

THE
**THEATRE
SCHOOL**
AT DePaul University
presents

**NATIVE
NATIVE**

**SON
SON**

**by Nambi E. Kelley
adapted from the novel by Richard Wright**

Director – Mikael Burke
Intimacy/Violence Designer – Rachel Flesher
Vocal Coach – Phil Timberlake
Scenic Designer – Joy Ahn
Costume Designer – Megan Pirtle
Lighting Designer – Simean Carpenter
Sound Designer – Camille Demholm
Technical Director – William Young
Dramaturg – Bri Schwartz
Stage Manager – Marguerite Hoffecker

February 9 – 18, 2018

*Original stage adaptation by Paul Green and Richard Wright and produced
in arrangement with the Paul Green Foundation – www.paulgreen.org*

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

CAST (IN ORDER OF APPEARANCE)

Black Rat	Michael Morrow
Bigger	Mathew James Elam
Mary	Delaney Feener
Mrs. Dalton.....	Ashlea Woodley
Hannah.....	Jessica Morrison
Vera/Bessie.....	Courtney Peck
Buddy.....	Jayson Lee
Gus.....	Matthew Lolar
Mr. Dalton.....	Matthew Hannon
Jan.....	Jack Lancaster
Mr Britten	Thalis Karatsolis

Place: Chicago's Blackbelt and surrounding areas.

Time: In the blink of an eye while Bigger lives, remembers, imagines, two cold and snowy winter days in December 1939 and beyond.

This production contains theatrical haze and strobe lighting. There is nudity, violence, depictions of sex and sexual violence in the play.

The play will be presented without intermission.

Native Son is presented by special arrangement with Samuel French, INC.

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PRODUCTION STAFF

Faculty Advisor to the Director.....	Damon Kiely
Assistant Directors	Chloë Martens, Sydney Nelson, Zandra Starks
Assistant Stage Managers	Danny Fender, Ashley Kiser
Assistant Scenic Designer.....	Paloma Locsin
Assistant Technical Director.....	Scott Cavallo
Master Carpenter.....	Brendan Hein
Properties Master	Jax Miller
Associate Costume Designer	O Engobor
First Hands	Emma Colbaugh, Tia Lui
Stitchers	Lisa Howaniec, Kyra Pan, Angelica Tozzi
Assistant Lighting Designer.....	Jack D. Riley
Master Electrician.....	Mattias Lange McPherson
Assistant Sound Designer	Agata Pacia
Sound Technician	Helena Redgate
Production Photos	Michael Brosilow
Accessibility Coordinator	Hamad Al-Thawadi
Audio Descriptor	Brian Hawkins
Sign Language Interpreter Coordinator.....	Sheila Kettering
Sign Language Interpreters.....	Walter Matthews, Tre'Nee Malone
Scenery and Property Crew.....	Meredith Maiorana, Charlotte Meffe, Sophie Ospital, Sierra Phan, Willow Rakoncaj
Costume Crew	Brianna Baiza, Adelaide Leonard, Elizabeth Lyles, Brett Rose
Make-up Crew	Jessica Donaldson, Jasmine Rush

PRODUCTION STAFF [cont.]

Lighting Crew	Andrew Branca, Nina Ryan, Matthew Schwartz, Isaac Smith
Sound Crew	Jonathon Albright, Cedric Hills
Publicity and House Crew	Valeria Baez, Simone Brazzini, Elena Gonzalez, Grace Halfacer, Destin Teamer

SPECIAL THANKS:

April Cleveland, Phyllis E. Griffin, Jacob Janssen, Erin Kraft, Lisa Portes, Melanie Queponds, Ben Ranaan, Nathan Singh, Dexter Zollicoffer, and my whole family.

DIRECTOR'S NOTE

When I look in the mirror, who do I see?
Myself as I am? Or, who society tells me I am?
In this world where others' opinions of who we are, what we are, and what we are or are not capable of permeate every waking moment, how do we become our truest selves?
Am I already defined? Or, do I define myself?
Who defines you?

#f*ckracism

~Mikael Burke, MFA3/Directing

DRAMATURGY NOTE

Do we as human beings have the power escape our fate? Or are we tied to it?

In Richard Wright's 1940 novel, *Native Son*, Bigger Thomas didn't stand a chance. His fate was in the hands of the white people he worked for. Brought to Chicago from Mississippi during The Great Migration, Bigger was supposed to be nothing but a worker and a provider for his family. Things would never be the same once he met Mary Dalton, the daughter of his new boss, who takes him out for a night on the town.

What about now? In our current age of police brutality, travel bans, and other forms of profiling, who has the privilege to control their fate? Do white people in power still control the fate of people of color?

78 years after *Native Son*, we are still asking some of the same questions. Writing in segregated America, when lynching was not uncommon, Wright provided African American readers with stories that they could relate to as well as created a bridge for white readers into a world that was different from their own. Wright inspired many writers, including Ralph Ellison and James Baldwin.

In 2014, Nambi E. Kelley saw the urgency for these stories to be retold. She adapted *Native Son* into a play. This was a year after the #blacklivesmatter movement was founded.

Bigger's father belonged to an organization that was fighting for rights that #blacklivesmatter is (still) trying to achieve. He died because he was a black man. As did Bigger.

What about the Bigger Thomas's of 2018?

~ Bri Schwartz, BFA3, Dramaturgy/Criticism

Matthew James Elam (Bigger) BFA4/Acting. Matthew hails from Leimert Park in Los Angeles's South Central. He has played the roles of Frankie in *A Lie of the Mind*, Orestes in *Molara*, Trip in *Other Desert Cities*, Benvolio in *Romeo and Juliet*, Marcus in Ike Holter's world premiere play *Night Runner*, Ms. Nina/Wilson in Tarrell Alvin McCraney's *Wig Out!*, Ralph in *Lord of the Flies*, Curtis in *Late Company* at Cor Theatre and The Caretaker in *Seven Homeless Mammoths Wander New England*.

Delaney Feener (Mary) BFA4/Acting. Delaney hails from Rocklin, California. She is a winner of a 2017 Princess Grace Award (with the *Robert and Gloria Hausman Theatre Award*) and was awarded the Sarah Siddons Society Scholarship. She worked last summer at the Notre Dame Shakespeare Festival as Olivia in *Twelfth Night* while earning her Equity Membership Candidacy. Her recent credits include Cinderella in *Into the Woods*, Richard in *Richard III*, Desdemona in *Desdemona*, Piggy in *Lord of the Flies*, Dolores in *Still*, Yelena in *Uncle Vanya*, and W in *Lungs*.

Matthew Hannon (Mr. Dalton) MFA2/Acting. Matthew is a San Diego, California native, attended the San Diego School of Creative and Performing Arts, Los Angeles City College Theatre Academy, and University of California, Berkeley, where he earned his BA double majoring in Theater & Performance Studies and Psychology. Matthew will appear next as Vershinin in *Three Sisters* on the Fullerton Stage at The Theatre School this April.

Thalis Karatsolis (Britten) BFA3/Acting. Thalis is a Greek American Actor. His past credits include *Spring Awakening* and the father in the children's play *Augusta and Noble* by Carlos Murillo.

Jack Lancaster (Jan) BFA3/Acting. Jack has previously appeared in *Dog Sees God*, *Afterburn*, *The Night of the Iguana*, and *Big Love*. During the holidays, he resides in Los Angeles, California.

Jayson Lee (Buddy) BFA3/Acting. Jayson hails from Atlanta, Georgia. His previous Theatre School credits include *Into the Woods* (Baker), *The Night of the Iguana* (Shannon), *Blood Wedding* (Beggar Woman), and *Saccades in Darkness*.

Matthew Lolar (Gus) BFA4/Acting. Matthew hails from Minneapolis, Minnesota. His most recent credits include *Experiment with an Air Pump* (Armstrong), *The Kid Who Ran for President* (Secretary of Defense), *Next Fall* (Adam), *Tom Paine* (ensemble) and *Big Love* (Giuliano).

Jessica Morrison (Hannah) MFA2/Acting. Jessica has a BA in Theater Arts from Carleton College ('13). In addition to acting she enjoys writing and performing poetry. Her Theatre School credits include *The Veil* and *The House of Bernarda Alba*.

Michael Morrow (Black Rat) BFA4/Acting. Michael is a Chicago native. He was awarded the Sarah Siddons Society Scholarship. Past credits include *Wig Out!* (DePaul University), *The Elaborate Entrance of Chad Deity* (Red Theatre Chicago), and *Into the Woods* (DePaul University).

Courtney Peck (Bessie/Vera) BFA4/Acting. Courtney's credits include *Into the Woods*, *Romeo and Juliet*, *Night Runner*, *The Maids*, and the upcoming *The Cat in the Hat* (The Theatre School); *Three Musketeers* and *Much Ado About Nothing* (Marin Shakespeare Co.); *El Stories* (Waltzing Mechanics); and *A Midsummer Night's Dream* (BADA). She is an Equity Membership Candidate.

Ashlea Woodley (Mrs. Dalton) MFA2/Acting. Ashlea has taught and acted regionally for 10 years and now calls Chicago her home. Previous professional credits include *Nothing of Me (Me/Us)*, *The Seagull* (Constantine), *Persuasion* (Mary), and *Hamlet* (Rosencrantz). Theatre School credits include *The Veil* (Madalene/Grandie) and *The House of Bernarda Alba* (Maid/Prudencia). She will appear in the upcoming *Cockroach*, April 24-28. <http://www.ashleawoodley.com>.

Nambi E. Kelley (Playwright) Nambi has penned plays for Steppenwolf, Goodman Theatre, and Court Theatre/American Blues Theater in Chicago, Lincoln Center in New York, and internationally. Most recently, Kelley was named playwright in residence at the National Black Theatre in New York, was a finalist for the Francesca Primus Award, and is working on an adaptation of Toni Morrison's *Jazz*. Nambi is also a professional actress, most recently closing the critically acclaimed *Two Trains Running* at the Goodman Theatre, with recent television credits including *Person of Interest*, *Madam Secretary*, *Elementary*, and *Chicago PD*. Nambi has a BFA from The Theatre School at DePaul University and an MFA in interdisciplinary arts from Goddard College. www.nambikelley.com.

Mikael Burke (Director) MFA3/Director. Mikael is a director, deviser, and educator. When not in school, he serves as Creative Director of Young Actors Theatre in Indianapolis, Indiana, and previously served as Associate Artistic Director of Indianapolis' NoExit Performance. He is a proud recipient of the 2012 Robert D. Beckmann Emerging Artist Fellowship from the Arts Council of Indianapolis, and is also a 2017 Princess Grace Award winner in Theatre. Mikael received his BA in Theatre from Butler University in Indianapolis. Directing credits include *Still*, *Hedda Gabler*, and *Eurydice* (The Theatre School); *Danny and the Deep Blue Sea*, *Middletown*, *Medea*, *Macbeth*, *I Am Peter Pan*, and *The Pillowman* (NoExit).

Chloë Martens (Assistant Director) BFA4/Playwriting. Chloë is a playwright from Chicago. Her play *Growing Up Blue*, directed by Shade Murray, is currently receiving a full production in the New Playwrights Series at The Theatre School. She is a student, working to receive a degree in Playwriting and English.

Rachel Flesher (Intimacy/Violence Designer) Rachel is a fight, movement, and intimacy designer/instructor. Select

fight/intimacy credits include *Cabaret!* (Paramount Theatre); *Constellations* (Steppenwolf Theatre Company); *Women in Jeopardy*, *The Man Beast!* (First Folio); *The Burials* (Steppenwolf for Young Adults); *In the Next Room, or the vibrator play* (TimeLine Theatre); *Insurrection* (Stage Left).

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

Paloma Locsin (Assistant Scenic Designer) BFA3/Scenic Design. Paloma's previous Theatre School credits include *Trouble In Mind* (Scenic Designer), *Seven Homeless Mammoths Wander New England* (Assistant Props Master), *We Are Proud to Present...*, and *Cinderella: The Remix*, (Assistant Scenic Designer). This spring she will be designing on the Fullerton Stage the world premiere of *Growing Up Blue* as part of The Theatre School's New Playwrights Series.

William Young (Technical Director) BFA4/Theatre Technology. William is from Cincinnati, Ohio. He has previously worked as the Assistant Technical Director for *Eurydice*, Master Carpenter for *Night Runner* and *A Translation of Likes*. He just returned from a term abroad in London as a Technical Production Management student at the Royal Central School of Speech and Drama.

Jax Miller (Properties Master) BFA4/Theatre Technology. Jax is looking to pursue activist theatre and collaborative installation art as a scenic artist. They recently spent three months in London studying Scenic Art at Royal Central School of Speech and Drama. Their past credits include *Romeo & Juliet* (Props Master), *Present Laughter* (Scenic Artist), and *Her Naked Skin* (Scenic Charge). Future work includes *The Cat in The Hat* (Scenic Charge).

Megan Pirtle (Costume Designer) BFA4/ Costume Design & Technology. Megan has served as an Assistant Costume Designer for The Theatre School's *Lady From the Sea* and *The Misanthrope*. She has also worked as a Costume Technician on shows such as *Prospero's Storm*, *Romeo & Juliet*, *Augusta and Noble* and Goodman Theatre's production of *Wonderful Town*. She recently designed the new children's play, *Night Runner*, along with Emily Witt's new work, *Mrs. Phu's Cleansing Juices (And Also Salads)*.

O Engobor (Associate Costume Designer) BFA4/Costume Design. O has served as an Assistant Costume Designer for the Theatre School's productions of *Joe Turner's Come and Gone*, *In the Blood*, and *A Translation of Likes*. Their credits as a designer include *The Merchant of Venice*, *Romeo & Juliet*, *We Are Proud to Present...*, and *Seven Homeless Mammoths Wonder New England*.

Emma Colbaugh (First Hand) BFA2/ Costume Technology. In addition to stitching in the costume shop, Emma also worked on hair and makeup prep for the production. Her previous Makeup Assistant credits include *The Kid Who Ran For President* and *Night Runner*.

Tia Lui (First Hand) BFA3, Costume Design/ Costume Technology. Tia is originally from The Woodlands, Texas. Her previous Theatre School credits include Assistant Costume Designer for *We Are Proud to Present...*

Simean Carpenter (Lighting Designer) BFA4/Lighting Design; Public Relations and Advertising. Sim is a young African American designer originally from Baltimore, Maryland. He has been designing theatre/stages since the age of 13. As a Designer and Assistant Designer, his credits include *CRAZY*, *Christina the Girl King*, *Legally Blonde*, DePaul Dance Company, *After Mrs. Julie*, *Eye for an Eye*,

Man of La Mancha, *Hookman*, BSU Fashion Show, *Pippin*, *Other Desert Cities*, *War Boys*, *Blood Wedding* and *Eurydice*.

Jack D. Riley (Assistant Lighting Designer) BFA4/Light Design. Jack recently returned from a term abroad studying at the Royal Central School of Speech and Drama where he assisted on a new play by Bryony Lavery. In the spring, he will be designing *Growing Up Blue*. He plans to go into architectural lighting design after he graduates in June.

Mattias Lange-McPherson (Master Electrician) BFA4/Lighting Design. Previous Theatre School credits include Lighting Designer for *Mrs. Phu's Cleansing Juices (and Also Salads)*, *The Merchant of Venice* and Assistant Lighting Designer for *Eurydice*.

Agata Pacia (Assistant Sound Designer) BFA2/Sound Design. Agata hails from Des Plaines, Illinois. Her recent design Theatre School credits include *Into the Woods*, *Still, Next Fall*, and *Desdemona*. Past Theatre School credits include *Romeo and Juliet*, *Richard III*, and *Cinderella: The Remix*. This past November and December she stepped in as a substitute sound engineer for BoHo Theatre's production of *Marie Christine*. Agata looks forward to designing *Satyagraha: Ghandi/King* in the Healy Theatre this upcoming spring.

Bri Schwartz (Dramaturg) BFA3, Dramaturgy/Criticism. Bri's Theatre School credits include *Tender* (Stage Manager), *Just A Lonely Man* (Dramaturg), *For Want of a Horse* (Assistant Director/Dramaturg), *Dying City* (Dramaturg) and *Michael Jordan in Lilliput* (Assistant Director). She most recently stage managed *Meet Juan(ito) Doe* at Free Street Theatre.

Hamad Al-Thawadi (Accessibility Coordinator) BFA3/Theater Management. Hamad is an international student from Bahrain. His Theatre School credits include House Crew for *Esperanza Rising* and House Manager for *Tom Paine*. Hamad also

the General Manager of Golden Feather Publishing and author of two books *The Family*, and *Prayer Encyclopedia*. Hamad holds a BA in computer engineering and a BS in management science.

Brian Hawkins (Audio Descriptor) Brian is Assistant Director for the Chicagoland Radio Information Service and has been coordinating the daily operations providing verbatim readings of local newspapers and magazines to the visually impaired since CRIS Radio was bought by The Chicago Lighthouse in 2007. In 2013, Brian received certification in Audio Description, trained by Joel Snyder, PH.D, at Steppenwolf Theatre.

Walter Mathews (Sign Language Interpreter) Walter is a certified interpreter CI and CT under RID. He began his professional career with Chicago Hearing Society interpreting in a variety of settings from manufacturing plants to Court Rooms. Walter began interpreting at the same time for Chicago City-Wide College. He has always enjoyed performing arts, and expressed his creative talents by interpreting music and theatrical performances around the city. Walter has enjoyed working with Oracle Theater, Steppenwolf Theater, Victory Gardens Theater, Wisdom Bridge Theater, and DCI on many plays.

Tre'Nee Malone (Sign Language Interpreter) Tre'Nee (NIC ADV) has been interpreting in Chicago for 14 years. Her career in interpreting began with an inner passion for the people and their language. Tre'Nee has taken her interpreting to higher levels by interpreting musicals, plays, storytelling festivals, and concerts at venues such as Victory Gardens Theatre, Steppenwolf Theatre, DePaul's Merle Reskin Theatre, and the Taste of Chicago.

Marguerite Hoffecker (Stage Manager) BFA3/Stage Management; Minor in Women's and Gender Studies. Past Theatre School credits include Stage Manager for *Richard III* and Assistant Stage Manager for *Wig Out!*, *The Kid Who Ran for President*, *Peter Pan* and *Wendy*, *The Merchant of Venice*, and *Joe Turner's Come and Gone*. In the spring, Maggie is Assistant Stage Manager the World Premiere of *Growing Up Blue* by Chloe Martens. Black Lives Matter.

Danny Fender (Assistant Stage Manager) BFA3/Stage Management; Minor in LGBTQ+ Studies. Professional credits include Second Assistant Stage Manager for the pre-Broadway world premiere tryout of *Trevor: The Musical* at Writers Theatre, and Stage Management intern for *Ah, Wilderness!* at Goodman Theatre. Theatre School highlights include Stage Manager for *Eurydice* and Assistant Stage Manager for *Cinderella: The Remix* and *We Are Proud to Present...*

Ashley Kiser (Assistant Stage Manager) BFA1/Stage Management. Ashley is originally from New Jersey. Her educational credits include Assistant Stage Manager for *Augusta and Noble*.

NATIVE SON

SPECIAL EVENTS

Thursday, February 8, 2:30 – 4:00 P.M.

Panel Discussion: *Native Son*
 “Literary Geographies, Race and Space in Chicago”
 Featuring Dr. Beryl Satter & Rashad Shabazz
 The Theatre School, Fullerton Lobby
 Co-Sponsored with Center for Black Diaspora
 & the Geography department

Monday, February 12, 5:00 – 7:00 P.M.

Film Screening: *Richard Wright: Black Boy* (1995)
 an Emmy-award winning documentary by Madison Davis Lacy Jr.
 Facilitated by Dr. David Akbar-Gilliam
 The Theatre School, Room 546 (snacks will be provided)
 Co-Sponsored with Center for Black Diaspora

Tuesday, February 13, 5:00 – 7:00 P.M.

Film Screening: *Native Son* (1951)
 directed by Pierre Chenal, starring Richard Wright
 Facilitated by Dexter Zollicoffer, Theatre School Diversity Advisor
 The Theatre School, Room 546 (snacks will be provided)

POST-SHOW DISCUSSIONS

Sunday, February 11 – Following the 2:00 P.M. Performance

Facilitated by Madie Doppelt, BFA2/Playwriting

Wednesday, February 14 – Following the 7:30 P.M. Performance

“The Real-Life, Nonfiction Roots of *Native Son*: Wright’s Life and Times”
 Guest Speaker: Ted Anton, DePaul University English Department
 Facilitated by Bri Schwartz, BFA3, Dramaturgy/Criticism

Thursday, February 15 – Following the 7:30 P.M. Performance

Facilitated by Madie Doppelt, BFA2/Playwriting

Friday, February 16 – Following the 7:30 P.M. Performance

“*Native Son*, Richard Wright, The Expat”
 Guest Speaker: Juelle Daley, Assistant Director of Center for Black Diaspora
 Facilitated by Bri Schwartz, BFA3, Dramaturgy/Criticism
 Co-Sponsored with Center for Black Diaspora

THE THEATRE SCHOOL FACULTY/STAFF

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 Jason Beck..... *Assistant Dean*
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 Jeff Mills..... *Artistic Director, Chicago Playworks*
 Damon Kiely..... *Chair, Performance*

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 Jeanne Williams..... *Coordinator of Academic Services*
 Dexter Zollicoffer..... *Diversity Advisor*

ACTING AND DIRECTING

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

MOVEMENT

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

VOICE AND SPEECH

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

DESIGN

Christine Binder..... *Head of Lighting Design*
 Linda Buchanan..... *Head of Scene Design*
 Victoria Deiorio..... *Head of Sound Design*
 Sally Dolembro..... *Head of Costume Design*
 Nan Zabriskie..... *Head of Make Up and Wigs*
 Jeff Bauer..... *Tom Celner*
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 Henrijs Preiss..... *Birgit Rattenborg Wise*

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 Shane Kelly..... *Head of Theatre Technology*
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 Joel Furmanek..... *Ed Leahy*
 David Naunton..... *Courtney O'Neill*
 Tom Pearl..... *Michael Rourke*
 James Savage..... *Noelle Thomas*
 Alden Vasquez..... *Joanna White*
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 David Chack..... *Dean Corrin*
 Sarah Cuddihee..... *Philip Dawkins*
 Jason Fliess..... *Isaac Gomez*
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 Brian McKnight..... *Shade Murray*
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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 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

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

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OUR 2017-2018 SEASON

CHICAGO PLAYWORKS FOR FAMILIES AND YOUNG AUDIENCES

Junie B. Jones

Is Not a Crook

by Allison Gregory
adapted from the
book series by Barbara Park
directed by Krissy Vanderwarker
January 11 – February 17, 2018

Dr. Seuss's

The Cat in the Hat

by Dr. Seuss
directed by Jeff Mills
April 19 – May 26, 2018

ON THE FULLERTON STAGE

Native Son

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

Three Sisters

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

New Playwrights Series

Growing up Blue

by Chloë Martens
directed by Shade Murray
May 18-26, 2018
(previews 5/16 & 5/17)

IN THE HEALY THEATRE

Satyagraha: Gandhi/King

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

GENERAL INFORMATION

BOX OFFICE TELEPHONE

(773) 325-7900

REGULAR BOX OFFICE HOURS

Tuesday - Friday: noon - 4 p.m.

PERFORMANCE BOX OFFICE HOURS

The Box Office opens 90 minutes prior to curtain for all performances.

NO SMOKING

In compliance with the City of Chicago Clean Air Ordinance, smoking is prohibited in The Theatre School. We appreciate your cooperation.

EMERGENCY EXITS

Please note the location of emergency exits in the theatre.

NO CELLULAR PHONES, TEXT MESSAGING, RECORDING DEVICES, PHOTOGRAPHY, PAGERS, FOOD AND BEVERAGES

Please do not use the above listed items in the theatre. Patrons with electronic pagers or cellular telephones are asked to either turn off their equipment in the theatre or check them with the House Manager prior to curtain. We discourage text messaging during the performance. The light from the screen can bother other patrons. We allow photographs to be taken before and after but never during the performance. You may also check cameras and recording equipment with the House Manager who will secure them until final curtain.

RESTROOMS

Restrooms are located in the lobbies on the main floor and balcony levels.

LOST AND FOUND

If you find an item or have lost an item, please contact the House Manager. You may also call (773) 325-7900 the next day to determine if an item has been found.

EMERGENCY TELEPHONE CALLS

Patrons with electronic pagers are requested to either turn off their pagers in the theatre or check them with the House Manager prior to showtime. Should you need to give an emergency telephone number where you can be reached during a performance, please alert the House Manager of your seat location and give the Box Office telephone number for emergencies, (773) 325-7900.

PARKING ARRANGEMENTS

When you attend an event at The Theatre School in Lincoln Park, you may park at DePaul's Clifton Parking Deck, 2330 N. Clifton, with the DePaul rate: \$7.25. Validate your parking ticket at the Building Receptionist desk near the Racine entrance.

CAPTIONING AND LISTEN UP LISTENING SYSTEMS AVAILABLE FOR OUR HEARING-IMPAIRED PATRONS

See the box office to receive either the Captioning or Headset device. We require the security deposit of a driver's license or other identification during the performance. The ID will be returned when you return the device.

LARGE PRINT PROGRAMS

You may request a large print program from the ticket taker or the House Manager.

SIGN LANGUAGE INTERPRETING

Selected performances will be interpreted in American Sign Language. Call the Box Office or see the website for the schedule.

AUDIO DESCRIPTION

Designated audio-described performances and pre-performance touch tours are scheduled throughout the 2017-18 season. Call the Box Office or see the website for the schedule.