

**THE
THEATRE
SCHOOL**
AT DePaul University

presents

SATYAGRAHA: GANDHI KING

AN ORIGINAL THEATRICAL DOCUMENTARY
conceived and directed by Dexter Bullard
researched, written, and performed by
the Class of 2018 Graduate Actors
and the Dramaturgy Team
researched, imagined, and designed by
the Production Team

Scenic Designer – Steven Abbott
Costume Designer – Kiera Pitts
Lighting Designer – Natalia Janusz
Sound Designer – Agata Pacia
Technical Director – Shane Kelly
Dramaturg – Hannah Greenspan

May 4 – 6, 2018

The Theatre School at DePaul University
Sondra and Denis Healy Theatre
2350 N Racine Ave, Chicago IL, 60614

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

ENSEMBLE (IN ALPHABETICAL ORDER)

Chanell Bell
Keith Illidge
Madhura Jugade
Dre Marquis
Dekyi Rongé
Sola Thompson
Nick Trengove
Sean Wesslund

Place and Time

India, London, South Africa, and America, not necessarily in that order.
From 1883 to 2003, not necessarily in that order.

Theatrical haze and fog are used in this production.

The play will be performed without intermission.

PRODUCTION STAFF

Director Dexter Bullard
Assistant Director Bri Schwartz
Stage Manager Jonathan S. Campbell
Assistant Stage Manager Danely Fletcher
Carpenters..... Lonnae Hickman, Sam Leapley
Assistant Costume Designer Madeleine Byrne
Wardrobe Supervisor Allison Millar
Head Makeup Assistant..... Emma Colbaugh
Assistant Lighting Designer..... Andrei Borges
Master Electrician Mattias Lange-McPherson
Assistant Master Electrician..... Andrew Branca
Assistant Sound Designer Madeline Doyle
Assistant Dramaturg..... Jose Mogollon
Production Photos Michael Brosilow
Access Coordinator..... Angela Hamilton
Scenery and Property Crew Greta Fleischer, Lonnae Hickman, Sofia Carfaro
Costume Crew Meg Gottschalk, Grace Halfacer, Luis Mora
Make-up Crew Lucy Elkin
Lighting Crew Andrew Branca, Nathan Reilly, Nick Trivisonno
Sound Crew Chris Comstock
Publicity and House Crew Brianna Baiza, Gabriella Mendoza,
Shelby Renfroe, Bobby Halvorson

SPECIAL THANKS:

Tif Bullard, John Culbert, Phyllis E. Griffin, and Harmony Zhang.

DIRECTOR'S NOTE

When we watch plays, we follow a lead character. As we experience stories of injustice, we often look to one face to lead a movement. Mohandas Gandhi and Martin Luther King Jr. are known globally as the leaders of the non-violent civil rights movements of their time, but they were not alone in the act of mainstreaming Satyagraha. We often forget that as it takes a village to raise a child. It takes an entire community to lead a movement. It takes an ensemble to tell a story.

Through *Satyagraha: Gandhi/King* we remove the idea of the lead character or the single face of a movement through ensemble creation. Gandhi and King built their platforms on the shoulders of those who came before them and those around them, similar to the ways in we constructed this piece of theatre. While we self-generated from primary source material, we also bounced ideas off of the original ideas brought into the room each day. No voice was prioritized over another.

The Salt March

The Birmingham Campaign

#blacklivesmatter

#metoo

March For Our Lives

The most successful non-violent movements are those with strength in numbers.

~Bri Schwartz, Assistant Director
BFA3, Dramaturgy/Criticism

DRAMATURGY NOTE

"Then one Sunday afternoon I traveled to Philadelphia to hear a sermon by Dr. Mordecai Johnson, president of Howard University. He was there to preach for the Fellowship House of Philadelphia. Dr. Johnson had just returned from a trip to India, and to my great interest. He spoke of the life and teachings of Mahatma Gandhi. His message was so profound and electrifying that I left the meeting and bought a half-dozen books on Gandhi's life and works. Like most people, I had heard of Gandhi, but I had never studied him seriously. As I read I became deeply fascinated by his campaigns of nonviolent resistance. I was particularly moved by the Salt March to the Sea and his numerous fasts. The whole concept of "Satyagraha" (Satya is truth which equals love, agraha is force; "Satyagraha," therefore, means truth-force or love force) was profoundly significant to me. As I delved deeper into the philosophy of Gandhi, my skepticism concerning the power of love gradually diminished, and I came to see for the first time its potency in the area of social reform. Prior to reading Gandhi, I had about concluded that the ethics of Jesus were only effective in individual relationships. The "turn the other cheek" philosophy and the "love your enemies" philosophy were only valid, I felt when individuals were in conflict with other individuals; when racial groups and nations were in conflict a more realistic approach seemed necessary. But after reading Gandhi, I saw how utterly mistaken I was. Gandhi was probably the first person in history to lift the love ethic of Jesus above mere interaction between individuals to a powerful and effective social force on a large scale. Love for Gandhi was a potent instrument for social and collective transformation. It was in this Gandhian emphasis on love and nonviolence that I discovered the method for social reform that I had been seeking. I came to feel that this was the only morally and practically sound method open to oppressed people in their struggle for freedom."

~Martin Luther King Jr., *Stride Toward Freedom*

Chanell Bell (*Ensemble*) MFA3/Actor. Chanell's Chicago credits include *Moon Man Walk* with Definition Theatre Company (Victory Gardens), *Cinderella: The Remix*, *Big Love*, and the Chicago premiere of *Swimmers* (The Theatre School). She received her BFA from the illustrious Howard University and is represented by Paonessa Talent Agency.

Keith Illidge (*Ensemble*) MFA3/Actor. Keith was born and raised in Delaware. He received his Bachelor of Science degree in Video Production at Wilmington University in Delaware. He's done various theatre, film, tv, and commercial work in Philadelphia, New York and the tri-state area. Keith's Theatre School credits include Tom in *Swimmers*, directed by Marti Lyons; Orpheus in *Eurydice*, directed by Mikael Burke; Actor #4 in *We Are Proud to Present...*, directed by Erin Kraft; Deity in *Wig Out!*, directed by Nathan Singh; and Buck in *The Call of the Wild*, directed by Ian Frank.

Madhura Jugade (*Ensemble*) MFA3/Actor. Madhura hails from the Indian city of Pune (famously known as the Oxford of the East). She has a BA in Psychology from the University of Pune and has been acting since the young age of nine. Her acting credits include *Twelfth Night*, directed by Stuart Carden; *Swimmers* directed by Marti Lyons; *Hedda Gabler*, directed by Mikael Burke; *Tom Paine*, directed by Phyllis Griffin; *Seven Homeless Mammoths Wander New England*, directed by April Cleveland; *Chakra* (performed in Apostroph '13 in Prague); along with various works in the Indian theatre, film and television, and voiceover industries. Her adaptation and directing credits include *Overseasoned* (short story by Anton Chekhov) and *Navas*. Madhura is proudly represented by Paonessa Talent Agency.

Dre Marquis (*Ensemble*) MFA3/Actor. Dre hails from the Southside of Chicago. He has a BA in Theatre from Alabama State

University (Montgomery, Alabama). Some of his Theatre School credits include *Augusta and Noble*, *Trouble in Mind*, and *52 Hertz*. TV/Film credits include Netflix's *Easy*, *Chicago Fire*, and *Chicago PD*. He is represented by Hayes Talent Agency.

Dekyi Rongé (*Ensemble*) MFA3/Actor. Credits include Magdalena in *The House of Bernarda Alba*, Duchess of York in *Richard III*, and Prince in *Romeo and Juliet* (The Theatre School); Juno in *The Tempest* and Fred's Wife in *The Christmas Carol* (A Noise Within); Juliet in *Romeo and Juliet* and Hero in *Much Ado About Nothing* (Pacific Repertory Theater); and Ensemble in *Macbeth* (San Francisco Shakespeare Festival). Dekyi received a BA in Theatre and Performance Studies from UC Berkeley.

Sola Thompson (*Ensemble*) MFA3/Actor. Sola holds a BA in English from the University of Wisconsin-Milwaukee. Her Theatre School credits include Greer in *Seven Homeless Mammoths Wander New England*, Fay in *Wig Out!*, and the title roles in both *Night Runner* and *Eurydice*.

Nick Trengove (*Ensemble*) MFA3/Actor. Nick hails from California's San Francisco Bay Area. Before coming to Chicago, he worked at several theatres in Berkeley, Oakland, and San Francisco. His recent Theatre School credits include Early Man from *Seven Homeless Mammoths Wander New England* (Fall 2017); Serena, Mother of the House of Diabolique, in Tarell Alvin McCraney's *Wig Out!* (Spring 2017); Hastings, Tyrell, and Richmond in *Richard III* (Winter 2017); and Paris in *Romeo and Juliet* (Fall 2016).

Sean Wesslund (*Ensemble*) MFA3/Actor. Sean is an actor, singer, and actor-combatant registered with Society of American Fight Directors (SAFD). His roles at The Theatre School have included Narrator (*Into the Woods*), Peter (*The Zoo Story*), Tesman (*Hedda Gabler*), and Mr. Winsor/Fisherman (*52 Hertz*). Sean

originally hails from the San Francisco Bay Area and currently resides in Evanston with his wife, daughter, and two tiny mutts. Sean received his undergraduate degree from Northwestern University and can be found online at <https://swesslund.wixsite.com/sean>.

Dexter Bullard (*Director*) Dexter is the Head of Graduate Acting and Artistic Director of The Theatre School Showcase at DePaul University. Dexter is an award-winning director dedicated to new plays and creating original theater for Chicago and beyond. Recent credits include Tracy Letts's *Linda Vista* and Annie Baker's *The Flick* at Steppenwolf, Craig Wright's *Grace* on Broadway, Roy Williams' *Sucker Punch* and Annie Baker's *Circle Mirror Transformation* at Victory Gardens, the world premiere of Dan LeFranc's *The Big Meal* at American Theatre Company, *Odradek* by Brett Neveu at The House Theatre, *Mistakes Were Made* by Craig Wright at Barrow Street Theater Off-Broadway and with A Red Orchid Theatre. This June, he directs *Mies Julie* by Yael Farber at Victory Gardens. In 2004, Dexter was awarded the Lucille Lortel Award for directing Tracy Letts' *Bug* at The Barrow Street, as well as a Drama Desk Nomination. In 1995 Dexter co-founded Plasticene, a physical theatre company whose critically-acclaimed experimental works were featured at The Steppenwolf Studio, The Edinburgh Fringe Festival, The Storefront Theatre, Performing Arts Chicago, MCA, and in New York City. With the Plasticene company, he directed and collaboratively created sixteen original works over seventeen years including *The Palmer Raids* (2003.) Since 1996, Dexter has directed with The Second City, leading a National Touring Company and developing revues at E.T.C. and at Second City Detroit. Back in 1990, Dexter founded The Next Lab at The Next Theatre where he directed *Bouncers*, for which he received a Jefferson Citation and an After Dark award for his direction. As

Associate Artistic Director at Next Theatre, he directed and/or created eight shows for mainstage and Lab as well as producing the world premiere of Tracy Letts's *Killer Joe*. He has also directed projects for Famous Door Theatre, Northlight Theatre, Hartford Stage Company, Manhattan Theatre Club, Links Hall, and several times for A Red Orchid Theatre. He studied acting and performance at Northwestern University and received an MFA in Performance from the School of the Art Institute of Chicago.

Bri Schwartz (*Assistant Director*) 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), *Michael Jordan in Lollipop* (Assistant Director) and *Native Son* (Dramaturg). Bri has worked with Free Street Theatre on multiple projects including *Los Milagros/The Miracles* (Assistant Directing Intern), *Meet Juan(ito) Doe* (Stage Manager) and is currently assisting Artistic Director Coya Paz on a Free Street/Pro-Publica Illinois collaboration exploring the intersection of journalism and theatre.

Steven Abbott (*Scenic Designer*) BFA2/ Scenic Design. Steven is a transfer student originally from the suburbs of Louisville, Kentucky, where he designed for local high school and community theatres. Previous Theatre School credits include *Into The Woods* (Assistant Scenic Designer) and *Junie B. Jones is Not A Crook* (Assistant Scenic Designer).

Lonnae Hickman (*Carpenter*) BFA1/Theatre Technician. Lonnae is from Milwaukee, Wisconsin. Lonnae's other credits include *Augusta and Noble* and *Kodachrome*.

Kiera Pitts (*Costume Designer*) BFA3/ Costume Design. Kiera Pitts is from Boulder, Colorado. *Satyagraha: Gandhi/King* is her second production at The Theatre School. Previous design credits include *Into the Woods* (2017) and the elevated studio

production of *Trouble in Mind* (2016). She additionally costumed the original musical *Cubicle: The Musical* (Bad Theatre Festival 2015).

Madeleine Byrne (*Assistant Costume Designer*) BFA3/Costume Design. Madeleine's previous Theatre School credits include *Junie B. Jones is Not a Crook* and *Hedda Gabler* (Costume Designer); and *Eurydice*, *Night Runner*, and *Michael Jordan in Lilliput* (Assistant Costume Designer). Madeleine also works as a wardrobe supervisor and serves as the manager of The Theatre School's Costume Storage department.

Natalia Janusz (*Lighting Designer*) BFA3/Lighting Design. Natalia designed the devised play *Mother of the Dark Water* at the Greenhouse Theatre earlier this year and served as the Assistant Lighting Designer of DePaul's *Junie B. Jones is Not a Crook*. Natalia is also a moving light and repair technician at Intelligent Lighting Creations. Furthermore, she is owner of Dark Moon Designs LLC and a creator of *The Ocular Organ* installation which runs at music festivals such as Electric Forest Music Festival.

Andrei Borges (*Assistant Lighting Designer*) BFA2/Lighting Design. Andrei originally hails from Los Angeles, California. His previous designs at The Theatre School include *Seven Homeless Mammoths Wander New England*, *Tom Paine*, and *An Iliad*. His Assistant Lighting Design credits include *hang* at Remy Bumpo Theatre Company, and *The House of Bernarda Alba* and upcoming Chicago Playworks production *Go, Dog. Go!* at The Theatre School. Andrei is looking forward to being the lighting design intern at San Francisco Opera this summer.

Andrew Branca (*Assistant Master Electrician*) BFA1/Lighting Design. Andrew is from Charlotte, North Carolina. His Theater School credits include *A Bright New Boise*, *Betrayal*, and many more to come.

His work extends outside the theater to event lighting for proms, weddings, and corporate events.

Agata Pacia (*Sound Designer*) BFA2/Sound Design. Agata hails from Des Plaines, Illinois. Past design credits at The Theatre School include *Into the Woods*, *Still, Next Fall*, and *Desdemona*. Outside of school, Agata is currently the A1 for Firebrand Theatre's production of *9 to 5* and will also be an audio intern on a new Broadway bound musical *The Cher Show* that's premiering in Chicago this summer.

Hannah Greenspan (*Dramaturg*) BFA4, Dramaturgy/Criticism. Hannah is a Chicago based dramaturg and philanthropist, originally from Los Angeles, California. As a dramaturg, Hannah is drawn to plays that tell untold histories or narratives, plays that hone in on the Latinx experience, and radically political new plays. Her most notable Chicago dramaturgy credits include *Romeo and Juliet*, *The Deflowerment of Wendy Diaz*, and *Augusta and Noble* (The Theatre School, DePaul University). Chicago companies she's worked with include Victory Gardens Theater (Literary Management and Civic Dramaturgy Intern, 2016), American Theater Company (Education and Youth Ensemble Fellow, 2017), and First Floor Theater (Literary Assistant, 2017). Dramaturgically, Hannah implements various forms of dramaturgy in her work such as collaborative dramaturgy, civic dramaturgy, and live action dramaturgy. As a philanthropist, she serves as the Assistant Director of Dancer Relations for DemonTHON, a professional organization committed to making miracles possible for critically ill children and their families.

Jose Mogollon (*Assistant Dramaturg*) BFA2/Theatre Management. Jose is from Cypress, Texas, but was born in Mexico City. Jose spent his summer as a Production Assistant for the National Tour of *The Lion King*, helping to close the tour in Houston, Texas.

Angela Hamilton (*Access Coordinator*) BFA3/Theatre Management. Angela is from Cincinnati, Ohio. Her interest and commitment to the administrative aspects of theatre is what brought her to DePaul. Angela strives to uplift and support the voices of people of color by helping create and promote powerful diverse stories through a theatrical lens.

Jonathan S. Campbell (*Stage Manager*) BFA3/Stage Management. Jonathan is a proud native of West Chester, Pennsylvania, and Celebration, Florida. He works mainly as a freelance Stage Manager of operatic

works and a Production Manager. Previous credits include Assistant Stage Manager of DePaul Opera Theatre's productions of *Suor Angelica*, *Gianni Schicchi*, and Rehearsal Stage Manager of their production of *The Merry Widow*. He has also worked as a Production Associate in the production office at Chicago Shakespeare Theater.

Danely Fletcher (*Assistant Stage Manager*) BFA1/Stage Management. Danely's credits this year include Assistant Stage Manager for *Into the Woods* and *The Witness*. Next fall, Danely will make her DePaul Stage Management debut with *Twelfth Night*.

THE THEATRE SCHOOL FACULTY/STAFF

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

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

ACTING AND DIRECTING

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

MOVEMENT

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

VOICE AND SPEECH

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

DESIGN

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

TECHNICAL THEATRE

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

THEATRE STUDIES

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

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 Linda Kahn.....*Ryan Kitley*
 Rachel Slavick

TECHNICAL STAFF

Bryan Back.....*Lighting Supervisor*
 Margot Bardeen.....*Costume Technician*
 So Hui Chong.....*Costume Technician*
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 Kaitlyn Grissom.....*Scene Shop Carpenter*
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 Sheila Hunter.....*Draper*
 Kelsey Lamm.....*Production Coordinator*
 Jen Leahy.....*Theatre Technical Director*
 Alison Perrone.....*Production Technician*
 Amy Peter.....*Properties Master*
 Aaron Pijanowski.....*Assistant Theatre Technical Director*
 Erika Senase.....*Costume Shop Manager*
 Joanna White.....*Scenic Artist*

AUDIENCE SERVICES

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

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

THE THEATRE SCHOOL BOARD

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ANNOUNCING OUR 2018-2019 SEASON

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 Kacariás
music by Deborah Wicks La Puma
directed by Michelle Lopez-Rios
April 18 – May 25, 2019



OUR 2017-2018 SEASON

CHICAGO PLAYWORKS FOR FAMILIES AND YOUNG AUDIENCES

*Dr. Seuss's
The Cat in the Hat*
by Dr. Seuss
directed by Jeff Mills
April 19 – May 26, 2018
Sensory Friendly Performance
Sunday, May 6 at 2 p.m.



ON THE FULLERTON STAGE

New Playwrights Series
Growing up Blue
by Chloë Orlando
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
(preview 5/3 & 5/4)

ON THE FULLERTON STAGE

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

Oresteia

by Aescylus
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)

New Playwrights Series
title, playwright, and director TBA
May 17 – 26, 2019
(previews 5/15 & 5/16)

TO SEE OR
NOT TO SEE?



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SHOW ON FOOTLIGHTS.COM

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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.