

THE
**THEATRE
SCHOOL**
AT DePaul University

presents

THE MISANTHROPE

by Molière
translated by Richard Wilbur

Director – Brian Balcom
Vocal Coach – Claudia Anderson
Scenic Designer – Jack Magaw
Costume Designer – Madison Briedé
Lighting Designer – Eric Phillips
Sound Designer – Tyler Blakeman
Dramaturg – Johanna Orr
Stage Manager – Julia Bates

The Misanthrope is presented by special arrangement
with Dramatists Play Service, Inc., New York

April 15 – 24, 2016

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

Presenting Level Sponsor



CAST

ALCESTE, in love with Celimene.....	Brian Healy
PHILINTE, Alceste's friend	Jalen Gilbert
ORONTE, in love with Celimene	JJ McGlone
CELMENE, Alceste's beloved	Chloe Baldwin
ELIANTE, Celimene's Cousin	Madeline Baird
ARSINOE, a friend of Celimene's	Mélisa Breiner-Sanders*
ACASTE, a marquess	Dominique Watkins
CLITANDRE, a marquess	Sean Wiberg
DUBOIS, Alceste's valet	Sean Wiberg

Place and Time

Celimene and Eliante's house

Present day

The most elite part of the city

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

**Appears by permission of Actors' Equity Association,
the union of professional Actors and Stage Managers in the United States.*

PRODUCTION STAFF

Faculty Advisor to the Director.....	Damon Kiely
Assistant Director	Jordyn Prince
Assistant Stage Managers	Jonathan S. Campbell, Alexa Santiago
Assistant Scenic Designer.....	Maggie Armendariz
Technical Director	Sean Conlin
Assistant Technical Director.....	Sophia Hartler
Master Carpenter.....	Lila Gilbert
Carpenter	Ethan Gill
Properties Designer.....	Mara Ishihara Zinky
Assistant Costume Designer	Megan Pirtle
Draper/Cutter	Alma Acosta
Stitcher	Emilee Orton
Head Makeup Assistant.....	Jennifer Moore
Assistant Lighting Designer.....	Anthony Forchielli
Master Electrician	Emmaleigh Pepe-Winshell
Assistant Sound Designer	Maddie Doyle
Sound Technician	Spencer Batho
Assistant Dramaturgs.....	Yasmin Mitchel, Mariah Schultz
Production Photos	Michael Brosilow
Audio Describer	Rob Lamont
Sign Language Interpreter Coordinator.....	Sheila Kettering
Sign Language Interpreters.....	Cassie Coburn, David Jones
Scenery and Property Crew	Brenna Barborka, Ethan Gill, Jayson Lee
Costume Crew	Jacob Broschart, Olive Earley, Allison Millar
Make-up Crew	Allison Ernst, Lillian Lee
Lighting Crew	Keegan Condon, Natalia Janusz, Jasper Johnson
Sound Crew	Raven Robledo
Publicity and House Crew	Cedric Hills, Frankie Pedersen, Grace Melon

SPECIAL THANKS:

Michael Burke, Danny Gadaj, Jason Goff, Lavina Jadhvani,
Jacob Janssen, Erin Kraft, Carolyn Moore, Marjorie Muller, Aila Peck, Andrew Peters,
Shea Peterson, Nathan Singh, and Adam Welsh

DRAMATURGY NOTE

"I have the fault of being a little more sincere than is proper."
~Molière

"Inside every cynical person, there is a disappointed idealist."
~George Carlin

Misanthropes, by definition, are those who dislike or distrust humanity. Often portrayed as bitter loners and impossible to please, misanthropes expect constant disappointment and harbor a general but deep hatred for mankind. For modern fictional misanthropes, like the snide Dr. House or the unsociable Sherlock Holmes, this creates an intellectual advantage at the cost of social and interpersonal skills. They are damaged but eccentric rule-breakers, equal parts loner and narcissist; yet always brilliant enough that everyone will tolerate their seemingly cruel criticism and unnecessary judgements. But as Molière knew firsthand, misanthropy was more complicated than that.

Molière was a misanthrope in the court of King Louis XIV. He spent much of his life around royalty and nobility during a time when every aspect of life was excessive and ceremonial. Like Alceste, Molière was outspoken about the hypocrisy he encountered daily and the importance society had placed on reputation. He satirized the conditions of French aristocracy: from the ways of speaking and gesturing to the pretention and the rampant hypocrisy. His creation of larger-than-life characters, often based on real people, and his brutal honesty made him many more enemies than it did friends. He created (and portrayed) the character of Alceste to openly expose his frustrations.

As Molière shows us through Alceste, misanthropes aren't necessarily bitter loners. They can still be active members of society. They still have friends and lovers. They still trust and get hurt. Misanthropes don't hate humanity – just the vices, corruption, and stupidity that are prevailing characteristics in human society. Alceste, like Molière, believes a person's success should be decided by merit and honesty, not by flattery and connections. It is disheartening, then, to see time and time again that the latter is true: the world rewards those who conform.

It is through this lens that we can better understand the misanthropes. Underneath the façade of our favorite bitter loners lies disillusionment. It is the never-ending failure of humanity to meet a certain ideal that drives characters like Alceste, Sherlock, and Dr. House to become cynical. Our favorite misanthropes refuse to conform to the world around them – they value merit and intellect above reputation and honesty above hypocrisy. They are openly critical of the status quo and the people who silently consent to it. Misanthropes choose to be forever at odds with the rest of the world, regardless of the consequences, because they believe humanity should strive to be better. And so, like our favorite misanthropes, we are all forced to choose – do we conform to this world, or do we fight against it?

~Johanna Orr, BFA4, Dramaturgy/Criticism

Maddie Baird (*Eliante*) BFA4/Acting. Madeline is a Chicago native. Theatre School credits include *In the Heights*, *Really, Really*, *Anna Bella Eema*, *The Day John Henry Came to School*, *True Story*, *Nerve*, *The House of Bernarda Alba*, *FAILURE: A Love Story*, and *The Memo*. Other Chicago credits include Kelsi in Emerald City Theatre's *High School Musical*, Felicity and Josefina in *The American Girls Revue* at American Girl Place and Ellen in *Number the Stars* with Apple Tree Theatre's Theatre for Young Audiences.

Chloe Baldwin (*Celimene*) BFA3/Acting. Chloe Baldwin is from Western Springs, Illinois, where she found her passion for theatre at a young age, studying at The Theatre of Western Springs and Interlocken Center for the Arts. Recent roles include Mother in *Prospero's Storm* and Nina in *Stupid F—ing Bird* at The Theatre School, and Liz in *The Immediate Unknown*, a feature film headed to the Women's Independent Film Festival. She is also currently interning with R&D Fight Choreography and studying Italian rapier swordplay. www.chloebaldwin.net

Mélisa Breiner-Sanders (*Arsinoe*) MFA2/Acting. Off-Broadway: *The Last Seder* (Theatre Three), *As Wide As I Can See* (HERE Arts Center). The Theatre School: *God's Ear* (Mel). Starred in several plays, feature films, short films, and webseries. Owner of Breiner-Sanders Productions and most recently completed the feature film *Seven Lovers* and the short film *Him&Her&Him*. Full resume MelisaBS.com and BreinerSandersProductions.com. Resident Artist with The CRY HAVOC Company, Member of SAG-AFTRA and AEA.

Jalen Gilbert (*Philinte*) BFA4/Acting. Jalen hails from Camden, Mississippi. His most recent credits include Prince of Morocco in *The Merchant of Venice*, Jeremy in *Joe Turner's Come and Gone*, Bosola in *The Dutchess of Malfi*, and Legato in *Symphony of Clouds*. When not acting, Jalen enjoys making connections in his residence hall

through his Resident Advisor (RA) position on campus. Jalen is represented by Paonessa Talent.

Brian Healy (*Alceste*) BFA4/Acting. Brian from Jacksonville, Florida. He appeared last in *God's Ear* on the Fullerton Stage. His other Theatre School credits include *Esperanza Rising*, *The Amish Project*, and *The Trojan Women*. Professional Chicago credits include *Hamlet* and *How to Run for Mayor*.

JJ McGlone (*Oronte*) BFA3/Acting. JJ is from Quincy, Massachusetts. The Theatre School credits include *Prospero's Storm*, directed by Damon Kiely; and *The Lady from the Sea*, directed by Erin Kraft. JJ is a graduate of Walnut Hill School for the Arts.

Dominique Watkins (*Acaste*) BFA4/Acting. Dominique hails from Houston, Texas. His other Theatre School credits include *Prospero's Storm*, *12 Angry Men*, *4.48 Psychosis*, *Dreams*, *The Phantom Tollbooth*.

Sean Wiberg (*Clitandre/Dubois*) Sean is delighted to be returning to perform at the Theatre School where he received his BFA in 2014. Most recently, he appeared in *Posh* at Steep Theatre (dir. Jonathan Berry). His other Chicago theatre credits include The Arc Theatre's *Macbeth* (dir. Mark Boegers) where he also appeared in *Twelfth Night* (dir. Mark Boegers), LiveWire Chicago Theatre's production of *Bob: A Life in Five Acts* (dir. Ian Frank), The Artistic Home's *Macbeth* (dir. Scott Westerman), and Griffin Theatre's *Letters Home* (dir. William Massolia). This fall, Sean made his television debut on *Chicago PD*.

Brian Balcom (*Director*) MFA3/Directing. Brian grew up in Minneapolis and has worked with Walking Shadow, Gremlin Theatre, The Illusion Theater, The Playwrights' Center, and The New Theatre Group. He has assisted at The Guthrie Theater, The Old Globe, and Actors' Theater of Louisville. At The Theatre School, he has directed *Phoenix*, *Killing Game*, *Elemeno*

Pea, *Hookman*, and *After Miss Julie*. Brian is a Resident Artist at Victory Gardens' Access Program, and a Multi-Cultural Fellow at Steppenwolf Theater Company. Brian has a BFA from Carnegie-Mellon University.

Jordyn Prince (*Assistant Director*) BFA4/Theatre Arts. Jordyn Prince is from Cleveland, Ohio. She had her directorial debut this year with *Sprakleshark*, by Philip Ridley, as part of the Theatre Arts Lab series. She was previously seen in *Prospero's Storm*, directed and written by Damon Kiely. Her previous Assistant Director credits at The Theatre School include *Video Galaxy*, directed by John Jenkins; *Symphony of Clouds*, directed by Ann Wakefield; *Really, Really*, directed by Damon Kiely; and *Number the Stars*, directed by Ernie Nolan. The past three years, she has been an ensemble member of *The Horror!*, devising immersive horror productions throughout the Chicago area, such as Free Street Theatre and Young Camelot.

Jack Magaw (*Scenic Design*) Jack most recently designed *Symphony of Clouds* and *Jackie and Me* at The Theatre School. Recent Off-Broadway, Chicago and regional design credits include *The Flick* (Steppenwolf Theatre), *Rapture Blister Burn* (Goodman Theatre), *Long Day's Journey Into Night* and *Gem of the Ocean* (Court Theatre), *The Diary Of Anne Frank* (Writers' Theatre), *The Mousetrap* (Milwaukee Repertory Theatre), *The Who And The What* (Lincoln Center Theatre and La Jolla Playhouse), *Mothers And Sons* (Northlight Theatre), *Amadeus*, *Charley's Aunt* and *South Pacific* (Utah Shakespeare Festival), *Lend Me A Tenor* and *Outside Mullingar* (Peninsula Players Theatre), *Roof Of The World* and *Hair: Retrospection* (Kansas City Repertory) Upcoming projects include *The Full Monty* (Peninsula Players Theatre) and *South Pacific* (Clarence Brown Theatre). Jack lives in Chicago and teaches design at The Theatre School at DePaul University. www.jackmagaw.com

Mara Ishihara Zinky (*Properties Designer*) BFA3/Scenic Design. Mara is from Cambridge, Massachusetts. Her previous Theatre School credits include Scenic Designer for *Prospero's Storm* and *The Killing Game*, as well as Assistant Scenic Designer for *We're Going to Be Fine* and *Symphony of Clouds*. Mara works as a scenic carpenter in the Boston area and is a prop shop assistant at The Theatre School.

Sophie Hartler (*Assistant Technical Director*) BFA3/Theatre Technology. Sophie is from the northern suburbs of Chicago and has been building sets since she was fourteen. Her recent work includes an Assistant Technical Director position on *Prospero's Storm* and *The Lady from the Sea*.

Alma Lucero Acosta (*Draper/Cutter*) BFA4/Costume Technology; Minors: Latin American and Latino/a Studies. Alma is originally from Houston, Texas. Throughout her time at The Theatre School, Alma has worked on the production of costumes and makeup/wigs for several shows. She holds a Certificate of Professional Achievement in Wigs and Hair Dressing and Maintenance and has worked on several short and full length feature films.

Anthony Forchielli (*Assistant Lighting Designer*) BFA4/Lighting Design. Anthony hails from Bethlehem, Pennsylvania. Anthony will be assisting Christine Binder at Lookingglass Theatre this Spring on *Thaddeus & Slocum*. His select design credits include *God's Ear*, *Symphony of Clouds*, (The Theatre School); *A Christmas Carol*, *The Hobbit* (Pennsylvania Youth Theatre); *Once Upon a Mattress* (Wilmette Summer Theatre); and *Sweeney Todd* (Third Mask Theatre). Visit anthonyforchielli.com for samples of his work.

Emmaleigh Pepe-Winshell (*Master Electrician*) BFA3/Lighting Design. Emmaleigh is from Hartford, Connecticut. She has worked on several productions

■ BIOGRAPHIES [cont.]

at The Theatre School, from Electrician to Designer and is currently a resident artist at Free Street Theatre.

Spencer Batho (*Sound Technician*) BFA4/ Sound Design. Spencer hails from West Babylon, New York, where he attended Suffolk County Community College. There, he was Sound Designer for The Festival of Ten Minute Plays, *The Shape of Things and The Foreigner*, for which he was awarded the National KCACTF Award for Excellence in Sound Design. Other Sound Design credits include Airmid Theatre's *A Little Betrayal Among Friends* and *Trifles*; Red Tape Theatre's *Mnemonie*; and Chika Ike's Production of *King Oedipus*. The Theatre School credits include Sound Designer for *The Lady from the Sea*, *Brewed*, *Vigils* and ... *Said She*.

Johanna Orr (*Dramaturg*) BFA4, Dramaturgy/Criticism. During her time at The Theatre School, Johanna has worked as a Dramaturg on the productions *The Last Days of Judas Iscariot* by Stephen Adly Guirgis, *Vigils* by Noah Haidle, and *The Lady from the Sea* by Henrik Ibsen.

Yasmin Mitchel (*Assistant Dramaturg*) BFA2, Dramaturgy/Criticism; Minors: History, Museum Studies. Yasmin hails from Elk Grove Village, Illinois. She was the Assistant Technical Director at her high school, and the Stage Manager at a regional level in two All-State Theatre Festival productions and at a national level with Northwestern University's National High School Institute Cherubs' program. Her Dramaturg credits include *Failure: A Love Story*, *God's Ear*, and *Crime and Punishment*.

Mariah Schultz (*Assistant Dramaturg*) BFA2, Dramaturgy/Criticism. Mariah is currently serving as an Assistant Dramaturg for *Crime and Punishment* at The Theatre School. Last year, she served as an Assistant Stage Manager for *The Great God Pan*.

Rob Lamont (*Audio Describer*) Rob was recently seen as The Giver at Apple Tree Theatre (TYA). He was heard in live radio drama at WGTD 91.1 Players including as William Jennings Bryan in *On the Eight Day*. Rob narrated the nationally distributed audio books of Ted Dekker and Robert Whitlow. He was the National TV and radio voice of Caterpillar Tractor, and he can be heard in the Museum of Science and Industry and Longyear Museum (Boston). He was awarded 1st Place Special Program (Live Radio Drama) by the Wisconsin Broadcasters Association.

Cassie Coburn (*Sign Language Interpreter*) Cassie has over 30 years of experience in the interpreting field. Her credentials include National Interpreter Certification (NIC) and Ed:K-12 certification. Cassie is a licensed interpreter (advanced/green) and she currently is an Assistant Professor at Waubesa Community College.

David Jones (*Sign Language Interpreter*), CSC; CI/CT; NIC-Adv; JD. David is a nationally certified interpreter since 1985. He is a favorite locally and nationally for theatre and concert interpreting. In addition to theatre interpreting, David works several times a year abroad as a travel interpreter for cruises and other international travel. In Chicago, he specializes in medical and mental health interpreting.

Julia Bates (*Stage Manager*) BFA4/Stage Management. Professional credits include serving as the Assistant Stage Manager for the National Association of Real Estate Professional's 2015 Convention and Chicago Symphony Orchestra's *Welcome Yule!* in 2014. Past Theatre School credits include Stage Manager on *The Duchess of Malfi* and *Vigils*. She also served as the deputy Stage Manager on *Ivanov* at the Royal Central School of Speech and Drama in London.

Alexa Santiago (*Assistant Stage Manager*) BFA3/Stage Management. Professional credits include Stage Management Trainee (USITT Elite Training with Cirque du Soleil), Stage Manager (2015 Prague Quadrennial). Theatre School credits include Stage Manager for *God's Ear* and *These Shining Lives*; Assistant Stage Manager for *Metamorphosis*, *In the Heights*, *The Scavengers*, *A Free Man of Color*, and *Arabian Nights*. Alexa is also Vice Chair of the USITT DePaul Student Chapter.

BIOGRAPHIES [cont.] ■

OUR 2015-2016 SEASON ■

AT THE MERLE RESKIN THEATRE

Peter Pan and Wendy

adapted by Doug Rand
from the novel by J.M. Barrie
directed by Ernie Nolan

April 21 – May 28, 2016

(ASL Interpreted -- Thursday, 5/12 at 10AM & Saturday, 5/14 at 2PM)

ON THE FULLERTON STAGE

The Women Eat Chocolate

New Playwrights Series
by Caroline Macon
directed by Heidi Stillman

May 20 – 28, 2016

(previews 5/18 & 5/19)

(ASL Interpreted and Audio Described –
Saturday, 5/28 at 7:30PM)

IN THE HEALY THEATRE

The Translation of Likes

by Nambi E. Kelley
directed by Ron OJ Parson
An ensemble piece
featuring MFA III actors

May 6 - 15, 2016

(previews 5/4 & 5/5)

(Audio Described – Friday, 5/13 at 7:30PM)

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*
 Barry Brunetti.....*Chair, Theatre Studies*
 Damon Kiely.....*Chair, Performance*

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 Trudie Kessler.....*Head of Undergraduate Acting*
 Lisa Portes.....*Head of Directing,*
Artistic Director Chicago Playworks

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

MOVEMENT

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

VOICE AND SPEECH

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

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

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Shane Kelly.....	<i>Head of Theatre Technology</i>
Deanna Aliosius.....	<i>Head of Costume Technology</i>
Narda E. Alcorn.....	<i>Head of Stage Management</i>
Jason Brown	Richard Bynum
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Joel Hobson	Ed Leahy
David Naunton	Courtney O'Neill
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Alden Vasquez	Laura Whitlock

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Barry Brunetti.....	<i>Head of Theatre Arts</i>
Marcie McVay.....	<i>Head of Theatre Management</i>
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Suzanne Lang	Reggie Lawrence
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So Hui Chong.....	<i>Costume Technician</i>
Tim Combs.....	<i>Technical Director</i>
Myron Elliott.....	<i>Costume Shop Manager</i>
Chris Hofmann.....	<i>Director of Production</i>
Kelsey Lamm.....	<i>Production Coordinator</i>
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Gerry Reynolds.....	<i>Scene Shop Foreman</i>
Ron Seeley.....	<i>Master Electrician</i>
Adam Smith.....	<i>Sound Technician</i>
Sheila Hunter.....	<i>Draper</i>
Joanna White.....	<i>Scenic Artist</i>

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Laura Rice.....	<i>Group Sales Representative</i>
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Leslie Shook.....	<i>Theatre Manager</i>

MISSION STATEMENT

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

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

CHICAGO PLAYWORKS FOR FAMILIES AND YOUNG AUDIENCES

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

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

Chicago Playworks is a vital aspect of the training at The Theatre School at DePaul University. Students gain pre-professional experience in an extended run before a most demanding and appreciative audience. Chicago Playworks presents three unique productions to more than 35,000 young people each season and has entertained more than 1 million schoolchildren and families since 1925.

HISTORY

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

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

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

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

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Gifts of \$1,000 and above annually qualify for membership in the President's Club, DePaul's honor society of donors.

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

+ Donor has made a special philanthropic pledge of \$25,000 or greater to DePaul University between July 1, 2014 and June 30, 2015

Donor has made a memorial gift in honor of Julia Neary, THE '90, a DePaul Theatre School alumnae and professor who died on January 3, 2015.

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John Culbert & Katherine Culbert, MED '04 #
Toni Dunning & David Dunning
Susan Elovitz & Jody Elovitz #
Exelon Foundation
John Jawor

Gifts-in-Kind

Janet C. Messmer #
Patricia Slovak
Chartwells Dining Services
Waterford Wedgwood USA, Inc.
PNC Bank
Leslie Antunovich & Joseph Antunovich
Mary Burns & Joseph Burns
Bill & Penny Obenshain
Brian Montgomery, JD '89

ANNOUNCING OUR 2017-2017 SEASON

CHICAGO PLAYWORKS FOR FAMILIES AND YOUNG AUDIENCES

The Kid Who Ran For President

by Jeremiah Clay Neal
based on the books *The Kid Who Ran for President* & *The Kid Who Became President* by Dan Gutman, directed by Ernie Nolan
October 6 – November 12, 2016

Night Runner

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

Cinderella: The Remix

book and lyrics by Psalmayene 24
music by Nick tha 1Da
directed by Coya Paz
April 20 – May 27, 2017



ON THE FULLERTON STAGE

Romeo and Juliet

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

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

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

Wig Out!

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

New Playwrights Series

Title, Playwright, and Director TBA
May 19 – 27, 2017
(previews 5/17 & 5/18)

IN THE HEALY THEATRE

Eurydice

by Sarah Ruhl
directed by Michael Burke
October 21 – 30, 2016
(previews 10/19 & 10/20)

Richard III

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

MFA 17

An ensemble piece to be performed by MFA III actors
Title, Playwright, and Director TBA
May 5 – 14, 2017
(previews 5/3 & 5/4)

GENERAL INFORMATION

BOX OFFICE TELEPHONE

(773) 325-7900

REGULAR BOX OFFICE HOURS

Tuesday - Friday: noon - 4 p.m.

PERFORMANCE BOX OFFICE HOURS

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

NO SMOKING

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

EMERGENCY EXITS

Please note the location of emergency exits in the theatre.

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

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

RESTROOMS

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

LOST AND FOUND

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

EMERGENCY TELEPHONE CALLS

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

PARKING ARRANGEMENTS

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

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

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

LARGE PRINT PROGRAMS

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

SIGN LANGUAGE INTERPRETING

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

AUDIO DESCRIPTION

Designated audio-described performances and pre-performance touch tours are scheduled throughout the 2015-16 season. Call the Box Office or see the website for the schedule.