

**THE  
THEATRE  
SCHOOL**  
AT DePaul University

presents

# WATER BY THE SPOONFUL

**by Quiara Alegría Hudes**

*Water by the Spoonful* is presented by special arrangement with  
Dramatists Play Service, Inc., New York.

Director — Melanie Queponds  
Choreographer & Movement Coach — Patrice Egleston  
Scenic Designer — Lindsay Mummert  
Costume Designer — Kiera Pitts  
Lighting Designer — Katelyn Le-Thompson  
Sound Designer — Gabriela Cordovi Rodriguez  
Technical Director — Tim Combs  
Dramaturg — Mary Kate O’Gara  
Stage Manager — Amanda Blanco

**January 30 – February 10, 2019**

**The Theatre School at DePaul University  
Healy Stage  
2350 N Racine Ave, Chicago, IL 60614**

**Email: [theatreboxoffice@depaul.edu](mailto:theatreboxoffice@depaul.edu) | (773) 325-7900**

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## ■ CAST (IN ORDER OF APPEARANCE)

Elliot Ortiz.....	Shane Novoa Rhoades
Yazmin Ortiz.....	Vero Maynez
Professor Aman/Ghost/Policeman.....	Johnny Trần
Haikumom.....	Claudia Quesada
Orangutan.....	Carolyn Hu Bradbury
Chutes&Ladders.....	Krispin Newsome
Fountainhead.....	Derek Spaldo

**Philadelphia, San Diego, Japan, and Puerto Rico; 2009**

*Haze is used in this production.*

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

*Water by the Spoonful* was originally commissioned by Hartford Stage  
 Michael Wilcson, Artistic Director  
 Michael Stotts, Managing Director  
 Through the AETNA New Voiceds Fellowship Program

World Premiere Production Presented by Hartford Stage, October 28, 2011  
 Darko Tresnjack, Artistic Director  
 Michael Stotts, Managing Director

New York Premiere Produced by Second Stage Theatre, New York, 2013  
 Carol Rothman, Artistic Director

## ■ PRODUCTION STAFF

Assistant Director.....	Brenna Barborka, Kate Coley
Assistant Dramaturg.....	Liz Lyles
Assistant Stage Managers.....	Danely Fletcher, Ellen Sypolt
Assistant Scenic Designer.....	Sophie Ospital
Assistant Props Master.....	Paloma Locsin
Assistant Technical Director.....	Brendan Hein
Master Carpenter.....	Willow Rakoncay
Carpenter.....	Matthew Zalinski
Assistant Costume Designer.....	Lucy Elkin
Draper/Cutter.....	Emma Colbaugh
Stitcher.....	Tess Hershenson
Assistant Lighting Designer.....	Alexis Handler
Master Electrician.....	Andrew Branca
Assistant Sound Designer.....	Lauren Porter
Production Photos.....	Michael Brosilow
Scenery and Property Crew.....	Glory Bell, Sophie DiCenso, Dan Haller, Justin Nielson, Camille Peotter

## PRODUCTION STAFF [cont.] ■

Costume Crew.....	Olivia Garcia, Adam LeCompte, C. McLennan, Jessica Peters, Mia Thomas
Lighting Crew.....	Ethan Craig, Molly Fryda, Rebecca Koopman, Karen Wallace, Brian Wright
Sound Crew.....	Maeve Mollaghan
Publicity and House Crew.....	Isabelle Cheng, Olivia Dunn, Athena Nickole, Brendan Siddall
Swing Crew.....	Ashli Funches

## DIRECTOR'S NOTE ■

if you get restless  
 buy a hydrangea or rose  
 water it, wait, bloom

During our first week of rehearsal, we had the opportunity to have a dear friend come in and talk to us about his experience being a part of Alcoholics Anonymous (AA). While this play has a chatroom dedicated to crack cocaine addiction, I felt it would be a great experience for us as a creative team to hear about what it is like to be a part of a community like that, a support system like that.

The Saturday after our first week, our friend invited us to go with him to an AA meeting open to alcoholics and non-alcoholics. I made the trek to a stained glass filled church in Roscoe Village around ten in the morning. Once there, I heard someone say he had five days. I met someone else who had fourteen years. My friend celebrated his three-year anniversary of sobriety that day.

I spoke with another young man who told me he was glad I was there to research for the play. He said when AA meetings or addiction support groups are portrayed on TV and film, it is always sad and glum. But this meeting proved that portrayal all wrong. The church had copious amounts of hot coffee, an abundance of warm greetings, tight hugs, loud laughter, and an overwhelming sense of joy and togetherness.

When the meeting was underway, it reminded me of a church service. The main talk was done by a woman who spoke beautifully about the light and the dark—how we must find the light within the darkness and hold onto that, no matter what. Through the ups and downs of recovery and of life, we must find a way to push beyond the past and move forward—to live our lives.

*Water By The Spoonful* carries this message. It carries the lightness and joy and humor of a support group meeting, but the darkness of what recovery truly is. Recovery can be for drug addiction, healing from trauma, or breaking the generational cycle of abuse. Recovery is hard, painful, stops you in your tracks. Redeeming yourself and your past is work that requires your whole mind, body, and soul, and the darkness can hurt.

But with that little bit of light that comes through, we can bloom.

Melanie Queponds, MFA2 Director  
 Brenna Barborka, BFA4 Director  
 Kate Coley, BFA3 Director

## ■ DRAMATURGY NOTE

"My music is the spiritual expression of what I am—my faith, my knowledge, my being... When you begin to see the possibilities of music, you desire to do something really good for people, to help humanity free itself from its hangups...I want to speak to their souls."

—John Coltrane

Defining free jazz is difficult. The style of the music rejects labels and defies classifications. Jazz in general is unrestricted, with very few limits. Free jazz takes this idea to another level. Clashing notes are okay, if not encouraged. Dissonance does not have to end in resolution. Harmony is not required. Many early music critics referred to free jazz as "noise", but for others it is freedom: freedom from the classical standards put in place to define what music is, freedom to connect to one's heritage through music, and freedom to enjoy making music.

The Elliot trilogy, by Quiara Alegria Hudes, structurally centers on different styles of music. *Water By The Spoonful* resembles a jazz ensemble piece. The characters' monologues are like solos, there is strong dissonance throughout the play, and there are themes that layer over each other. The characters are almost constantly in conflict with one another, eventually giving way to harmony.

The form of free jazz describes what it is to be a human. We like to strive for perfection, though it is entirely unachievable. Truthfully we are all messy beings, we are almost constantly in conflict whether it is with our loved ones or ourselves. In free jazz, the dissonance does not always resolve. This reflects life in that there is not always a picture-perfect happy ending. Something that is often said is that theatre holds a mirror up to society. In the case of *Water By The Spoonful*, I believe that this is especially true not only because of how jazz reflects humanity, but how this play reflects our imperfections.

Mary Kate O'Gara

**OPEN**  
4.625 x 1.825

## BIOGRAPHIES ■

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

**Vero Maynez** (*Yazmin Ortiz*) MFA2/Acting. Regional performances include *The Mathematics of Love* (Brava Theatre Center, world premiere) and *The Christians* (San Francisco Playhouse, Bay Area premiere). Previous Theatre School credits include *Twelfth Night*, *The Great Divide*, and *The House of Bernarda Alba*. Vero received her BA in Theater & Performance Studies from UC Berkeley and will perform in *Oresteia* at The Theatre School this spring.

**Krispin Newsome** (*Chutes&Ladders*) BFA4/Acting. Krispin is from a small town in Culpeper, VA. Previous credits at The Theatre School include: *She Kills Monsters* (Chuck), *A Midsummer Night's Dream* (Lysander), *Bright New Boise* (Leroy), *In a Word* (Guy) and *The Seagull* (Medvedenko).

**Claudia Quesada** (*Haikumom*) BFA4/Acting. Recent credits include: *Henry VI Part 3*, *26 Miles*, *Augusta and Noble* (The Theatre School), and *Teatro Vista's La Havana Madrid* (Goodman Theatre). She has worked with Water People Theater, ALTA Semillero, and Piven Theatre, among others. In Miami, she performed with Teatro Prometeo and Teatro Avante. Claudia is also a professional stilt walker and a Spanish translator.

**Shane Novoa Rhoades** (*Elliot Ortiz*) MFA2/Acting. Previous Theatre School credits include *She Kills Monsters*. Shane's Chicago and San Francisco credits include: *Cat on a Hot Tin Roof* U/S (Drury Lane), *Displayed* (The New Colony), *Cymbeline* and *Once in a*

*Lifetime U/S* (Strawdog), and *The Play About the Baby* (Custom Made Theatre). Shane can be seen next in the world premiere of *Honey Girls* in May.

**Derek Spaldo** (*Fountainhead*) MFA2/Acting. Derek comes to Chicago after earning his BA at The New School and working in the New York downtown theatre scene. Theatre School credits include *Henry VI, Part 3* and *The Great Divide*. Derek's next production at The Theatre School will be *Jeff and the Dead Girl*, directed by Shade Murray. He also plays in the band Garcia Peoples.

**Johnny Trần** (*Ghost/Professor Aman/ Policeman*) BFA4/Acting. Johnny is from Little Saigon, California. His recent work includes: *The Wong Kids in the Secret of the Space Chupacabra, Go!* as Bruce Wong, *A Midsummer Night's Dream* as Hermia, *Junie B. Jones is Not a Crook* as Handsome Warren, and the all Asian American reading *We Are Here*.

**Melanie Queponds** (*Director*) MFA2/ Directing. Melanie Queponds is a former Producer and Director of the UCR Latinx Play Project, a student ensemble dedicated to creating culturally responsive work for the community surrounding the University of California, Riverside. She earned her BA in Theatre and English at UCR in 2017. At The Theatre School, Melanie has directed *26 Miles* by Quiara Alegria Hudes and Shakespeare's *Twelfth Night*. She will be directing *Fur* by Migdalia Cruz next quarter.

**Brenna Barborka** (*Assistant Director*) BFA4/Theatre Arts - Directing. Brenna is a theatre artist from San Antonio, Texas. Her previous Theatre School credits include the assistant direction of *Augusta and Noble* and *The Seagull*. She was also an assistant dramaturg on *Junie B. Jones is Not a Crook*. Brenna recently worked as the playwright's assistant on the world premiere production of *La Ruta* at Steppenwolf Theatre.

## ■ BIOGRAPHIES [cont.]

**Kate Coley** (Assistant Director) BFA3/Theatre Arts - Directing. Kate spends her time at DePaul studying Theatre Arts and Spanish. This summer, she was the preview week assistant director to Vanessa Stalling on *A Shayna Maidel* at TimeLine. Kate worked as a Literary Management/Dramaturgy intern at Victory Gardens under the Director of New Play Development, Skyler Gray, this fall. Kate is assisting MFA director April Cleveland on *Oresteia* this spring.

**Lindsay Mummert** (Scenic Designer). BFA3/Scenic Design. This summer, she worked at the Williamstown Theatre Festival props department in Massachusetts. Last year at The Theatre School, she was the scenic designer for *The House of Bernarda Alba* by Federico Lorca. Lindsay works in the properties shop, and is on the producing committee for the new Theatre School festival of student work.

**Sophie Ospital** (Assistant Scenic Designer) BFA2/Scene Design. Previous credits at The Theatre School include *She Kills Monsters*, *Native Son*, and *Growing Up Blue*. In the spring, she will be the scenic designer for *Jeff and the Dead Girl*.

**Kiera Pitts** (Costume Designer) BFA4/Costume Design. Kiera is from Longmont, Colorado. *Water by the Spoonful* is her fourth production as lead costume designer at The Theatre School. Previous design credits include *Satyagraha: Gandhi/King* (2018), *Into the Woods* (2017) and the elevated studio production of *Trouble in Mind* (2016). She is currently designing the spring Playworks production *Jane of the Jungle*.

**Lucy Elkin** (Assistant Costume Designer) BFA2/Costume Design. This is Lucy's second time assistant designing a show at The Theatre School. In the fall, she was the assistant for *The Wong Kids in the Secret of*

*the Space Chupacabra, Go!*, and she will be assisting on the upcoming production of *Jeff and the Dead Girl*.

**Katelyn Le-Thompson** (Lighting Designer) BFA4/Lighting Design. Last summer, Katelyn was the Lighting/Projections Intern at the *Beatles LOVE* by Cirque du Soleil in Las Vegas. She interned in the lighting department at Chicago Shakespeare Theatre. Theatre School productions include: *The Wong Kids in the Secret of the Space Chupacabra, Go!* (Lighting Designer); *Junie B. Jones is Not A Crook* (Lighting Designer); and *Seven Homeless Mammoths Wander New England* (Assistant Lighting Designer).

**Alexis Handler** (Assistant Lighting Designer) BFA3/Lighting Design. Alexis' lighting design credits at The Theatre School include: *Falling*, *Desert Stories for Lost Girls*, *Big Love* (co-designer Sim Carpenter), and *Still*. Master Electrician credits at The Theatre School: *Mr. Burns*, *a Post-Electric Play* and *Augusta and Noble*. Alexis was the Assistant Lighting for *Mansfield Park* (Northlight Theatre). This past summer, Alexis completed a Technical Arts internship at Willow Creek Community Church.

**Gabriela Cordovi Rodriguez** (Sound Designer) BFA3/Sound Design. Gabriela's previous design credits at The Theatre School include: *Twelfth Night*, *A Black Body in Time and Space*, *Cockroach*, *26 Miles*, *Hamlet*, *The House of Bernarda Alba*, *Zoo Story* and *Down The Rocky Road and All The Way to Bedlam*.

**Amanda Blanco** (Stage Manager) BFA3/Stage Management. Amanda is from the Chicago suburbs. Theatre School credits include: *Desert Stories for Lost Girls*; *Mr. Burns*, *a Post-Electric Play*; *Augusta and Noble*; *Cinderella: The Remix*; *Richard III*; and *Romeo and Juliet*. Additionally, Amanda is a Spanish double major and Latin American and Latino Studies minor.

**Danely Fletcher** (Assistant Stage Manager) BFA2/Stage Management. Previous educational credits include: *Into The Woods*, *The Witness*, *Satyagraha: Gandhi/King*, and *Twelfth Night*. Danely stage managed two readings of new plays at Latinx Theatre Commons Carnaval 2018, *My Father's Keeper* and *Our Dear Dead Drug Lord*, and was the interim stage manager on The Theatre School's production of *Henry VI*.

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

## ■ BIOGRAPHIES [cont.]

**Andrew Branca** (Master Electrician) BFA2/Lighting Design. Andrew is a second year lighting designer from Charlotte, North Carolina. His Theatre School credits include *A Bright New Boise*, *Betrayal*, and *Falling*.

**Mary Kate O'Gara** (Dramaturg) BFA3/Dramaturgy/Criticism and Art, Media & Design. Mary Kate is proudly from Belleville, Illinois. Past dramaturgy credits include *Growing Up Blue*, *26 Miles*, *Mr. Burns: a Post-Electric Play*, and *She Kills Monsters*. Aside from her work in the theatre, she can be found painting, drawing, and scavenging the streets for found objects for her degree in studio art.

**OPEN**  
4.625 x 3.75"

# THE THEATRE SCHOOL FACULTY/STAFF

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# MISSION STATEMENT

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

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

## CHICAGO PLAYWORKS FOR FAMILIES AND YOUNG AUDIENCES

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

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

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

# HISTORY

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

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

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

To learn more about our history, please visit [theatre.depaul.edu](http://theatre.depaul.edu)

To donate to The Theatre School, please visit: [alumni.depaul.edu/givetotheatre](http://alumni.depaul.edu/givetotheatre)

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## OUR 2018–2019 SEASON

### CHICAGO PLAYWORKS FOR FAMILIES AND YOUNG AUDIENCES

#### *Jane of the Jungle*

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



### IN THE WATTS THEATRE

#### *A Dybbuk or Between Two Worlds*

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

#### *Oresteia*

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

### IN THE HEALY THEATRE

#### *Honey Girls*

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

WRITTEN BY  
S. ANSKY

ADAPTATION BY  
TONY KUSHNER

TRANSLATED FROM YIDDISH BY  
JOACHIM NEUGROSCHTEL

DIRECTED BY  
JEREMY ALUMA

**FEBRUARY 15 — 24, 2019**

IN THE WATTS THEATRE AT THE THEATRE SCHOOL  
2350 N. RACINE AVE., CHICAGO | 773.325.7900 | THEATRE.DEPAUL.EDU

**THE THEATRE SCHOOL**  
at DePaul University

# GENERAL INFORMATION

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(773) 325-7900

## **REGULAR BOX OFFICE HOURS**

Tuesday–Friday: Noon–4 p.m.

## **PERFORMANCE BOX OFFICE HOURS**

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

## **NO SMOKING**

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

## **EMERGENCY EXITS**

Please note the location of emergency exits in the theatre.

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

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

## **RESTROOMS**

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

## **LOST AND FOUND**

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

## **EMERGENCY TELEPHONE CALLS**

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

## **PARKING ARRANGEMENTS**

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

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

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

## **LARGE PRINT PROGRAMS**

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

## **SIGN LANGUAGE INTERPRETING**

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

## **AUDIO DESCRIPTION**

Designated audio-described performances and pre-performance touch tours are scheduled throughout the 2018–19 season. Call the Box Office or see the website for the schedule.