

**THE
THEATRE
SCHOOL**
AT DePaul University

presents

AESCHYLUS'
ORESTEIA

by Aeschylus
adapted by Robert Icke

Director – April Cleveland
Violence/Intimacy Director – Rachel Flesher
Vocal Coach – Claudia Anderson
Scenic Designer – Jack Hagen
Costume Designer – Madeleine Byrne
Lighting Designer – Andrei Borges
Projection Designer – Michael Commendatore
Sound Designer – Sarah Parker
Technical Director – Tessa Keller
Dramaturg – Grace Grindell
Production Stage Manager – Danny Fender

May 3 – May 12, 2019

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

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

Presenting Level Sponsor

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CAST (IN ORDER OF APPEARANCE)

Calchas	Jayson Lee
Agamemnon	Matt Wade
Orestes	Garrett Young
Doctor.....	Katie Travers
Iphigenia.....	Vero Maynez
Young Orestes	Adam Todd Crawford
Klytemnestra	Amanda Pulcini
Talthybius/Question	Jasper Johnson
Cilissa	Gabby Gillespie
Electra.....	Tiff Abreu
Menalaus	Derek Jepsen
Cassandra/Athene.....	Carolyn Hu Bradbury

Here and Now

This production contains mature content and the use of strobe lights.

The play will be performed with one 10 minute intermission.

This version was first produced at the Almeida Theatre, London on 5 June 2015.

PRODUCTION STAFF

Faculty Advisor to the Director.....	Lisa Portes
Ancient Greek Language Coach	Sean D. Kirkland
Assistant Violence/Intimacy Director	Zack Payne
Assistant Director	Kate Coley, Alec Deske
Stage Manager	Liv Hancock
Assistant Stage Manager	Danely Fletcher
Assistant Scenic Designer.....	Lindsay Mummert
Assistant Technical Director.....	Scott Cavallo, Xavier Kwong
Props Artisan.....	Matthew Zalinski
Assistant Props Master	Nic McNulty-Hart
Assistant Costume Designer	Meghan Gottschalk, Brett Rose
Draper/Cutter	Alice Ernst, Saara Vare
First Hand	Lisa Howaniec, Kyra Pan
Stitcher	Jessica Donaldson, Tess Hershenson, Chloe Levy, Emily Sanner
Head Makeup Assistant.....	Olive Earley, Johnny Trãn
Makeup Assistants	Sarah Collins, Julie Gester
Assistant Lighting Designer.....	Jay Koch
Master Electrician.....	Sevas Carerra
Assistant Projection Designer/Projection Engineer.....	Kyle Cunningham
Projection Assistant.....	Katelyn Le-Thompson
Projection Programmer.....	Parker Langvardt
Assistant Sound Designer	Lauren Porter
Assistant Dramaturg.....	Connor McCarson, Tina Perona
Production Photos	Michael Brosilow
Audio Describer	Suzi Petri
Sign Language Interpreter Coordinator.....	Sheila Kettering

PRODUCTION STAFF [cont.]

Scenery and Property Crew	Colin Huerta, Zoe Mazza, Justin Nielson, Brady Pierce, Devin Walls
Costume Crew	Anna Arenas, Isabelle Cheng, Finnegan Chu, Leslie Perez
Make-up Crew	Alex Bell, Kalyn Neuwirth-Deutsch
Lighting Crew	Paola Cordero, Dylan Cohen, Sabrina Michaels, Mia Thomas, Mel Williams
Sound Crew	Ryan Adams, William Kerpan
Publicity and House Crew	Ethan Doskey, Olivia Dunn, Danielle Ganz, McLennan
Swing Crew.....	Olivia Garcia

SPECIAL THANKS

Robert Icke, Tim, Mary and Kit Slover, Sharon and Richard Kramer, Erin Cleveland, Sean Kirkland, Lisa Portes, Damon Kiely, Jeremy Aluma, Melanie Queponds, Ben Raanan, Mikael Burke, Stephanie LeBolt, Mallory Metoxen, Sean D. Kirkland, Bill O'Connor

DIRECTOR'S NOTE

"She's right. And he's right. That's what makes it tragic." —Bill O'Connor, Professor of Theatre Studies at DePaul University

I love the Greeks because they condemn simplicity and peel open the world's complexity. *Oresteia* puts certainty itself on trial and thrusts the audience into the crisis of questioning our deepest-held convictions. Like an episode of *Black Mirror*, the Greeks traffic in the anxiety of uncertainty, withholding answers and laying bare life's contradictions. Aeschylus grabs hold of our values and turns them back on us in the form of a big fat question: *are you sure?*

I think about what it would be like to sit across from Aeschylus at a dinner party. He's silent through the appetizer course, but then he sits up straight, gives his dark cabernet a swirl, and asks me, "is individual freedom more important than the greater good?" Impressed by his lack of small talk, I answer confidently: "the greater good is more important." He narrows his eyes—"you sure you're right about that?" I say, "I'm definitely sure," and enumerate my reasons for holding my belief. He nods, takes another sip of his wine (he's got a little red mustache by now), and presses on: "How do you *know* you're right?" Aeschylus points to a man at the far end of the table. "See him? He disagrees with you, and, like you, he's certain that he's right." Aeschylus summons the man over and quietly watches the two of us duke it out.

For hours, the man and I argue. He pokes holes in my arguments, and I undercut his premise. We test our beliefs against each other's, and ultimately spiral into the acute anxiety of uncertainty. Although we try, we cannot come to a consensus. The simple question—is individual freedom more important than the common good—is transmogrified into an infinitely complex *problem*. I leave the dinner party and walk into the immense night, the truth, unreachable above me.

■ DIRECTOR'S NOTE [cont.]

If Aeschylus and Robert Icke get their way, then you, too, will leave the theatre brimming with doubt and questioning the choice *Oresteia* asks you to make. If the questions at the heart of this play confound you and take your breath away, the Greeks have done their job.

April Cleveland

■ DRAMATURGY NOTE

You're standing beside a train track. You see a train barreling toward a fork in the track ahead. Fifty people are stuck on the track in the direction the train is currently headed. One person is stuck on the track on the other side of the fork. You have the power to pull a lever and divert the train from killing the fifty people and instead killing just the one. If you do nothing, the train will definitely kill the fifty; if you pull the lever, the train will definitely kill the one. What do you do?

The practical answer is to pull the lever to sacrifice only one—fifty lives are saved. But what do you do if that one on the track is your mom? Or your child? Your person? What if the group of fifty are all children but the one is your partner? What do you do if the fifty are all criminals and the one is innocent? It becomes much more complicated. How do you choose?

This thought experiment known as the "Trolley Problem" was developed by philosopher Philippa Foot in 1967 and adapted by Judith Jarvis Thomson in 1985. Robert Icke presented his cast with the "Trolley Problem" at *Oresteia*'s first rehearsal. Director April Cleveland asked all of us the same. We could not come to an agreement. We can plan and think through what we are going to do, but can we really know until we're in the crucial moment? With the lever and these real, actual people in front of us, what we would actually do?

In *Oresteia*, choices must be made again and again that will alter the fabric of a person, a family, a country, and a civilization forever. Our characters face that lever, those conflicting groups on their tracks, and they act. They choose, and then they do. The dilemma then becomes—can they live with the consequences?

Make your judgment.

—Grace Grindell

■ BIOGRAPHIES

Tiff Abreu (*Electra*) BFA3/Acting. Tiff Abreu is a third year acting major from Houston, Texas. Tiff has been in four other productions at The Theatre School including *Bees Knees*, *A Doll's House* and *The Wolves*.

Adam Todd Crawford (*Young Orestes*) BFA3/Acting. Adam is an actor, director, and choreographer from Columbus, Ohio. Recent acting credits at The Theatre School include *King Oedipus* (Corinthian), *Twelfth Night* (Fabian et al.), and *Under Milk Wood* (Mr. Pugh et al.). Adam's choreography has

been seen most recently in *otherside* at the inaugural Prototypes Festival of Student Work. www.adamtoddcrawford.com

Gabby Gillespie (*Cilissa/Fury*) BFA4/Acting. Gabby is originally from Houston, Texas. Previous Theatre School credits include: Hattie in *Go, Dog. Do!*, directed by Kristina Fluty; Kalliope in *She Kills Monsters*, directed by Damon Kiely; Titania in *A Midsummer Night's Dream*, directed by Mikael Burke; Lily in *Mr. Sadman*, directed by Meghan Beals; Little Red in *Into the Woods*, directed by Barry Brunetti; and Lady Summerhays in *Misalliance*, directed by Paul Holmquist.

Carolyn Hu Bradbury (*Cassandra/Athene/Woman*) MFA2/Acting. Carolyn has performed at the Victory Garden's Ignition Festival, as well as the National Asian American Theatre Conference. Theatre School credits include *She Kills Monsters*, *Water by the Spoonful*, and *We are Here*. She is from the California Bay Area, where she received her BA from UC Berkeley in English and Theater.

Derek Jepsen (*Menelaus*) MFA3/Acting. Derek is an artist originating from the San Francisco Bay Area. At The Theatre School, his credits include in *She Kills Monsters*, *Three Sisters*, *The Witness*, and *Life Sucks*. Some of his other credits include *Lysistrata*, *Taming of the Shrew*, *Persuasion*, and *The Fox on the Fairway*. He also enjoys improv, photography, and fixing broken motorcycles. www.derekjepsen.com

Jasper Johnson (*Talthybius/Question*) BFA4/Acting. Jasper is from Albuquerque, New Mexico. Previous Theatre School credits include: *Cockroach* (Lee); *Henry VI, Part 3* (Prince Edward); *Call of the Wild* (Perrault); and *Dog Sees God* (Van). Chicago theatre credits include *The Aliens* (NoMads Theatre Co.) and a reading of *Mercury Fur* (Red Theatre). Film credits include *Dukeland* and *The Eden Theory*. Earlier this year, he directed *Mudlarks*.

■ BIOGRAPHIES [cont.]

Jayson Lee (*Calchas*) BFA4/Acting. Jayson was born in Baton Rouge, Louisiana but grew up in Austell, Georgia. Some of his Theatre School credits include Chonen in *A Dybbuk* or *Between Two Worlds*, Anthony in *I and You*, Buddy in *Native Son*, and The Baker in *Into the Woods*. This past fall he performed in the Chicago premiere of *HOODED; or being black for dummies* as Marquis at First Floor Theater.

Vero Maynez (*Iphigenia*) MFA2/Acting. Regional performances include the world-premiere of *The Mathematics of Love* (Brava Theatre Center) and *The Christians* (San Francisco Playhouse). Recent educational credits include *Water by the Spoonful* and *Twelfth Night*. Vero has also performed in the Latinx Theatre Commons Carnival of New Latinx Work and Berkeley Repertory's Breaking the Binary Symposium. BA in Theater & Performance Studies, UC Berkeley. www.veromaynez.com

Amanda Pulcini (*Klytemnestra*) MFA2/Acting. AEA. Training: BFA, Shenandoah Conservatory. NYC credits include *Titus* (Shakespeare Forum), *Lend Me A Tenor* (Gallery Players), and *Miss Julie* (educational-Columbia- Ann Bogart). Regional credits include Pittsburgh CLO, Quantum Theatre, 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

Katie Travers (*Doctor*) MFA3/Acting. Katie Travers is from Franklin, Massachusetts. She holds a BFA in theatre arts from The University of Rhode Island and acted professionally in Providence and Boston before pursuing further training at The Theatre School. Her Theatre School credits include the Baker's Wife (*Into The Woods*), Olga (*Three Sisters*), Colleen/Marge (*Mr. Burns, a Post-Electric Play*), Soccer Mom (*The Wolves*) and Henry VI (*Henry VI, Part 3*).

Matt Wade (*Agamemnon*) MFA2/Acting. Matt is an actor, filmmaker, and photographer from Salt Lake City, Utah. Prior to attending The Theatre School, Matt worked in both the narrative and commercial film industry in Utah, which took him all over the world. His recent Theatre School credits include Rabbi Azriel in *A Dybbuk* or *Between Two Worlds* and Warwick in *Henry VI, Part 3*. @mattwadefilms

Garrett Young (*Orestes*) BFA4/Acting. TV/Theatre credits include: *Chicago Med*, *Chicago Justice*, a workshop of Tarell Alvin McCraney's *Ms. Blakk for President* (Steppenwolf Theatre), and *Eroica* (Redtwist Theatre). Theatre School highlights include: *Three Sisters*; *Mr. Burns, a post-electric play*; *The Wong Kids in the Secret of the Space Chupacabra, Go!*; and *Seven Homeless Mammoths Wander New England*. He is an alum of the British American Drama Academy in association with Yale School of Drama.

April Cleveland (*Director*) MFA3/Directing. April Cleveland is a graduating MFA Director at DePaul. DePaul credits include *Cockroach*, *The Witness*, *Seven Homeless Mammoths Wander New England*, and *Dying City*. Recent assisting credits include *Downstate* directed by Pam Mackinnon (Steppenwolf and London's National Theatre), *Hexenjagd* directed by Robert Icke (Theater Basel, Switzerland), and *A Shayna Maidel* directed by Vanessa Stalling (TimeLine Theatre). In June, April will direct a new version of *Two Noble Kinsmen* by Tim Slover off-broadway at Classic Stage Company in a partnership with The Oregon Shakespeare Festival Translation project. Before DePaul, she directed musicals and worked with young theatre artists. www.aprilcleveland.com

Rachel Flesher (*Violence and Intimacy Director*) Rachel's previous Theatre School credits include *Native Son* and *Cockroach*.

Select Chicago violence/intimacy credits include: *Twilight Bowl* (Goodman Theatre); *Dutch Masters* (Jackelope Theatre); *How I Learned to Drive* (Raven Theatre); *Hooded, or being black for dummies* (First Floor Theatre); *The Displaced* (Haven Theatre); *Twelfth Night* (Writers Theatre); *Women Laughing Alone With Salad* (Theatre Wit); *The Burials* (Steppenwolf for Young Adults); *In the Next Room, or the vibrator play* (TimeLine Theatre); and *Insurrection* (Stage Left). Rachel is an Instructor with the Fight Directors Canada and an Intimacy Director, Lead Instructor, and Intimacy Coordinator with Intimacy Directors International.

Zack Payne (*Assistant Violence and Intimacy Designer*) This is Zack's second production with DePaul. Favorite credits include: *Spring Awakening* and *Blackbird* (Blank Theatre Company); *Twelfth Night, Or What You Will* (Writer's Theatre); *Cabaret* (Paramount Theatre); *In the Next Room, or the vibrator play* (Timeline Theatre); *Women Laughing Alone With Salad* (Theatre Wit); and *The Burials* (Steppenwolf for Young Audiences). He is a certified Advanced Actor Combatant with Fight Directors Canada, and he is certified in Mental Health First Aid.

Kate Coley (*Assistant Director*) BFA3/Theatre Arts. Kate Coley spends her time at DePaul studying Theatre Arts, Spanish, and French. Most recently at The Theatre School, Kate assistant directed *Water by the Spoonful* under MFA Director Melanie Queponds. As a lead producer of Prototypes, Kate oversees the programming, support, and presentation of quarterly performances featuring student-produced work.

Alec Deske (*Assistant Director*) BFA3/Theatre Arts. Alec is currently pursuing a double major in Communication/Media and a minor in LGBTQ+ Studies. In 2018, Alec directed his first full length play, *Significant Other*, in Highland Park, IL and participated in the Disney College Program in Orlando, FL.

Jack Hagen (*Scenic Designer*) BFA3/Scene Design. Jack Hagen is from Denver, Colorado. His most recent credits include *The Witness* (scenic designer), *Go, Dog. Go!* (assistant scenic designer), and The Public Theatre's Shakespeare in The Park (props intern). Jack will be designing *Our Lady of Kibeho* next fall in the Watts Theatre.

Lindsay Mummert (*Assistant Scenic Designer*) BFA3/Scene Design. Lindsay is originally from the Chicago area. Previous design credits at The Theatre School include *Water by the Spoonful*, *The House of Bernarda Alba*, *Betrayal*, and *LIGHTS UP! The 2018 Theatre School Gala*. Last summer she worked in the props department at the Williamstown Theatre Festival. She also works in the properties and paint shops.

Madeleine Byrne (*Costume Designer*) BFA4/Costume Design. Madeleine's previous Theatre School credits include: *Twelfth Night*, *Junie B. Jones is Not a Crook*, and *Hedda Gabler* (costume designer); *Satyagraha: Gandhi/King*, *Michael Jordan in Lilliput*, *Night Runner*, and *Eurydice* (assistant costume designer); *Three Sisters*, *Native Son*, and *Into the Woods* (wardrobe supervisor).

Brett Rose (*Assistant Costume Designer*) BFA2/Costume Design. Professional credits include stitcher/costumes intern for *Twelfth Night*, *Girl from the North Country*, and *Mother of the Maid* (The Public Theater, NYC). Selected previous Theatre School production work: *The Wong Kids in the Secret of the Space Chupacabra, Go!* and *A Dybbuk* or *Between Two Worlds* (assistant costume designer). Brett will be the costume designer for *Our Lady of Kibeho* in the Watts Theatre in November 2019.

Andrei Borges (*Lighting Designer*) BFA4/Lighting Design. Andrei is a Chicago based lighting designer and assistant designer with experience in theatre and opera. Along-side his academic experience,

Andrei recently concluded his internship at The San Francisco Opera, in which he served as the second assistant to Mark McCullough on the 2018 production of Wagner's *Ring Cycle*. Other notable designers Andrei has assisted include, Driscoll Otto and Christine Binder.

Jay Koch (*Assistant Lighting Designer*) BFA4/Lighting Design. Jay recently returned from an internship in Los Angeles. where she worked on *The Game Awards*, *RENT: Live on Fox*, the *Grammy Awards*, and *Motown 60: a Grammy celebration*. Theatre School designs include *She Kills Monsters* and *Mr. Burns, a Post-Electric Play*.

Sevas Carerra (*Master Electrician*) BFA2/Lighting Design. Sevas is a Chicago based lighting designer. Aside from work at The Theatre School, you can find him working at the Athenaeum Theatre in Lakeview. Theatre School credits include: *Twelfth Night*; *The Wong Kids in the Secret of the Space Chupacabra, Go!*; *Three Sisters*; *Junie B. Jones is Not a Crook*; and *Seven Homeless Mammoths Wander New England*. Chicago credits include *Bette Davis Ain't For Sissies* (stage manager) and *The Daily Show with Trevor Noah*.

Sarah Parker (*Sound Designer*) BFA3/Sound Design. Sarah Parker is a Chicago-based Sound Designer who originally hails from Columbus, Ohio. Previous Theatre School credits include *A Dybbuk* or *Between Two Worlds* and *Growing Up Blue*. Upcoming shows include *Brooklyn Bridge* on the Reskin stage.

Michael Commendatore (*Projection Designer*) Originally from Rhode Island, Michael now lives in Chicago, Illinois and travels around the country designing projections for theatre, opera, dance, installations and more. Michael has designed at Boston Lyric Opera, The Public Theatre, Le Petit Theatre, Music Theatre Wichita, Yale Repertory Theatre, Colgate

BIOGRAPHIES [cont.]

University, SUNY Stonybrook, Chicago Symphony Orchestra, Emerald City Theatre, Vancouver Fringe Festival, and more. He also has had the opportunity to work on shows at Houston Ballet, Juilliard, Carnegie Hall, Steppenwolf Theatre, and The Lincoln Center Theater. Michael has a design MFA from Yale School of Drama. Michaelcommendatore.com

Kyle Cunningham (*Assistant Projections Designer/Audio Engineer*) BFA3/Lighting Design. Kyle's design credits at The Theatre School include: *Go, Dog. Go!*; *The House of Bernarda Alba*; *Call of the Wild*; and *26 Miles*. Kyle was the assistant lighting designer on *The Wong Kids in the Secret of the Space Chupacabra, Go!* He was the master electrician for *Junie B. Jones is Not a Crook* and *Growing Up Blue*.

Grace Grindell (*Dramaturg*) BFA4/Theatre Arts. Grace Grindell is originally from Atlanta, Georgia. Previous Theatre School dramaturgy credits include *The Zoo Story*, *Three Sisters*, and assistant dramaturg on *Augusta and Noble*. The world premiere of her play, *Honey Girls*, will be on stage in the Healy Theatre in May.

Danny Fender (*Production Stage Manager*) BFA4/Stage Management and Minor in LGBTQ+ Studies. Professional credits include: assistant stage manager for *The Adventures of Augie March* (workshop) at Court Theatre; floor manager for *Pipeline* and *Rightlynd* at Victory Gardens Theatre; assistant stage manager sub for *Buried Child* and *Smart People* and 2nd assistant stage manager for *Trevor: The Musical* at Writers Theatre; and stage management intern for *Ah, Wilderness!* at the Goodman Theatre.

Liv Hancock (*Stage Manager*) BFA3/Stage Management and Minor in History. Liv is from West Linn, Oregon. Previous Theatre School credits include *Falling*, *Three Sisters*,

Junie B. Jones is Not a Crook, and *We Are Proud to Present*. Other credits include *West Side Story*, *The Addams Family*, and *Mamma Mia* with Broadway Rose Theatre Company. Liv's upcoming works include *Footloose* and *Cinderella* with Broadway Rose Theatre Company and *A Wrinkle in Time* with The Theatre School.

Danely Fletcher (*Assistant Stage Manager*) BFA2/Stage Management. Previous educational credits include: *Into The Woods*, *The Witness*, *Satyagraha: Gandhi/King*, *Water by the Spoonful* and *Twelfth Night*. Over the summer, Danely stage managed two readings of new plays at Latinx Theatre Commons Carnival 2018: *My Father's Keeper* and *Our Dear Dead Drug Lord*. Danely was the interim stage manager on The Theatre School's production of *Henry VI, Part 3*.

Molly Fryda (*Assistant Stage Manager*) BFA1/Stage Management. Molly is from Omaha, Nebraska. Other Theatre School credits include lights crew for *Water By The Spoonful*. Favorite stage management credit goes to *Newsies* at The Rose Theatre.

Tessa Keller (*Technical Director*) BFA3/Theatre Technology. Tessa's Theatre School credits include master carpenter for *Into The Woods*, technical director for *The Witness*, assistant technical director for *The Cat in the Hat*, technical director for *Falling*, and technical director for *Go, Dog. Go!*

Matthew Zalinski (*Props Artisan*) BFA3/Theatre Technology. Recent professional credits include properties designer for *The Bridges of Madison County* and *The Full Monty* at Theo Ubique Cabaret Theatre, as well as assistant stage manager for *Chicago*, *Big Fish*, and *The Mousetrap* at Big Noise Theatre. Theatre School credits include: *Into the Woods*; *The Cat In the Hat*; *The Wong Kids in the Secret of the Space Chupacabra, Go!*; and *Water by the Spoonful*.

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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.

HISTORY

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

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

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

To learn more about our history, please visit theatre.depaul.edu

To donate to The Theatre School, please visit: alumni.depaul.edu/givetothetheatre

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OUR 2019–2020 SEASON

CHICAGO PLAYWORKS FOR FAMILIES AND YOUNG AUDIENCES

Luchadora!

by Alvaro Saar Rios
directed by Michelle Lopez-Rios
October 3–November 9, 2019

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

Polaroid Stories

by Naomi Iizuka
directed by Stephanie LeBolt
October 18–27, 2019
(previews 10/16 & 10/17)

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

title, playwright, and director TBA
May 22–31, 2020
(previews 5/20 & 5/21)

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Tuesday–Friday: Noon–4 p.m.

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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 2018–19 season. Call the Box Office or see the website for the schedule.