

THE
**THEATRE
SCHOOL**
AT DePaul University

presents

SHE KILLS MONSTERS

by Qui Nguyen

Director – Damon Kiely*
Choreographer – Matthew Hollis
Fight Director – Jaq Seifert^
Vocal Coach – Claudia Anderson
Scenic Designer – Ashley Wang
Costume Designer – Angela Mix
Lighting Designer – Jay Koch
Sound Designer – Lauren Porter
Technical Director – Ethan Gill
Dramaturg – Mary Kate O’Gara
Stage Manager – Dana Beech

November 2 – 11, 2018

**First produced in New York City
The Flea Theater**

Jim Simpson, Artistic Director; Carol Ostrow, Producing Director

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

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

* Associate member of SDC
^ Member of SAFD



The Director is a member of the
STAGE DIRECTORS AND CHOREOGRAPHERS
SOCIETY, a national theatrical labor union.



CAST (IN ORDER OF APPEARANCE)

Tilly.....	Gabrielle Maalihan
Agnes.....	Carolyn Hu Bradbury
Chuck.....	Krispin Newsome
Miles.....	Derek Jepsen
Lillith/Lilly.....	Isabelle Muthiah
Kalioppe/Kelly.....	Gabby Gillespie
Orcus/Ronnie.....	Juan Pablo Ocasio Guerrero
Vera/Evil Gabby/Beholder/Skeleton Monster.....	Maricruz Manchero
Narrator/Evil Tina/Farah the Faerie.....	Isabelle Jennings
Steve.....	Shane Rhoades

Athens, Ohio 1995; New Landia

This production contains haze, fog, flashing lights, and strobe lights.

The play will be performed without intermission.

PRODUCTION STAFF

Assistant Director.....	Grace Grindell, Stephane LeBolt
Assistant Stage Manager.....	Hannah Smith, Ellen Sypolt
Assistant Scenic Designer.....	Sophie Ospital
Assistant Technical Director.....	Nic McNulty- Hart
Master Carpenter.....	Sam Leapley
Assistant Costume Designer.....	Isabel Lichtenstein, Meghan Gottschalk
Draper/Cutter.....	Emma Colbaugh, Alice Ernst
First Hand.....	Lisa Howaniec, Angelica Tozzi
Makeup Lead.....	Noah Glaser
Assistant Lighting Designer.....	Andrei Borges
Master Electrician.....	Kyle Bajor
Assistant Sound Designer.....	Averi Paulsen
Sound Technician.....	Chris Comstock
Production Photos.....	Michael Brosilow
Audio Describer.....	Victor Cole
Sign Language Interpreter Coordinator.....	Sheila Kettering
Sign Language Interpreters.....	Will Lee, Suzanne Salerno
Scenery and Property Crew.....	Emilie Hanson, John Harren, Kate Petralia, Adam LeCompte, Brian Wright, Ethan Craig
Costume Crew.....	Glory Bell, Greta Gorsuch, Saara Vaere, Mia Thomas, Danielle Chmielewski
Make-up Crew.....	Grace Gilbreath, Jessica Peters, Emily Sanner
Lighting Crew.....	Brendan Craig, Brian Gallagher, Ruby Cruz, Matthew White, Athena Nickole, Trey Harris
Sound Crew.....	William Kerpan, Felix Schauz, Zoe Mazza
Publicity and House Crew.....	Ross Milstead, Hallie Newell, Dylan Cohen, Lincoln Harrison, Jake Netter
Swing Crew.....	Casey Whisler, Dan Haller, Evan Simpson

SPECIAL THANKS:

Cullen Clancy

DIRECTOR'S NOTE

I never played Dungeons and Dragons.

But my younger brother did.

At the time, it seemed like one more geeky thing my sibling did that I couldn't understand. While I was out playing kick the can or getting into trouble with my neighbors, he seemed to always be cooped up with his equally geeky friends, playing games or studying strange comic books. Really? An aardvark with a sword?

Like the heroine of *She Kills Monsters*, I really never left home. If you can believe it, I live in the house across the street from the house I grew up in. My brother occasionally wandered across the street to play Dungeons and Dragons in the basement. Yes. He rolled dice in the depths of the house I'd eventually buy as an adult.

Back then I couldn't care less what he was doing because I was off with my cool friends—driving to high school, developing crushes, and competing on the speech team. I don't remember going to my brother's concerts and he's now a professional violinist. I might pilfer a comic book or two, but I don't remember ever talking to him about them. Why did the aardvark have a human girlfriend?

How many opportunities did I miss out to get to know my only brother?

She Kills Monsters asks us: how well do we know the ones we love? For our hero Agnes it's too late. She can't ask her sister Tilly what she's thinking, or how school is going, or the flavor of her dreams. All she has is a game.

But in some ways, by playing Dungeons and Dragons she gets to understand her sister better. In life, we often shield ourselves, play roles, hide behind fears—never revealing ourselves. In her game, Tilly offered up her fantasies. Her dreams. The monsters she slayed daily just to survive.

I wish I could go back in time, creep down the stairs to my eventual home, and roll a 20-sided die with my brother.

Who knows what adventures we might have gotten into?

-Damon Kiely

Agnes Evans wishes to be anything but average. Her younger sister Tilly wanted to be seen as average. In smaller communities, such as Athens, Ohio, being queer can result in being an outcast. Being a lesbian from a small midwestern town, like Tilly, I wanted to be seen as average while maintaining my sense of individuality. I wanted to be treated like a so-called normal person without having to sacrifice what makes me unique.

Tilly Evans did not get a chance to do what most small-town queer kids dream of: move. Moving to an area with a larger population can be life altering, if not life saving. Queer people, especially adolescents, in rural areas have limited access to LGBTQ+ related resources, are subjected to more violence than their counterparts in suburban or urban areas, and are more often forced into rigid gender roles.

Growing up in a small midwestern town, I had little-to-no access to my own community. The only information I was given was based on stereotypes about queer people. These false ideas that were given to me helped me to develop internalized homophobia.

I think that there is so much hope being offered by today's adolescents. They are more tolerant and accepting of varying identities than generations prior. Today's youths respond to different gender identities, sexual orientations, and racial identities in a more positive way than their parents and grandparents did. Society's attitudes towards gender and sexuality are constantly changing, and it seems as though we are advancing towards a more open-minded world.

-Mary Kate O'Gara, BFA 3 Dramaturgy/Criticism and Art, Media, & Design

BIOGRAPHIES

Carolyn Hu Bradbury (*Agnes*) MFA2/Acting. Carolyn Hu Bradbury was recently seen in Victory Garden's Ignition Festival, as well as the National Asian American Theatre Conference. She also appeared in *The Great Divide* at The Theatre School. She is from the California Bay Area, where she earned her BA from UC Berkeley in English and Theater.

Gabby Gillespie (*Kaliopé/Kelly*) BFA4/Acting. Gabby Gillespie is originally from Houston, Texas. Previous Theatre School credits include *A Midsummer Night's Dream*, *Mr. Sandman*, *Into the Woods*, *Misalliance*, *Blood Wedding*, and *Saccades in Darkness*.

Isabelle Jennings (*Narrator/Evil Tina/Farrah The Faerie*) BFA4/Acting. Isabelle, a native of Chicago, attended the Chicago Academy for the Arts where she studied musical theatre for four years before attending The Theatre School. Theatre School credits include *Seven Homeless Mammoths Wander New England*, *Saccades in Darkness*, *Afterburn*, and *The Night of the Iguana*.

Derek Jepsen (*Miles*) MFA3/Acting. Derek is originally from the San Francisco Bay Area. He is part of the 2019 MFA Acting class at The Theatre School. At DePaul, he was previously in *Three Sisters*, *The Witness*, and *Life Sucks*. Other credits include *Lysistrata*, *Taming of the Shrew*, *Persuasion*, and *The Fox on the Fairway*.

Gabrielle Maalihan (*Tilly*) BFA4/Acting. Gabrielle Maalihan credits at Theatre School include *Call of the Wild*, *Blown Youth*, *Desert Stories for Lost Girls* and *We Are Here: A Celebration of Asian American Theatre*. During summer 2018, she also performed in *Occupy Gambier* as a part of Broken Nose Theatre's Bechdel Fest.

Maricruz Menchero (*Vera/ Evil Gabbi/ Skeleton Monster*) MFA2/Acting. Before moving to Chicago, Maricruz led quite the double life in NYC - architect by day and acting student by night. Her latest roles include Rita Lopez in *The Great Divide* (DePaul), Melissa in *Necessary Targets* (Stella Adler), and Margaret in *Waiting for the Parade* (Stella Adler). Other favorites include *Les Miserables* and *Fiddler on the Roof*.

Isabelle Muthiah (*Lillith/ Lilly*) BFA3/Acting - Isabelle Muthiah is originally from Los Angeles, California. Previous credits at the The Theater School include *Under Milk Wood*, *Like It, Bees Knees*, and *Dog Sees God*.

Krispin Newsome (*Chuck*) BFA4/Acting - Krispin was previously in *Midsummer Night's Dream* (Lysander), *Bright New Boise* (Leroy), and *In A Word* (Guy). Upcoming work includes his final production at The Theatre School this winter, *Water by the Spoonful* (Chutes&Ladders).

Juan Pablo Ocasio Guerrero (*Orcus/ Ronnie*) BFA4/Acting. Originally from Puerto Rico, he grew up playing the piano and surrounded by the music he still pursues today. Previous Theater School credits include: *Dog Sees God*, *Blood Wedding*, *The Seagull*, *Augusta and Noble*, *26 Miles*, and *Mr. Burns, A Post Electric Play*. Other credits include: *Cursed: An American Tragedy* and *Killing of a Gentleman Defender*.

Shane Rhoades (*Steve*) MFA2/Acting. Shane is a second year MFA student. His Chicago credits include *Cat on a Hot Tin Roof* U/S (Drury Lane), *Displayed* (The New Colony), *Cymbeline* and *Once in a Lifetime* U/S (Strawdog). Select credits in San Francisco include *Angels in America*, *The Play About the Baby*, and *Equus*. Shane can be seen in *Water by the Spoonful* in February.

Damon Kiely (*Director*) Damon Kiely is a professional director and writer, as well as a full time professor of directing and acting and the Chair of Performance for DePaul's Theatre School. His book *How to Read a Play: Script Analysis for Directors* was published by Routledge in May 2016. He was nominated for a Jeff Award for Best Director of a Musical for his production of *Hank Williams: Lost Highway* for American Blues Theatre, which won the Jeff award for Best Production of a Musical, Midsize Theatre. In Chicago, he has directed regional premieres of *Barbecue* by Robert O'Hara for the Steppenwolf First Look Series with Strawdog Theatre, work by Lisa Kron, Kirsten Greenidge, and Jordan Harrison for Next Theatre, The Chicago premiere of Gore Vidal's *Weekend* and Anna Ziegler's *Boy* for TimeLine Theatre Company, the regional premiere of Gina Gionfriddo's *Becky Shaw* for A Red Orchid Theatre, and the world premiere of *McMeekin Finds Out* for Route 66 Theatre. His world premiere adaptation of *Thieves Like Us* and *The Revel* were produced by the House Theatre of Chicago. He served as the Artistic Director of American Theater Company from 2002 to 2007. He is a winner of the 2000-02 NEA/TCG Career Directing Program, the 2000 Drama League Fall Directing Program and the 1997 Princess Grace Award. He lives in Edgewater with his wife Jennifer and their children, Bella and Finn.

Grace Grindell (*Assistant Director*) BFA4/Theatre Arts (Directing). Grace Grindell is a theatre artist originally from Atlanta, GA. Her previous Theatre School credits include assistant direction of *Hedda Gabler* and *Into the Woods*, as well as dramaturgy of *Three Sisters*. In the spring, Grace is the dramaturg of *Oresteia*, and the world premiere of her play *Honey Girls* is being produced in the Healy Theatre.

Stephanie LeBolt (*Assistant Director*) MFA1/Directing. Stephanie LeBolt is a director and choreographer specializing in new play development. Boston credits: *Martha's (b)Rainstorm* (Boston Public Library), *La Llorona* (Kilroy List 2015), *That Time the House Burned Down*, *Franklin* (Boston Playwrights'), *Melancholy Play: The Chamber Musical* (Umbrella Center). Other credits: the Huntington, New Repertory, Lyric Stage, and more. BA: University of Virginia, Interdisciplinary Arts Administration. Insted-Israel Director's Lab.

Ashley Wang (*Scenic Designer*) BFA4/Scene Design. Ashley has an Associate's Degree in Visual Communications from the Fashion Institute of Design and Merchandising in Los Angeles. During summer 2017, she worked as an apprentice at the Santa Fe Opera prop shop.

Sophie Ospital (*Assistant Scenic Designer*) BFA 2/Scene Design. In the past year, Sophie was on crew for *Augusta and Noble*, *Native Son*, and *Growing Up Blue*. Upcoming productions include *Water by the Spoonful* and *Jeff and the Dead Girl*.

Angela (AJ) Mix (*Costume Designer*) BFA4/ Costume Design. Prior Theatre School credits include Assistant Costume Designer for *The Women Eat Chocolate*, *Romeo and Juliet*, and *Wig Out!* Outside of The Theatre School, she assisted on *You're On the Moors Now* (The Hypocrites Theatre) and *Pericles*

(The Muse of Fire). Recently credits include *Mr. Burns, a Post-Electric Play* and *Desert Stories for Lost Girls*.

Meghan Gottschalk (*Assistant Costume Designer*) BFA 2/Costume Design. Meghan Gottschalk has been making costumes since she was in High School. Her work on *She Kills Monsters* will be her premiere at The Theatre School.

Izzy Lichtenstein (*Assistant Costume Designer*) BFA 3/Costume Design. Izzy has assisted on *Mr. Burns, a Post Electric Play* and recently finished costume and production design for DePaul's feature film *Sun King*.

Jay Koch (*Lighting Designer*) BFA4/Lighting Design - At The Theatre School, Jay has designed *Mr. Burns, a Post-Electric Play* and other studio productions. Upcoming designs include the Chicago Fringe Opera's production of Paul Hindemith's *The Long Christmas Dinner* in winter 2018. She plans to pursue a career in lighting for live events upon graduation.

Andrei Borges (*Assistant Lighting Designer*) BFA4/Lighting Design. Andrei recently finished an internship working on *The Ring Cycle* at The San Francisco Opera. Chicago assistant credits include: *Cat on a Hot Tin Roof* at Drury Lane and *Hang* at Remy Bumpo. Andrei will be assisting on *Go, Dog. Go!* at the Merle Reskin Theatre and designing *Oresteia* in the Watts Theatre in the spring.

Lauren Porter (*Sound Designer*) BFA3/ Sound Design. Lauren hails from Redmond, Washington, where she started her sound design career at Juanita High. Her previous credits at The Theatre School include designing *52-Hertz*, *Dying City*, and *The Witness*.

Averi Paulsen (*Assistant Sound Designer*) BFA 2/Sound Design. Avery Paulsen is from the western suburbs of Chicago. Last year, they designed for the shows *Blown Youth*, *Big Love*, and *I and You*. Upcoming work includes *King Oedipus* in the winter.

Mary Kate O'Gara (*Dramaturg*) BFA3/ Dramaturgy/Criticism and Art, Media & Design. Mary Kate is proudly from Belleville, Illinois. Past dramaturgy credits include *Growing Up Blue*, *26 Miles*, and *Mr. Burns: a post-electric play*. Aside from her work in the theatre, she can be found painting, drawing, and scavenging the streets for found objects for her degree in studio art. Her next project is *Water by The Spoonful*, directed by Melanie Queponds.

Dana Beech (*Stage Manager*) BFA3/Stage Management. Dana hails from sunny Manhattan Beach, California and this is her third year at The Theatre School. Past Theatre School credits include *The Cat in the Hat*, *The Witness*, *Into the Woods*, *Wig Out!*, *Hedda Gabler*, and *Eurydice*. She will be the Stage Manager for *Go, Dog. Go!* in the Merle Reskin Theatre this winter.

Hannah Smith (*Assistant Stage Manager*) BFA2/Stage Management. Hannah is in her second year at the Theatre School. In the past year she was Assistant Stage Manager on *House of Bernalda Alba*, *Mr. Burns, a Post-Electric Play*, and *The Cat in the Hat*. Hannah has also been part of KVPAC. Some highlights of her time were *Evil Dead*, *The Foreigner*, and *The Burnt Part Boys*.

Ellen Sypolt (*Assistant Stage Manager*) BFA2/Stage Management. Ellen grew up in Bangkok, Thailand. She has previously stage managed dance and special events. At DePaul, she has stage managed *I and You* and the DePaul Dance Company quarterly showcases. This year she will be an Assistant Stage Manager for *Water by the Spoonful* and *Jane of the Jungle*.

Kyle Bajor (*Master Electrician*) BFA2/ Lighting Design. Although this is Kyle Bajor's first time being a Master Electrician at The Theatre School, he has been part of a number of shows, including *Into the Woods*, *Mr. Burns: A Post-Electric Play*, and *Cat in the Hat*.

Ethan Gill (*Technical Director*) BFA4/Theatre Technology. Ethan will continue his work this year as Assistant Technical Director for *Go, Dog. Go!* and Technical Director for *Jane of the Jungle*. During summer 2018, he worked as a Technical Designer with Adirondack Studios where he worked on projects outside the realm of theater.

Will Lee (*ASL Interpreter*) NIC, BEI-Master. Will has been interpreting for more than 25 years in a variety of settings. He has taught interpreting, mentored new interpreters entering the field and managed both interpreters and interpreting services. He has served on the board of the state professional interpreting organization and state licensing board. Will enjoys the interpreting challenges and excitement of performing arts work.

Suzanne Salerno (*ASL Interpreter*) CI/CT. Suzanne has interpreted in the Chicago community for over fifteen years. She specializes in STEM fields and performance environments where she is fascinated by how art and science intertwine. Suzanne volunteers with organizations that encourage inclusive design through technology.

Victor J. Cole (*Audio Describer*) This is Victor's fifth season describing for the Theatre School. Along with describing for theatres such as Goodman, Steppenwolf, Victory Gardens, and Shattered Globe, he has described film and live performances for Access Living and The University of Illinois.

THE THEATRE SCHOOL FACULTY/STAFF

John Culbert..... Dean
 Dean Corrin Associate Dean
 Coya Paz-Brownrigg Associate Dean for Instruction
 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
 Jeanne Williams Associate Director of Academic Advising

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 Tracee Duerson Director of Admissions
 Joshua Maniglia Technical Operations Manager
 Ashley Meczywor Assistant Director of Admissions
 Kristin Morris..... Manager of Special Events and PR
 Amanda Wilson..... Marketing and Audience Services Assistant
 Dexter Zollicoffer..... Diversity Advisor

ACTING AND DIRECTING

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

MOVEMENT

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

VOICE AND SPEECH

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

DESIGN

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

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

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 Diane Claussen..... Head of Theatre Management
 Carlos Murillo..... Head of Playwriting
 Alan Salzenstein..... Head of Arts Leadership
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 Dean Corrin Shade Murray
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 Philip Dawkins Tanya Palmer
 Jason Fliess Coya Paz-Brownrigg
 Isaac Gomez Maren Robinson
 Sarah Hecht Patrick Rowland
 Criss Henderson James Sherman
 Kristin Idaszak Sandy Shinner
 James Jensen John Zinn
 Chris Jones

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Louis Contey Ryan Kitley
 Carolyn Hoerdemann Rachel Slavick
 Linda Kahn

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Bryan Back..... Lighting Technologist
 So Hui Chong..... Costume Technician
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 Chris Hofmann Director of Production
 Sheila Hunter Cutter-Draper
 Kelsey Lamm Production Coordinator
 Jennifer Lightfoot..... Wardrobe Supervisor
 Jen Leahy..... Theatre Technical Director
 Alison Perrone Production Technician
 Amy Peter Properties Master
 Jim Keith Assistant Theatre Technical Director
 Jack Mecherle Sound Technologist
 Erika Senase Costume Shop Manager
 Joanna White Scenic Artist

AUDIENCE SERVICES

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MISSION STATEMENT

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

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

CHICAGO PLAYWORKS FOR FAMILIES AND YOUNG AUDIENCES

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

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

Chicago Playworks is a vital aspect of the training at The Theatre School at DePaul University. Students gain pre-professional experience in an extended run before a most demanding and appreciative audience. Chicago Playworks presents three unique productions to more than 35,000 young people each season and has entertained more than 1 million 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 home at Fullerton and Racine opened in September 2013 and was designed by the internationally renowned architect César Pelli and his firm Pelli Clarke Pelli Architects.

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

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

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CHICAGO PLAYWORKS FOR FAMILIES AND YOUNG AUDIENCES

The Wong Kids in the Secret of the Space Chupacabra, Go!

by Lloyd Suh
directed by Coya Paz
September 27 – November 3, 2018

Go, Dog. Go!

story by P.D. Eastman, adaptation by Allison Gregory and Steven Dietz
music by Michael Koerner, directed by Kristina Fluty
January 17 – February 23, 2019

Jane of the Jungle

book and lyrics by Karen Zacarías
music by Deborah Wicks La Puma
directed by Michelle Lopez-Rios
April 18 – May 25, 2019



IN THE WATTS THEATRE

She Kills Monsters

by Qui Nguyen
directed by Damon Kiely
November 2 – 11, 2018
(previews 10/31 & 11/1)

A Dybbuk or Between Two Worlds

by S. Ansky, adapted by Tony Kushner,
translated from Yiddish by Joachim Neugroschel
directed by Jeremy Aluma
February 15 – 24, 2019
(previews 2/13 & 2/14)

Oresteia

by Aeschylus
adapted by Robert Icke
directed by April Cleveland
May 3 – 12, 2019
(previews 5/1 & 5/2)

IN THE HEALY THEATRE

Falling

by Deanna Jent
directed by Ben Raanan
October 19 – 28, 2018
(previews 10/17 & 10/18)

Water by the Spoonful

by Quiara Alegria Hudes
directed by Melanie Queponds
February 1 – 10, 2019
(previews 1/30 & 1/31)

Honey Girls

by Grace Grindell
directed by Carlos Murillo
May 17 – 26, 2019
(previews 5/15 & 5/16)



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for over 30 Years.**

The Chicagoland theatre community's fundraising effort to provide assistance to those in need in the theatre community.

For more info or to make a donation, visit www.seasonofconcern.org or call 312-332-0518

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