

THE
**THEATRE
SCHOOL**

AT DePaul University

presents

JUNIE B. JONES IS NOT A CROOK.

by Allison Gregory

Director – Krissy Vanderwarker
Movement Director – Devon De Mayo
Vocal Coach – Phil Timberlake
Scenic Designer – Courtney O’Neill
Costume Designer – Madeleine Byrne
Lighting Designer – Katelyn Le-Thompson
Sound Designer – Kendall Barron
Technical Director – Tim Combs
Dramaturg – Mariah Schultz
Production Stage Manager – Ben Gates-Utter

January 11 - February 17, 2018

**The Theatre School at DePaul University
Chicago Playworks for Families and Young Audiences
DePaul’s Merle Reskin Theatre
60 E. Balbo Drive, Chicago, IL 60605
Email: theatreboxoffice@depaul.edu | (312) 922-1999**

School bus transportation funded in part by a gift from
Lewis & Hilary K. Josephs, in memory of Ruth and William Josephs.

CAST (IN ORDER OF APPEARANCE)

Junie B. Jones.....	Caroline Hendricks
Grace/Pink Fluffy Girl/Choir.....	Rachel Blakes
Ricardo/Lucille's Grandpa/Choir.....	Noah Glaser
Mrs./Mother/Parrot/Choir.....	Liz Weiner
Lucille/Grouching Typing Lady.....	Marian van Noppen
Handsome Warren/Fireman/Police/Choir.....	Johnny Trần
Jim/Mitten Crook/Choir.....	Jasper Johnson
Principal/Grampa Frank Miller/Choir.....	Aidan Senn

Place and Time: Today, and a couple of days after that.

Warnings: Flashing Lights

The play will be performed without an Intermission.

Produced by special arrangement with Playscripts, Inc. (www.playscripts.com)

PRODUCTION STAFF

Assistant Director.....	Riley Coduto
Assistant Dramaturg.....	Amanda Playford
Stage Manager.....	Jonathan S. Campbell
Assistant Stage Managers.....	Zach Crewse, Liv Hancock
Assistant Scenic Designers.....	Steven Abbott, Lindsay Mummert
Master Carpenter.....	Claire Benard
Carpenter.....	Tessa Keller
Props Artisan.....	Nic McNulty
Assistant Costume Designer.....	Isabelle Laursen
Make-up Heads.....	Emma Colbaugh, Olive Earley
Make-up Assistant.....	Gabby Gillespie
Assistant Lighting Designer.....	Natalia Janusz
Master Electrician.....	Kyle Cunningham
Assistant Master Electrician.....	Andrei Borges
Assistant Sound Designer.....	Sarah Parker
Sound Technician.....	Chloe Schweizer
Production Photos.....	Michael Brosilow
Accessibility Coordinator.....	Hamad Althawadi
Audio Describer.....	Shayne Kennedy
Sign Language Interpreter Coordinator.....	Sheila Kettering
Sign Language Interpreters.....	Cathy Silvern, Peter Wujcik
Scenery and Property Crew.....	Georgia Berg, Samantha Leapley, Oliver Sterling-Angus, Joey Walsh
Costume Crew.....	Ian Chong, Abigail Hendricks, Annie Reznik, Shelby Renfro, Justen Ross
Make-up Crew.....	Keimon Shook, Emily Weems
Lighting Crew.....	Kidjie Boyer, Marty Chester, Trent Jones, Sebastian Medina, Max Wilhelms
Sound Crew.....	Chris Comstock, J.P. Heili
Publicity and House Crew.....	Kelsee Avery, Camila Dwyer, Andrew Fish, Ellen Sypolt, Nick Trivisonno, Elizabeth Tyska

DIRECTOR'S NOTE

Junie B. Jones is a classic story of self-discovery. We learn at the very beginning that Junie B.'s main goal is to make as many friends as possible. By attempting to be someone she is not, she ultimately learns that the key is to be her authentic self. Even though that lesson may seem simple, it is harder said than done. Both young and old audiences struggle with this concept, which is why it makes for a delightfully relatable adventure to be played out on stage. Junie B.'s altruistic view at the end of the play is sure to tug on your heartstrings, and hopefully, your inner 5-year-old will appear and remember what it is like to have a sense of play.

-- Riley Coduto, BFA2-Theatre Arts, Assistant Director

DRAMATURGY NOTE

In *Junie B. Jones is Not a Crook*, Junie B. goes on a mystery to find out who stole her lovely, furry, black mittens. She sets out to catch the crook, but a quest for her beloved mittens spirals into a struggle for acceptance among her peers. Without her prized possession, how will she be the most well-liked girl in school?

Her self-esteem could not be lower as on the day Junie B. loses her mittens, when a new student named Handsome Warren rolls into town. He also sadly calls her a nutball. A *nutball* is a not so nice way of saying you are different or beat to your own drum. Instead of embracing what makes her different, our classroom comedienne feels she can regain the confidence of her peers in Room Nine (and the eye of Warren) by finding those furry things.

Through changing her appearance, Junie B. believes she will finally be liked. When it doesn't work she learns it's not about what you have, but who you are that counts. Things like brand new sneakers and fancy, twirly dresses can be admirable, but they're also temporary and easily replaceable. This proves that the humor and honesty Junie B. demonstrates are timeless gifts that keep on giving. A small act of kindness can make a huge difference like making someone else smile or providing words of comfort when a classmate is sad. You can't put a price tag on friendship.

-- Mariah Schultz, BFA4, Dramaturgy/Criticism

BIOGRAPHIES

Rachel Blakes (*Grace/Pink Fluffy Girl/Choir*) BFA3/Acting. Rachel is from New Orleans, Louisiana. Her past Theatre School credits include *Saccades in Darkness*, *Blood Wedding*, *Night of The Iguana*, and *Big Love*.

Noah Glaser (*Ricardo/Lucille's Grandpa/Choir*) BFA3/Acting. Noah was born and raised in Los Angeles. His past Theatre School credits include *Saccades in Darkness*, *Blood Wedding*, *Misalliance*, and *The Call of the Wild*.

Caroline Hendricks (*Junie B. Jones*) BFA4/Acting. Caroline hails from Omaha, Nebraska, and is a Digital Cinema Minor. Past credits include *An Experiment with an Air Pump* (Isobel), *Hedda Gabler* (Aunt Julia Tesman), *Romeo and Juliet* (Peter), *The Fairytale Lives of Russian Girls* (Baba Yaga), and *Life Sucks* (Sonia). Offstage, she can be found working in the school's Production Office and Lighting Shop. Catch Caroline in her next Theatre School production as Bottom in *A Midsummer Night's Dream*.

Jasper Johnson (*Jim/Mitten Crook/Choir*) BFA3/Acting. Jasper is from Albuquerque, New Mexico. His Theatre School credits include *The Call of The Wild*, *The Seagull*, *Afterburn* and *Dog Sees God*. He is represented by Don Buchwald & Associates.

Aiden Senn (*Principal/Grampa Frank Miller/Choir*) BFA3/Acting. Hailing from Wisconsin, Aidan was recently seen in *The Call of the Wild* and *The Seagull* at The Theatre School.

Johnny Trần BFA3/Acting. Johnny Trần is from Little Saigon in Southern California. His previous work at The Theatre School includes Ian Frank's adaptation of *The Call of The Wild*. You can see him in *A Midsummer Night's Dream* in the Spring.

Marian van Noppen (*Lucille/Grouchy Typing Lady*) MFA2/Acting. Marian has spent the past several years growing roots in Chicago, New York City, and Washington, D.C., in addition to her home state of North Carolina. She received her BFA at Randolph College (founded as Randolph-Macon Woman's College). Professional theatre credits include Texas Shakespeare Festival, Wolfbane Productions, Fort Peck Theatre, and Round Barn Theatre. She was most recently featured in The Theatre School's production of *Into The Woods* as Rapunzel.

Liz Weiner (*Mrs./Mother/Parrot/Choir*) BFA4/Acting. Liz hails from Rhode Island. Theatre School credits include *in a word*, *Michael Jordan in Lilliput*, *52 Hertz*, *Twelfth Night*, *Uncle Vanya*, *Kingdom City*, and *Better Living*. You can catch Liz again this April in *26 Miles*.

Allison Gregory (*Playwright*) Allison Gregory's plays have been produced all over the country, and she has received commissions, grants, and development from Oregon Shakespeare Festival, South Coast Repertory, The Kennedy Center, Indiana Repertory Theatre, the Skirball-Kenis Foundation, ACT Theatre, Seattle Repertory Theatre, Seattle's Arts and

Cultural Affairs, LATC, The New Harmony Project, Northwest Playwright's Alliance, Amphibian Stage Productions, and Austin Scriptworks. Her work has been the recipient of the Julie Harris Playwriting Award and South Coast Repertory's Playwright's Award (*Forcing Hyacinths*); Garland and Dramalogue Awards (*Fall Off Night*, *Breathing Room*, L.A.); Seattle Times Best New Play Award (*Burning Bridget Cleary*, *Peter and the Wolf*); and Carbonell nominations (*uncertain terms*), as well as finalists for the O'Neill, Bay Area Playwright's Festival, Great Plains, and American Blues Blue Ink Award. Her play *Not Medea* recently received a National New Play Network (NNPN) Rolling World Premiere at B Street Theatre, Contemporary American Theatre Festival, and Perseverance Theatre.

Allison also writes for young audiences; plays include *Go, Dog. Go!*, adapted from the P. D. Eastman book, co-written with Steven Dietz; *Even Steven Goes to War* ("Zoni" Best New Script Award, AATE and UPRP awards, Kennedy Center New Visions / New Voices selection); *Peter and the Wolf* (National tour); and *Junie B. in Jingle Bells*, *Batman Smells!* (over 200 professional productions). She splits her time between Seattle and Austin, where she is the co-founder of an awesome playwright collective. Her plays are published by Playscripts, Smith & Krauss, Dramatic Publishing, and Rain City Press. For more plays and info, kindly go to allisongregoryplays.com.

Krissy Vanderwarker (*Director*) is a freelance director & the Co-Artistic Director of Dog & Pony Theatre Co. Directing credits include: *The Skin of Our Teeth* (Remy Bumppo), *Thaddeus and Slocum: A Vaudeville Adventure* (Lookingglass, co-directed with J. Nicole Brooks), *The Tens* (Actors Theatre of Louisville), *Harry & The Thief* (Pavement Group), *The Grown-Up* (Shattered Globe), *Bethany* (First Look Festival/Steppenwolf), *Psychonaut Librarians* (The New Colony), *CLEAR* (About Face), and *What Once We Felt* (About Face).

Dog & Pony directing credits include: *Breach*, *Counterfeiters*, *The Dinner Party Project*, *God's Ear*, *As Told by the Vivian Girls*, *Mr. Marmalade*, *Ape*, *Osama the Hero*, and *Crumble* (Lay Me Down, Justin Timberlake). She received her MFA in Directing and has been in residence to create new works such as *Ghost Army* and *The Optimists Club* at The Orchard Project produced by The Exchange NYC. krissyvanderwarker.com

Devon de Mayo (*Movement Director*). Movement credits include *Wilderness* (en garde arts, NY). Directing credits include: *Harvey* (Court Theatre), *Sycamore* (Raven Theatre), *You on the Moors Now* (The Hypocrites) *You Can't Take it With You*, *Lost in Yonkers* (Northlight Theatre), *Jet Black Chevrolet* (the side project theatre company), *Compulsion* and *Everything is Illuminated* (Next Theatre Company), *Roadkill Confidential*, *The Further Adventures of Hedda Gabler*, *Clouds* (Dog & Pony Theatre Company). Directing & Devising credits include *Don't Look back/Must Look Back* (Pivot Arts), *Guerra: A Clown Play* (performances in Chicago, New York, Albuquerque, Madrid, Bogota, and Mexico City), *The Whole World is Watching*, *As Told by the Vivian Girls* (Dog & Pony Theatre Company), and *The Twins Would Like to Say* (Dog & Pony Theatre Company, Steppenwolf Garage).

Riley Coduto (*Assistant Director*) BFA2/Theatre Arts. Riley hails from Crystal Lake, Illinois. This past summer she was an Education and Community Programs Apprentice at the Chicago Children's Theatre.

Courtney O'Neill (*Scenic Designer*). Courtney O'Neill is a Chicago-based Scenic Designer who works nationally as well as locally. She is the recipient of the 2017 Michael Maggio Emerging Designer Award, the 2013 USITT Scene Design Award, and her designs were featured in the 2011 Prague Quadrennial United States Student Exhibition. Courtney won a Jeff Award for *Mud* (The Hypocrites) and has received

multiple nominations. Her work has been featured in *Live Design*, *American Theatre*, and *Washingtonian* magazines. She holds an MFA from Northwestern University, a BFA from The Theatre School at DePaul University, and currently teaches part-time at both institutions.

Lindsay Mummert (*Assistant Scenic Designer*) BFA2/Scene Design. This year at The Theatre School, Lindsay designed scenery for *The House of Bernarda Alba* by Federico Lorca. In the past she has worked as a Scenic Assistant for the production of *Michael Jordan in Lilliput*, and she is looking forward to assisting on the Playworks series show *The Cat in the Hat* in the spring. She also has experience working in the properties shop at The Theatre School.

Madeleine Byrne (*Costume Designer*) BFA3/Costume Design. Madeleine is originally from Evanston, Illinois. Other Theatre School credits include *Hedda Gabler* (Costume Designer), *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.

Isabelle Laursen (*Assistant Costume Designer*) BFA2/Costume Design. Isabelle's design credits include *The House of Bernarda Alba* (The Theatre School, November 2017), *The Zoo Story* (The Theatre School, April 2017), *Bring It On* (East Theatre Company, March 2016), and *To Kill A Mockingbird* (East Theatre Company, October 2015). She has previously assisted on *Seven Homeless Mammoths Wander New England* (October 2017). Her upcoming productions include The Theatre School's *The Witness* (Lead Designer, February 2018) and *Growing Up Blue* (Assistant Designer, May 2018).

Katelyn Le-Thompson (*Lighting Designer*) BFA3/Lighting Design. Originally from Southern California, Katelyn served as the

Lighting Intern at Chicago Shakespeare Theatre this past summer. Recent Theatre School productions include *Seven Homeless Mammoths* (Assistant Lighting Designer), *Hedda Gabler* (Lighting Designer), *The Maids* (Lighting Designer), *The Kid Who Ran for President* (Master Electrician), and *Mrs. Phu's Cleansing Juices* (Master Electrician).

Kyle Cunningham (Master Electrician) BFA2/Lighting Design. Kyle has designed *The House of Bernarda Alba* as well as *The Call of the Wild* and *The Fairytale Lives of Russian Girls* at The Theatre School. Kyle was the programmer for *Cinderella the Remix* as well as the light board operator for *Richard III* and *Romeo and Juliet*.

Kendall Barron (Sound Designer) BFA4/Sound Design. Kendall has composed original music for this production of *Junie B. Jones is Not a Crook*. Other Theatre School credits include: *Night Runner*; Composer and Sound Designer, *Into the Woods*; Co-Head Makeup Assistant, *Wig Out!*; Head Makeup Assistant, *Joe Turner's Come and Gone*; Assistant Sound Designer, and *Eurydice*; Assistant Sound Designer. Listen for her Sound Design for Chekhov's *Three Sisters* on the Fullerton Stage this Spring.

Sarah Parker (Associate Sound Designer) BFA2/Sound Design. Sarah Parker is originally from Columbus, Ohio. Recent credits include The Theatre School productions *Into the Woods*, *Wig Out!*, and *Night Runner*. Sarah is looking forward to designing *Growing Up Blue*, a new work, in the spring.

Chloe Schweizer (Sound Technician) BFA2/Sound Design. Chloe hails from California's San Francisco Bay Area, having worked for several years in theatres from Santa Cruz to Redwood City. Past Stage Management and Assistant Stage Management credits include *Evita*, *Rent*, *A Chorus Line*, *Anna Christie*, *The Mystery of Edwin Drood*, *Little Shop of Horrors*, and *Gypsy*.

Mariah Schultz (Dramaturg) BFA4, Dramaturgy/Criticism. Mariah hails from Burlington, New Jersey. She recently served as the Dramaturg for *Into the Woods*. Her previous dramaturgy credits at The Theatre School include *Michael Jordan in Lilliput*, *Richard III*, *Crime and Punishment*, and *The Misanthrope*.

Amanda Playford (Assistant Dramaturg) BFA3/Theatre Arts. Amanda is from Grand Rapids, Michigan. Previous Theatre School credits include *Blood Wedding*, directed by Ann Wakefield (Assistant Director); *Zoo Story*, directed by Jeremy Aluma (Assistant Dramaturg); and *Romeo and Juliet*, directed by Cameron Knight (Ensemble).

Liv Hancock (Assistant Stage Manager) BFA2/Stage Management. Liv is from West Linn, Oregon. Previous Theatre School credits include *The House of Bernarda Alba*, *Tom Paine*, *We Are Proud to Present*, and *The Kid Who Ran for President*. Other credits include *West Side Story* (Assistant Stage Manager), *The Addams Family* (Assistant Stage Manager), and *Snow White and the Seven Dwarfs* (Stage Manager) at Broadway Rose Theatre Company.

Tessa Keller (Carpenter) BFA2/Theatre Technology. This past summer Tessa was an intern at the Houston Shakespeare Festival. Tessa's Theatre School Credits include Carpenter for *Wig Out!* and Master Carpenter for *Into the Woods*. Upcoming productions include Technical Director for *The Witness* and Assistant Technical Director for *The Cat in The Hat*.

Shayne Kennedy (Audio Describer) Shayne is a Chicago area playwright and Audio Describer. Her play, *Handled*, was part of Stage Left's 2016 development festival Leapfest. Her short play *Blood Harmony* was produced at Creighton University in 2015 and nominated by the Theatre Arts Guild of Omaha for Best New Work. She has provided audio description all around Chicagoland at venues including

Steppenwolf, Victory Gardens, Strawdog, the Chicago Cultural Center, and Hinsdale Center for the Arts.

Cathy Silvern (Sign Language Interpreter) Cathy is a freelance and VRS American Sign Language Interpreter working in the Chicagoland area since 2011. Previously, she was a Theatre Interpreter with Guthrie Theatre, Children's Theatre Company, Actor's Theatre of St. Paul, and an arts manager for theatres, museums and public radio. She graduated from Grinnell College, NTID (ITP) and studied with the National Theatre of the Deaf.

Peter Wujcik (Sign Language Interpreter) Peter is a Licensed Deaf Interpreter, American Sign Language Instructor and Theatrical ASL Director, born to Deaf parents. His ASL teaching credits include a current ASL Instructor and Tutor at Columbia College, 8 years at Bell Elementary School, 5 years at the Art Institute of Chicago, and 9 years at City Colleges of Chicago (Wright College). He acted as Emcee for the 100 years celebration of the Chicago Chapter of the Illinois Association for the Deaf in 2008. His past theatre experience includes ASL Consultant (for both actors and interpreters) for Bell School's production of *Guys and Dolls Jr.* and for Steppenwolf Theatre's *Tribes* and *Constellations*; ASL Director for Victory Gardens' *Mojada*, and Steppenwolf Theatre's *The Wheel*, *The Way West*, *The Qualms*, *Night Alive*, *The Herd*, *Grand Concourse* and *Constellations*.

Ben Gates-Utter (Production Stage Manager) BFA4/Stage Management. Ben hails from Grand Rapids, Michigan. Previous Theatre School credits include *Into the Woods*, *Wig Out!*, *Romeo and Juliet*, and *The Children's Hour*. Chicago work includes Victory Gardens and the Goodman Theatre. Ben was most recently an Associate Company Manager at Williamstown Theatre Festival.

Jonathan S. Campbell (Stage Manager) BFA3/Stage Management. Jonathan hails from West Chester, Pennsylvania, and Celebration, Florida. He works mainly as a Stage Manager of operatic works and a freelance production manager. Previous credits include Assistant Stage Manager of DePaul Opera Theatre's productions of *Suor Angelica* and *Gianni Schicchi* as well as working in the production office at Chicago Shakespeare Theater. He looks forward to returning to DePaul Opera Theatre this winter as an Assistant Stage Manager on their production of *The Merry Widow*.

Zach Crewse (Assistant Stage Manager) BFA1/Stage Management. Zach is new to Chicago, recently moving from Durham, North Carolina. Last quarter, Zach was the Assistant Stage Manager for *Seven Homeless Mammoths Wander New England*, and looks forward to being the Assistant Stage Manager for *Growing Up Blue* in the spring.



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*

ADMINISTRATION

Anna Ables.....*Director of Marketing and PR*
 Mary Arendt.....*Advancement Administrative Assistant*
 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.....*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*
 Richard Bynum.....*Christine Freeburg*
 Joel Furmanek.....*Ed Leahy*
 David Nauntoon.....*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 Murillo.....*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*
 Brian McKnight.....*Shade Murray*
 William O'Connor.....*Tanya Palmer*
 Coya Paz-Brownrigg.....*Maren Robinson*
 Patrick Rowland.....*James Sherman*
 Sandy Shinner.....*John Zinn*

LIBERAL STUDIES

Louis Contey.....*Carolyn Hoerdemann*
 Linda Kahn.....*Ryan Kitley*
 Rachel Slavick

TECHNICAL STAFF

Bryan Back.....*Lighting Supervisor*
 So Hui Chong.....*Costume Technician*
 Tim Combs.....*Technical Director*
 Dominic DiGiovanni.....*Scene Shop Foreperson*
 Kaitlyn Grissom.....*Scene Shop Carpenter*
 Chris Hofmann.....*Director of Production*
 Sheila Hunter.....*Drapers*
 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

SUSTAINING MEMBERS

Brian M. Montgomery,
Chair
Sondra Healy,
Chair Emeritus
Joseph M. Antunovich
Kathleen M. Bette
Monika L. Black
Lorraine M. Evanoff
Karen Hale
Whitney A. Lasky
Irene Michaels

Penelope Obenshain
Vonita Reescer
Merle Reskin
Trisha Rooney
Joseph Santiago Jr.
Msgr. Kenneth Velo
Tomer Yogev

PROFESSIONAL ASSOCIATES

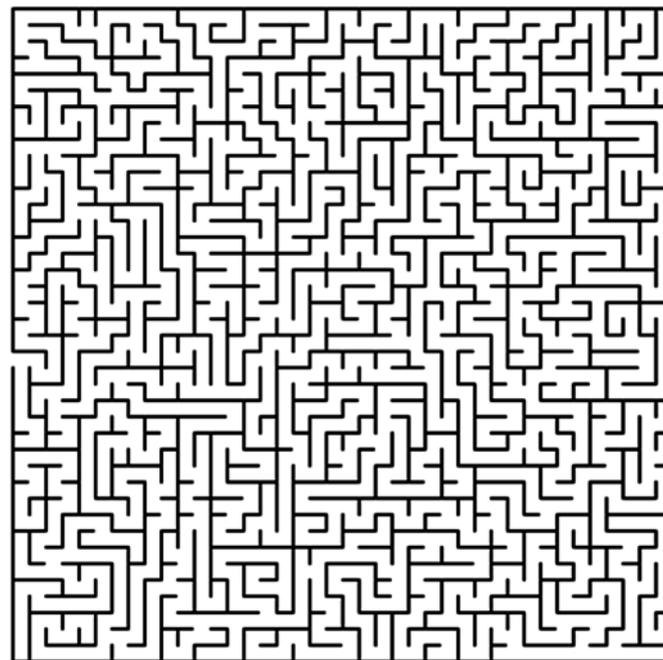
Scott Ellis
Samantha Falbe
Scott Falbe
Zach Helm
Criss Henderson
Paul Konrad
Paula Cale Lisbe
Amy K. Pietz
John C. Reilly
Charlayne Woodard
Dennis Zacek

HONORARY MEMBER

John Ransford Watts

CHICAGO PLAYWORKS MAZE CONTEST

1. Help Junie B. Jones find her way through the maze below and be entered to win 20 tickets to *The Cat in the Hat*. Only people aged 5-18 are eligible. Entries must be received by Wednesday, March 7, 2018.



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

Mr. Burns, a Post-Electric Play

by Anne Washburn
music by Michael Friedman
directed by Jeremy Aluma
January 26 – February 4, 2018
(previews 1/24 & 1/25)

Satyagraha: Gandhi/King

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

Give your completed puzzle to an usher at the theatre or send it to:

Chicago Playworks Contest, The Theatre School, 2350 N. Racine, Chicago, IL 60614.

Name: _____

Parent Name: _____

Address: _____

City: _____ State: _____ Zip Code: _____

Email: _____

Phone: _____ Age: _____

GENERAL INFORMATION

BOX OFFICE TELEPHONE

(312) 922-1999

REGULAR BOX OFFICE HOURS

Noon – 4 p.m. at The Theatre School

PERFORMANCE BOX OFFICE HOURS

Evening performance days: Open until 8 p.m.

Saturday matinee days: Noon - 2:30 p.m.

Sunday matinee days: Noon - 2:30 p.m.

NO SMOKING

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

EMERGENCY EXITS

Please note the location of emergency exits in the theatre.

CELLULAR PHONES, TEXT MESSAGING, RECORDING DEVICES, PHOTOGRAPHY, PAGERS, FOOD AND BEVERAGES

Please do not use the above listed items in the theatre. 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. As a special favor, we ask that young people do not chew gum. Water fountains are located in the lower lobby and in the lobbies of the mezzanine and balcony.

RESTROOMS

Restrooms are located in the lower lobby, the mezzanine, and balcony. An accessible restroom is located on the main floor inside of the theatre.

LOST AND FOUND

If you find an item or have lost an item, please contact the House Manager. You may also call (773) 325-7968 the next day to determine if an item has been found.

EMERGENCY TELEPHONE CALLS

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, (312) 922-1999. After Box Office hours, use (773) 325-7968 as an emergency number.

PARKING ARRANGEMENTS

We have arrangements with two parking lots: Multi-Park, 635 S. Wabash at Balbo, and LAZ Parking, One East 8th Street at State. Please ask the Box Office for details about rates and payment.

SENNHEISER INFRA-RED LISTENING SYSTEM

We require the security deposit of a driver's license or other identification during the performance. The I.D. will be returned when you return the headset.

LARGE PRINT PROGRAMS

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

SIGN LANGUAGE INTERPRETING

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

AUDIO DESCRIPTION

Designated audio-described performances are scheduled throughout the season. Call the Box Office or see the website for the schedule.

SENSORY FRIENDLY PERFORMANCE

On Sunday, May 6, 2018, at 2 p.m., *The Cat in the Hat* will be Sensory Friendly, and we welcome anyone with sensory sensitivities. A social narrative and adapted teacher guide will be available before the day of the performance, the theatre will not be completely dark, and we will reduce some sound and lighting cues.