wake Up*, a web series premiering next year.

**Samantha Newcomb** (*Lady Capulet*) BFA4/Acting. Samantha hails from Portland, Oregon. Her previous Theatre School credits include Zonia Loomis in *Joe Turner's Come and Gone*, Hester La Negrita in *In the Blood*, and Chicago Playworks' *Peter Pan and Wendy*. Samantha is a Jackie Robinson Foundation Scholar.

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## BIOGRAPHIES [cont.]

**Emma Page** (*Romeo*) BFA3/Acting. Emma is from Northfield, Illinois. Theatre School credits include *A Lie of the Mind*, directed by Azar Kazemi; *Molara*, directed by Anne Wakefield; and *Better Living*, directed by Dan Kerr-Hobert).

**Courtney Peck** (*Abraham*) BFA3/Acting. Courtney is from New York City. Credits at The Theatre School include *A Lie of the Mind*, directed by Azar Kazemi; *Molara*, directed by Ann Wakefield; and *Better Living*, directed by Dan Kerr-Hobert. Regional credits include *EL Stories* (Waltzing Mechanics). Other credits include *A Midsummer Night's Dream*, directed by John Gorrie (British American Drama Academy).

**Jake Pinckes** (*Ensemble*) BFA2/Theatre Arts. Jake is from Baltimore, Maryland, and is currently studying Theatre Arts with a concentration in Directing.

**Amanda Playford** (*Ensemble*) BFA2/Theatre Arts. Amanda is from East Grand Rapids, Michigan, where she has worked on 20+ shows. Theatre School credits include *Esperanza Rising*, *Prospero's Storm*, and *Swimmers*. She will be the Assistant Director for an Intro production this winter.

**Elise Randall** (*Nurse*) MFA3/Acting. Originally from Interlochen, Michigan, Elise earned her BA at the University of Michigan where she concentrated in English, Drama, and Native American Studies. Other Theatre School credits include *The Qualms* (Teri), directed by Shade Murray; *The Children's Hour* (Karen), directed by Nathan Singh; and *The Merchant of Venice* (Portia), directed by Erin Kraft.

**Jack Rhea** (*Ensemble*) BFA3/Theatre Management. Jack was last seen as an ensemble member in *Esperanza Rising*. This past summer, Jack served as a Production Assistant on *The SpongeBob Musical* and stage managed a production of *In the Heights* in White Plains, New York.

**Dekyi Ronge** (*Prince*) MFA2/Acting. Other credits include Juno in *The Tempest* and Fred's Wife in *The Christmas Carol* with A Noise Within; Juliet in *Romeo and Juliet* and Hero in *Much Ado About Nothing* with Pacific Repertory Theater; and Ensemble in *Macbeth* with San Francisco Shakespeare Festival. Education/Training: BA in Theatre and Performance Studies from UC Berkeley.

**Nick Trengove** (*Paris*) MFA2/Acting. Nick hails from California's Bay Area. Before coming to Chicago, he worked at several theaters in Berkeley, Oakland, and San Francisco. His recent favorite credits include Orin in *The Little Shop of Horrors* (Altarena Playhouse) and Rev. Hale in *The Crucible* (Custom Made Theater Co.).

**Andrew Yeni** (*Tybalt*) BFA4/Acting. Andrew is from Marietta, Georgia. Previous credits at The Theatre School include *God of Carnage*, *The Able Space*, and *Women*.

**William Shakespeare** (*Playwright*) William Shakespeare was an English poet, playwright, and actor. He was born on 26 April 1564 in Stratford-upon-Avon. His father was a successful local businessman and his mother was the daughter of a landowner. Shakespeare is widely regarded as the greatest writer in the English language and the world's pre-eminent dramatist. He is often called England's national poet and nicknamed the Bard of Avon. He wrote about 38 plays, 154 sonnets, two long narrative poems, and a few other verses, of which the authorship of some is uncertain. His plays have been translated into every major living language and are performed more often than those of any other playwright.

**Cameron Knight** (*Director*) Cameron is an Assistant Professor of Acting/ Shakespeare with The Theatre School, and also lectures in African American Theatre. Directing credits include *Pericles* (Notre Dame Shakespeare); *Seven Guitars*

and *Once on this Island* (Carnegie Mellon University); *Underneath the Lintel* (12 Peers theatre); and Bricolage Theatre's annual fundraiser *B.U.S.* Regional theatre credits include Teatro Vista, Chicago Shakespeare Theater, Oregon Shakespeare Festival, Texas Shakespeare Festival, Alabama Shakespeare Festival, Lake Tahoe Shakespeare Festival, Richmond Shakespeare Festival, Michigan Shakespeare Festival, Milwaukee Repertory Theatre, The Kennedy Center. Acting credits include Othello in *Othello*, Dogberry in *Much Ado About Nothing*, Booth in *Topdog/Underdog*, Mercutio in *Romeo and Juliet*, John Worthing in *The Importance of Being Earnest*, Oberon in *A Midsummer Night's Dream*, Hud in *Hair*, Cleante in *The Imaginary Invalid*, Bill Walker in *Major Barbara*, Cory in *Fences*. Voice-overs and commercial: Kellogg's Raisin Bran, Honey Nut Cheerios, Dodge Ram, PBS, Pennsylvania Lottery and Subway. [cameronmknight.com](http://cameronmknight.com).

**Jeremy Aluma** (*Assistant Director*) MFA1/Directing. Jeremy is a nationally-acclaimed theatre director. He founded the international touring company, Four Clowns, and was Artistic Director for 7 years. Credits include *Abraham & Isaac* (MuBe Theatre, São Paulo, Brazil); *Pinocchio*, *Robin Hood* (South Coast Repertory); *Four Clowns* (La MaMa, NYC); *Sublimity* (Theatre Row, NYC); *Beyond Dark* (Odyssey Theater, LA); *Crumble* (Sacred Fools, LA); and *Hamlet* (American Coast Theater). Jeremy is a member of the Stage Directors and Choreographers Society, a national theatrical labor union. [jeremyaluma.com](http://jeremyaluma.com)

**Allegra Larson** (*Assistant Director*) BFA4/Theatre Arts, Directing Concentration. Past Assistant Director credits include *Handled*, directed by Amy Szerlong (Stage Left Theatre); and *God's Ear*, directed by Andrew Peters (DePaul University). Past acting credits include Jeannie in *Hair*, Corinna in *Terezin: Children of the Holocaust*, and Solveig in *Peer Gynt*.

**Danielle Szabo** (*Assistant Director*) BFA4/Theatre Arts, Directing Concentration. Danielle proudly hails from Flint, Michigan. Her past credits include Assistant Director for Cor Theatre's *The Good Person of Szechwan*, and The Theatre School's *In the Blood*. Next February, she will be directing *boom* as part of The Theatre School Lab Series and *The Aliens* with NoMad Arts Collective.

**Jack DeCesare** (*Assistant Fight Choreographer*) Jack is a recent graduate of The Theatre School at DePaul University. He's been studying and practicing martial arts for a long time and is beginning to apply these skills in the theatre. Jack is in the currently in Porchlight Music Theatre's production of *In the Heights*, playing until December 3rd.

**Claire DiVito** (*Scenic Designer*) BFA4/Scene Design. Claire is from Cleveland, Ohio. At The Theatre School, she has designed Laura Jacqmin's *We're Going to Be Fine*, and August Wilson's *Joe Turner's Come and Gone*. Production Design experience includes the feature films *Landline*, directed by Matthew Aaron; *Bernadette*, directed by John Psathas; and the short film *Putt World*, created by Ryan ZumMallen.

**Camila Devereux** (*Scenic Charge Artist*) BFA4/Scenic Design. Camila is from Buenos Aires, Argentina. Her past design credits at The Theatre School include *The Lady From The Sea* and *The Memo*. She has been a studio assistant for Chicago designers Kevin Depinet and Collete Pollard. Currently she is assisting Courtney O'Neill on *Harvey* at the Court Theatre, and designing The Theatre School Playworks production of *Night Runner*.

**Marisa Melito** (*Technical Director*) BFA4/Theatre Technician. Marisa is from Youngstown, Ohio. Her work at The Theatre School includes Technical Director for *The Translation of Likes*, *In The Blood*, and *These Shining Lives*; Assistant Technical Director

for *Esperanza Rising*, *Symphony of Clouds*, and *We're Going To Be Fine*; and Assistant Stage Manager for *Brewed*. She has also worked on *Christmas at DePaul* and The DePaul Music School's Opera. She also worked as the Technical Director, teaching high school students at After School Matters during their production of *Hairspray*.

**Olivia Engobor** (*Costume Designer*) BFA3/Costume Design. Olivia's past credit as Assistant Costume Designer include *Joe Turner's Come and Gone*, *In the Blood*, and *A Translation of Likes*.

**Olive Earley** (*Assistant Costume Designer*) BFA2/Costume Design. Olive is from Madison, Wisconsin. She is employed as a makeup and costume shop assistant and has worked with the costume and makeup crew for past Theatre School productions. She will be assisting this year on *Richard III* and *Cinderella: The Remix*.

**Angela Mix** (*Assistant Costume Designer*) BFA3/Costume Design. This is Angela's third show at The Theater School as an Assistant Costume Designer.

**Connor Wang** (*Sound Designer*) BFA4/Sound Design. As an active advocate for social justice and diversity across campus, Connor is excited to be addressing modern tensions through Shakespeare's work. Previous Theatre School credits include *Prospero's Storm*, directed by Damon Kiely; *Sparkleshark*, directed by Jordyn Prince; *We're Going To Be Fine*, directed by Dexter Bullard; and *Anna Bella Eema*, directed by M.E. Barker.

**Hannah Greenspan** (*Dramaturg*) BFA3/Dramaturgy. Hannah is originally from Los Angeles, California. Her Theatre School credits include Assistant Dramaturg and Ensemble for *Esperanza Rising*, and Co-dramaturg for *Contractions*.



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For more information or to make a donation please call 312.332.0518

## BIOGRAPHIES [cont.]

**Ben Claus** (*Assistant Dramaturg*) BFA4/ Playwriting. Ben is the Co-Founder and Resident Playwright of the NoMads Art Collective. He is currently a senior at The Theatre School at DePaul University, pursuing a degree in playwriting and Eastern religious studies. His plays include *5 2-Hertz*, *Ca-Ching: A Modern American Religious Drama* (Indianapolis Fringe Festival 2015), *Red Like A Dinosaur's Liver* (Carmel Theatre Company 2014), and *April Come She Will*.

**Shayne Kennedy** (*Audio Describer*) Shayne is a Chicago area playwright and Audio Describer. Her play, *Handled*, was part of Stage Left's 2016 development festival Leapfest. Her short play *Blood Harmony* was produced at Creighton University in 2015 and nominated by the Theatre Arts Guild of Omaha for Best New Work. She has provided audio description all around Chicagoland at venues including Steppenwolf, Victory Gardens, Strawdog, the Chicago Cultural Center, and Hinsdale Center for the Arts.

**David Schmidt** (*Sign Language Interpreter*) David Schmidt (Au.D., CI & CT) has been interpreting since 1981. Today's team, David and Caryn, have worked together on theatrical productions since the 1990s. David's other interpreting work includes everything from post-secondary education to medical and legal interpreting. He is frequently called upon to provide platform interpreting for state conferences in Illinois. He also works regularly as a video relay interpreter.

**Caryn Bieschke** (*Sign Language Interpreter*) Caryn holds an MFA in Theatre from Arizona State University, where she also developed her skills as a sign language interpreter. After completing a unique internship at the Phoenix Day School for the Deaf, Caryn returned to Illinois State University to teach in the School of Theatre and as an ASL instructor. During

this time, Caryn was also the Creative Arts Coordinator for the Center on Deafness in Normal, directing signed productions such as *The Wizard of Oz*, *Mother Hicks*, *Oliver!*, and *Johnny Moonbeam and the Silver Arrow*. Caryn has 25 years of experience as a sign language interpreter in both the freelance and post-secondary setting with the last 8 years in Video Relay Services.

**Ben Gates-Utter** (*Stage Manager*) BFA3/ Stage Management. Ben is from Grand Rapids, Michigan, where he graduated from East Grand Rapids High School. His Theatre School credits include *Prospero's Storm*, *The Translation of Likes*, *The Killing Game*, *The Children's Hour*, *Elemeno Pea*, and *Video Galaxy*. Ben worked as a company management intern this past summer at Williamstown Theatre Festival and is currently the production intern at Victory Gardens Theater. He is looking forward to serving as the stage management intern on *Gloria* at the Goodman Theatre this winter.

**Amanda Blanco** (*Assistant Stage Manager*) BFA1/Stage Management. Amanda is originally from West Chicago, Illinois, and has been fortunate to work with Studio C Theatre in Oak Park in addition to her high school experience. Amanda also serves as secretary on the executive board for DePaul Theatre Union.

**Nick Nyquist** (*Assistant Stage Manager*) BFA2/Stage Management. Nick is originally from Seattle, Washington. This summer, Nick was the Assistant Stage Manager for Cor Theatre's *The Good Person of Szechwan*. Theatre School credits include *Joe Turner's Come and Gone*, directed by Phyllis E. Griffin; *Prospero's Storm*, directed by Damon Kiely; and *What the F\*\*k is Goin' on in Kilgore, Texas?*, directed by Coya Paz.

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 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*  
 Damon Kiely.....*Chair, Performance*

### ADMINISTRATION

Anna Ables.....*Director of Marketing and PR*  
 Margaret Baughman.....*Admissions 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 PR and Special Events*  
 Jeanne Williams.....*Coordinator of Academic Services*  
 Dexter Zollicoffer.....*Diversity Advisor*

### ACTING & DIRECTING

Dexter Bullard.....*Head of Graduate Acting*  
 Cameron Knight.....*Head of Undergraduate Acting*  
 Ernie Nolan.....*Head of Directing, Artistic Director Chicago Playworks*

Greg Allen	Cheryl Lynn Bruce
Kirsten Fitzgerald	Andrew Gallant
Linda Gillum	Noah Gregoropolous
Nick Johnne	Damon Kiely
Cameron Knight	Kymberly Mellon
Susan Messing	Matt Miller
Kurt Naebig	Rachael Patterson
Kimberly Senior	Ann Wakefield

### MOVEMENT

Patrice Egleston..... <i>Head of Movement</i>	
Kristina Fluty	Vanessa Greenway
Jeff Mills	Kimosha Murphy
Nick Sandys Pullin	Clifton Robinson
Mary Schmich	

### VOICE AND SPEECH

Claudia Anderson..... <i>Head of Voice and Speech</i>	
Louis Colaianne	Deb Doetzer
Mark Elliott	Phyllis E. Griffin
Phil Timberlake	

### DESIGN

Christine Binder..... <i>Head of Lighting Design</i>	
Linda Buchanan..... <i>Head of Scene Design</i>	
Nan Cibula-Jenkins..... <i>Head of Costume Design</i>	
Victoria Delorio..... <i>Head of Sound Design</i>	
Nan Zabriskie..... <i>Head of Make Up and Wigs</i>	
Jeff Bauer	Jason Knox
Jack K. Magaw	Chris Maravich
Kevin O'Donnell	Liviu Pasare
Henrijs Priess	Janice Pytel
Birgit Rattenborg-Wise	Noelle Thomas

### TECHNICAL THEATRE

Deanna Aliosius..... <i>Head of Costume Technology</i>	
Lauren Hickman..... <i>Interim Head of Stage Management</i>	
Shane Kelly..... <i>Head of Theatre Technology</i>	
Richard Bynum	Chris Freeburg
Joel Furmanek	Ed Leahy
David Naunton	Courtney O'Neill
Tom Pearl	Michael Rourke
Jim Savage	Noelle Thomas
Alden Vasquez	Laura Whitlock

### THEATRE STUDIES

Barry Brunetti..... <i>Head of Theatre Arts</i>	
Marcie McVay..... <i>Head of Theatre Management</i>	
Carlos Murillo..... <i>Head of Playwriting</i>	
Alan Salzenstein..... <i>Head of Arts Leadership</i>	
Rachel Shteir..... <i>Head of Dramaturgy</i>	
Suzanne Bizer	Aaron Carter
Tosha Fowler	Brian Gill
Criss Henderson	Jim Jensen
Chris Jones	Jan Kallish
Jay Kelly	Tavia La Follette
Kristin Leahey	Brian McKnight
Bonnie Metzgar	Shade Murray
Ernie Nolan	Bill O'Connor
Tanya Palmer	Coya Paz-Brownrigg
Mara Radulovic	Maren Robinson
Roche Schuller	Sandy Shinner
Krissy Vanderwarker	

### LIBERAL STUDIES

Bea Bosco	David Chack
Lou Contey	Jason Fliess
Kevin Fox	Carolyn Hoerdemann
Lin Kahn	Ryan Kitley
Suzanne Lang	Reggie Lawrence
James McDermott	Dan Moser
Chris Peak	James Sherman
Rachel Slavick	

### TECHNICAL STAFF

Emily Altman..... <i>Second Scenic Painter</i>	
Bryan Back..... <i>Production Technician</i>	
So Hui Chong..... <i>Costume Technician</i>	
Tim Combs..... <i>Technical Director</i>	
Myron Elliott..... <i>Costume Shop Manager</i>	
Kaitlyn Grissom..... <i>Scene Shop Carpenter</i>	
Chris Hofmann..... <i>Director of Production</i>	
Sheila Hunter..... <i>Draper</i>	
Kelsey Lamm..... <i>Production Coordinator</i>	
Jen Leahy..... <i>Theatre Technical Director</i>	
Amy Peter..... <i>Properties Master</i>	
Aaron Pijanowski..... <i>Assistant Theatre Technical Director</i>	
Gerry Reynolds..... <i>Scene Shop Foreman</i>	
Ron Seeley..... <i>Lighting Shop Supervisor</i>	
Adam Smith..... <i>Sound Technician</i>	
Joanna White..... <i>Scenic Artist</i>	

### AUDIENCE SERVICES

Cecilia Falter..... <i>Theatre School House Manager</i>	
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Laura Rice..... <i>Group Sales Representative</i>	
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Leslie Shook..... <i>Theatre Manager</i>	

## 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 schoolchildren 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 new 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)

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Penelope Obenshain  
Vonita Reescer  
Merle Reskin  
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## PROFESSIONAL ASSOCIATES

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Scott Falbe  
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## HONORARY MEMBERS

John Ransford Watts  
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## HONOR ROLL OF DONORS

The **President's Club** is DePaul University's leadership-annual giving society. The following individuals or organizations have made gifts or pledge payments of \$1,000 or more to The Theatre School between July 1, 2015 and June 30, 2016.

\*\$1,000,000+ lifetime giving to DePaul University

+ Donor has made a special philanthropic pledge of \$25,000 or greater to DePaul University between July 1, 2015 and June 30, 2016

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Ted Wolff  
Xcel Energy Foundation

## CHICAGO PLAYWORKS FOR FAMILIES AND YOUNG AUDIENCES

### *The Kid Who Ran For President*

Music, Lyrics & Book by Jeremiah Clay Neal  
based on the books by Dan Gutman  
directed by Ernie Nolan  
musical direction by Mark Elliott  
Recommended for Ages 6 & Up  
**October 6 – November 12, 2016**

### *Night Runner*

(developed through The Theatre School's Cunningham Commission for Youth Theatre)  
by Ike Holter, directed by Lisa Portes  
Recommended for Ages 9 & Up  
**January 12 – February 18, 2017**

### *Cinderella: The Remix*

book and lyrics by Psalmayene 24  
music by Nick the 1Da  
directed by Coya Paz  
Recommended for Ages 5 & Up  
**April 20 – May 27, 2017**



## ON THE FULLERTON STAGE

### *Romeo and Juliet*

by William Shakespeare  
directed by Cameron Knight  
**November 4 – 13, 2016**  
(previews 11/2 & 11/3)

***We are Proud to Present***  
***a Presentation About the Herero of Namibia,***  
***Formerly Known as South West Africa,***  
***From the German Sudwestafrika,***  
***Between the Years 1884-1915***

by Jackie Sibblies Drury  
directed by Erin Kraft  
**February 10 – 19, 2017**  
(previews 2/8 & 2/9)

### *Wig Out!*

by Tarell Alvin McCraney  
directed by Nathan Singh  
**April 14 – 23, 2017**  
(previews 4/12 & 4/13)

*World Premiere!*

### *Mrs. Phu's Cleansing Juices*

by Emily Witt  
directed by Krissy Vanderwarker  
**May 19 – 27, 2017**  
(previews 5/17 & 5/18)

## IN THE HEALY THEATRE

### *Richard III*

by William Shakespeare  
directed by Jacob Janssen  
**January 27 – February 5, 2017**  
(previews 1/25 & 1/26)

*World Premiere!*

### *Michael Jordan In Lilliput*

by Mickle Maher  
directed by Erica Weiss  
An ensemble piece to be performed  
by MFA III actors  
**May 5 – 14, 2017**  
(previews 5/3 & 5/4)

# 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 2016-17 season. Call the Box Office or see the website for the schedule.