

THE
**THEATRE
SCHOOL**
AT DePaul University

presents

CINDERELLA:
THE REMIX

Book and Lyrics by Psalmayene 24
Hip Hop Beats by Nick tha 1Da

Director – Coya Paz
Choreographer - Ysaye McKeever
Movement Coach - Jeff Mills
Rap Coach – Pinqy Ring
Voice Coach - Phil Timberlake
Scenic Designer – Angela McIlvain
Costume Designer – Emilee Orton
Lighting Designer – Richard Latshaw
Video/Projections Designer - Joesph A. Burke
Sound Designer – Madeline Doyle
Dramaturg – Yasmin Zacaria Mitchel
Stage Manager – Emily M. Mills

April 20 – May 27, 2017

***Commissioned and Originally Produced by
Imagination Stage, Inc., Bethesda, MD***

*Our 2017 Spring Quarter is dedicated in loving memory to
Joe Slowik (1927-2017), an alumnus and Professor Emeritus
of acting and directing at The Theatre School at DePaul University,
founded as the Goodman School of Drama, where he taught for 54 years.
Countless directors and performers were impacted by his mentorship.*

**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

CAST (IN ORDER OF APPEARANCE)

Cinderella	Chanell Bell
Bad Ma'amajama/Hoperah	Samantha Newcomb
Chocolate Ice	Hunter Bryant
Chin Chilla	Mariana Castro Flórez
J Prince	Nosakhery Cash-O'Bannon
Mo'Money	Jason Beck

Place and Time

Hip-Hop Hollywood; When It Was

Strobe lighting, theatrical haze, and fog are used in this production.

The play will be performed without intermission.

The video and/or audio recording of this performance by any means whatsoever are strictly prohibited.

Cinderella: The Remix is produced by special arrangement with Gurman Agency LLC.

PRODUCTION STAFF

Assistant Directors	Cassandra Kendall, Ro Orgentz
Assistant Stage Managers	Amanda Blanco, Danny Fender
Assistant Scenic Designer.....	Paloma Locsin
Technical Director	Shelby Madey
Assistant Technical Director.....	Sophia Hartler
Master Carpenter.....	Benjamin French
Assistant Costume Designer	Olive Early
Assistant Lighting Designer.....	Joseph Clavell
Master Electrician.....	Natalia Janusz
Assistant Sound Designer	Connor Wang
Properties Artisan.....	Todd Bleiman
Assistant Dramaturg.....	Spencer Olson
Sound Designer	Madeline Doyle
Production Photos	Michael Brosilow
Audio Describer	Suzanne Petri
Sign Language Interpreter Coordinator.....	Sheila Kettering
Sign Language Interpreters.....	Patti Shore Kaden, Peter Wujcik
Sensory Friendly Performance Consultants	Anne Bulter, Linsey Sabelny
Access Coordinator	Jack Rhea
Scenery and Property Crew	Brandon Brooks, Christina Perona, Sydney Silver
Costume Crew	Sarah Collins, Virginia Mayo, James Thomas
Make-up Crew	Bridget Harris, Laura Hart
Lighting Crew	Kyle Cunningham, Sydney Nelson, Jeremy Willis
Sound Crew	Agata Pacia, Lauren Porter
Publicity and House Crew	Eamon Hurd, Ryan Kirby, Paxton Sanchez, Luran Zinser

SPECIAL THANKS:

Cat Andrade, Sarah McElroy, and Ida Xoomsai.

DIRECTOR'S NOTE

When I first read this play, I asked my (then) seven-year old daughter if I should direct it. I explained it was a modern-day take on Cinderella, where a young girl wanted to be a DJ. She jumped up and down, shrieking YES, YES, YES! And then spent the next twenty-minutes pretending her lunch was a turntable. The beauty of fairy tales is that they are endlessly adaptable – we know them so well that they offer rich material for new versions, and this update makes Cinderella a powerful character. She doesn't dream simply of a Prince Charming but of a life where she gets to make choices about who she can be and what she can do. Indeed, all of the characters in this play find that they need to change the rules in order to be their fullest selves, and I can't help but think of all the ways we tell children (and adults) to stay in boxes that they will eventually need to break out of in order to fully express the talent, passion, and creativity that will make a better world possible for all of us. Like Hip-Hop itself, which thrives on reinvention and finding new ways to use old things, this play reminds us to have our eye on what's possible when we are willing to "remix" our assumptions.

~Coya Paz

DRAMATURGY NOTE

"You almost have to step outside yourself and look at you as if you were someone else you really care about and really want to protect. Would you let someone take advantage of that person? Or would you speak up for them? If it was someone else you care about, you'd say something. I know you would. Okay, now put yourself in that body. That person is you. Stand up and tell 'em, 'Enough!'"

~Queen Latifah

In *Cinderella: The Remix*, everybody is bound to the rules and traditions of Hip-Hop Hollywood. In a world not much different than our own, your gender limits how far you can advance your career, second class citizens work twice as hard for half as much, and an older generation continues to make rules that don't work for young people. Under these restrictive circumstances, Cinderella must learn how to fight the system. She has had enough!

In order to survive, every character *fronts* – they pretend to be something they are not. Our Cinderella works the system by fronting as a boy in order to audition as a DJ, something girls are just not allowed to do in Hip-Hop Hollywood. Our Cinderella is strong, and we see her become her true self alongside her *bestest* friend, Chin Chilla. Unlike past Cinderella stories, our girl is courageous and empowers those with no voice to challenge oppression with expression. Together, Chin Chilla and Cinderella compel us to question and change the rules for the betterment of society and us as individuals.

Just like Queen Latifah, we must remember, when the rules are unjust, it is our responsibility to stand up and fight when we have had enough. What will you do to make our world more just?

~Yasmin Zacaria Mitchel, BFA4, Dramaturgy/Criticism

Chanell Bell (*Cinderella*) MFA2/Acting. Chanell's previous performances include *Next Fall* and *Trouble in Mind* at The Theatre School. She received her BFA from Howard University in 2007. She dedicates her performances to the memory 8 year old Gabriel Taye and all the continued efforts nationwide to end bullying. #selfexpression

Hunter Bryant (*Chocolate Ice*) BFA4/Acting. Hunter is a New Jersey native. Theatre School credits include *Joe Turner's Come and Gone*, *Romeo and Juliet*, *Glengarry Glen Ross* and the world premieres of *The Able Space* and *Down the Rocky Road and All the Way to Bedlam*. Other credits include *Beach Party at the End of the World* with Walkabout Theatre Company. He is also working toward a BA in English (Creative Writing) from DePaul University and is a Maggie Flanigan Studio NYC Alumni.

Nosakhare Cash-O'Bannon (*J Prince*) BFA4/Acting. Nosakhare is from the South Side of Chicago. Some of his credits at The Theatre School include *Tristan and Yseult* (Tristan), *The Glass Menagerie* (Jim O'Connor), and *In The Blood* (Jabber/Bully).

Mariana Castro Flórez (*Chin Chilla*) BFA3/Acting. Mariana is from Bogota, Colombia. Her previous roles at The Theatre School include Laura in *The Glass Menagerie*, Sonya in *Uncle Vanya*, Lucy in the world premiere of *The Rocky Road and All the Way to Bedlam*, and Brooke in *Other Desert Cities*.

Samantha Newcomb (*Bad Ma'amajama/Hoperah*) BFA4/Acting. Samantha hails from Portland, Oregon. Her previous Theatre School credits include Queen Margaret in *Richard III*, Lady Capulet in *Romeo and Juliet*, Hester La Negrita in *In the Blood*, Zonia Loomis in *Joe Turner's Come and Gone*, as well as last spring's Chicago Playworks production of *Peter Pan and Wendy*. Ms. Newcomb is a proud Jackie Robinson Foundation Scholar.

Jason Beck (*Mo'Money*) Jason is in his seventeenth year on staff of The Theatre School where he previously served as the Director of Admissions and the school's

Operations Manager. Jason is also a graduate of the BFA Acting program and served as the President of The Theatre School's Alumni Board for four years. As an adjunct faculty member, he has directed seven productions for the BFA Acting program's Introduction to Performance series. Jason is a freelance director, producer, actor, and photographer. Jason is also currently working toward an MBA with a concentration in Entrepreneurship in DePaul's Kellstadt Graduate School of Business.

Psalmayene 24 (*Playwright*) Psalmayene 24 (a.k.a. Gregory Morrison) is an award-winning playwright, director, and actor. With the premiere of *Cinderella: The Remix* at Imagination Stage in April 2014, Psalm (as his colleagues call him) completed his critically acclaimed *Hip-Hop Children's Trilogy* that explores the past, present, and future of hip-hop culture. Among other awards, the plays of the trilogy have earned two \$25,000 development grants from the National Endowment for the Arts, a Walt Disney Corporation grant, and a Helen Hayes Award nomination. Psalm is the recipient of a 2012 Individual Artist Award in Playwriting from the Maryland State Arts Council and has also received grants from the DC Commission on the Arts & Humanities and the Boomerang Fund for Artists Inc. Psalm is a member of Actors' Equity Association and the Dramatists Guild.

Nick tha 1Da (*Composer*) Growing up in the Mid-Atlantic during the 90s meant Underground Hip-hop, Bmore Club Music, and Old Bay Seasoning. Beneath the sped-up drum breaks, Nick Tha 1Da began training in various Beat Battles/Showcases while simultaneously searching for the sampled originals to his favorite Hip-hop classics. When the number of records collected surpassed victories, he decided to work exclusively with the Dr.Sample SP-303 & Crates from around the World. Nick's Debut release was *K-Hill - Da Instigator*, followed by *Tha 1da Years*. Additionally, he created, produced, and arranged

production for the acclaimed *Loop Diggin 101*, *The Peter Rosenberg Show*, *Loose Change 9/11* directed by Dylan Avery, and Hip-Hop Theater Festival Productions *Zomo the Rabbit: A Hip-hop Creation Myth*, *Paige in Full* & *The Undergrounduates*.

Coya Paz (*Director*) teaches full time in The Theatre School at DePaul University and is the Artistic Director of the historic Free Street Theater, which has been making performances by, for, about, with and in Chicago's diverse communities since 1969. She's currently at work on *The Miracles/Los Milagros*, which celebrates everyday miracles and community resilience. It will tour Chicago parks this summer.

Ysaye McKeever (*Choreographer*). Ysaye is a dancer and choreographer from Chicago, Illinois. She graduated magna cum laude from the University of Illinois at Urbana-Champaign with a BFA in Dance and Minor in Philosophy in 2013. She has also had the honor of training at the Taipei National University of the Arts. She is currently in her third season dancing with Aloha Chicago.

Pinqy Ring (*Rap Coach*) Pinqy Ring is a Latinx Hip Hop artist from Chicago who has dedicated her career to creating social change through music. She has been featured on *Moral Courage*, *DNAInfo*, *Vocalo*, *WVON*, *Power 92*, *Fake Shore Drive* and *CANTV*. In 2013 Pinqy Ring was featured on the cover of *The HYPE Magazine*, and in 2014, she became a grant recipient of the City of Chicago's *Individual Artist Program*.

Cassandra Kendall (*Assistant Director*) BFA4/Theatre Arts. Cassandra works in the Chicagoland area as a freelance director, lighting designer, stage manager, and SFX hair/makeup artist. She is also the Assistant Dramaturg on *Wig Out!* at The Theatre School and Technical Supervisor for *Goldsocks* and *Her Three Bears* at Gorilla Tango Theatre. For more on Cassandra, please visit Cassanovaart.com.

Ro Ogrentz (*Assistant Director*) BFA4/Theatre Arts. Ro is studying Theatre Arts with a concentration in Theatre for Young Audiences. Ro has worked as

the Dramaturg for Chicago Playworks production of *The Kid Who Ran for President* and Prospero's *Storm*, and as the Assistant Director of *The Day John Henry Came to School*.

Paloma Locsin (*Assistant Scenic Designer*) BFA2/Scene Design. BFA2/Scene Design. Past credits include Scenic Designer for *Trouble in Mind* and Assistant Scenic Designer for *We Are Proud to Present...* She is employed as a Prop Shop Assistant at The Theatre School. She is working towards a minor in Graphic Design at DePaul University.

Emilee Orton (*Costume Designer*) BFA3/Costume Design. Emilee hails from Berkeley, California. Credits include Costume Designer for *Eurydice*, Assistant Costume Designer for *Esperanza Rising* and *Prospero's Storm*, and Stitcher for *The Misanthrope* and *Peter Pan and Wendy*.

Olive Earley (*Assistant Costume Designer*) BFA2/Costume Design. Olive is from Madison, Wisconsin, and she is employed as a makeup shop assistant and has worked as costume and makeup crew for past Theatre School productions. She assisted on *Romeo and Juliet* and *Richard III* this year is designing *Tom Paine* in April.

Richard Latshaw (*Lighting Designer*) BFA4/Lighting Design. Past credits include Lighting Designer for *The Translation of Likes* at The Theatre School and Properties Designer for *Distance* at Strawdog Theatre Company.

Joseph Clavell (*Assistant Lighting Designer*) BFA3/Lighting Design. Theatre School credits include *We Are Proud to Present...* (Lighting Designer), *What the F**k is Goin' on in Kilgore, Texas?* (Lighting Designer), and *The Kid Who Ran for President* (Assistant Lighting Designer). Professional credits include Production Intern for New Repertory Theatre in Massachusetts and Lighting Intern for the CBS national broadcast of The Boston Pops Fireworks Spectacular. Joe serves as Secretary for USITT at DePaul.

Joseph A. Burke (*Projection Designer*) Joseph is joining The Theatre School at DePaul University for the first time. Currently residing in Chicago, Joseph specializes in theatrical lighting and projection design. Recent credits include *The Great and Terrible Wizard of Oz* (The House Theatre of Chicago), *Earthquakes in London* (Steep Theatre) and *The Christians* (Steppenwolf Theatre). Joseph's art has also been seen at Case Western Reserve University, Chamber Opera Chicago, Cleveland's Playhouse Square, Cleveland Public Theatre, Imagine Exhibitions Incorporated, Museum of Contemporary Art-Chicago, Northwestern University, The Poetry Foundation, Travesty Dance Group, Spartan Theatre Company, and Writers' Theatre. www.josephaburke.com.

Connor Wang (*Associate Sound Designer*) BFA4/Sound Design. Connor recently designed the sound for *Richard III*. Other previous credits include *Romeo and Juliet*, directed by Cameron Knight; *Prospero's Storm* directed by Damon Kiely; *Sparkleshark* directed by Jordyn Prince; *We're Going to Be Fine*, directed by Dexter Bullard; and *Anna Bella Eema* directed by M.e. Barker.

Shelby Madey (*Technical Director*) BFA4/Theatre Technology. Shelby Madey is born and raised in Chicago, Illinois. Her past credits include Carpenter on *Vigils* and *Metamorphosis*; Master Carpenter on *Video Galaxy*, *Esperanza Rising*, and *In the Blood*; Assistant Technical Director on *Peter Pan* and *Wendy and Romeo and Juliet*; and Technical Director on *Richard III* and *The Merchant of Venice*.

Sophie Hartler (*Assistant Technical Director*) BFA4/Theatre Technology. Sophie is from Glenview, Illinois. She most recently worked on *We Are Proud to Present...* and *Eurydice* as Technical Director, and *The Misanthrope* and *Prospero's Storm* as Assistant Technical Director.

Todd Bleiman (*Properties Artisan*) BFA4/Theatre Technology. Todd is a native of the Chicagoland Suburbs. His professional

credits include Automation Intern for *The Beatles LOVE* by Cirque du Soleil. Todd's past Theatre School credits include Technical Director for *Night Runner*; Assistant Technical Director for *The Women Eat Chocolate*, *In The Blood*, and *Video Galaxy*; Master Carpenter for *Joe Turner's Come and Gone*, *Metamorphosis* and *The Phantom Tollbooth*; Carpenter for *Jackie and Me*; and Scenery and Properties Crew for *Our Town*.

Jack Rhea (*Access Coordinator*) BFA3/Theatre Management. Jack was recently seen as an ensemble member in *Night Runner*, *Romeo and Juliet* and *Esperanza Rising*. This past summer, Jack served as a Production Assistant on *The SpongeBob Musical* and stage managed a production of *In the Heights* at WPPAC in White Plains, New York.

Suzanne Petri (*Audio Describer*) Suzanne is a member of SAG-AFTRA, AEA and American Blues Theater. She has appeared on dozens of stages including Steppenwolf's 1700 Theatre where she and her husband Bob Breuler brought *Torch Sassy and Swing!* She has done Audio Description and Touch Tours at Court Theatre, Profiles, Victory Gardens, Remy Bumppo, American Blues, Route 66, the Goodman, Steppenwolf and more. Visit SuzannePetri.com.

Patti Shore Kaden (*Sign Language Interpreter*) (EIPA, IL, RID) Entertainment and Theatrical American Sign Language Interpreter and Actress, Patti is honored to be back at DePaul. Her work continues to be seen at Steppenwolf Theatre, Goodman Theatre, Drury Lane Theatre, The Rialto, Chicago Children's Theatre, and The Second City. As Production Consultant and Rehearsal Interpreter, Patti worked on the highly acclaimed Steppenwolf production of *Tribes*. Other interpreting highlights include Lollapalooza, The Oregon Shakespeare Festival, Tony Bennett and Carol Burnett.

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 Theater's *Tribes* and *Constellations*; ASL Director for Victory Gardens' *Mojada*, and Steppenwolf Theatre's *The Wheel, Tribes, The Way West, The Qualms, Night Alive, The Herd, Grand Concourse* and *Constellations*.

Anne Butler (*Sensory Friendly Performance Consultant*) Anne Butler is an Instructional Assistant Professor in Special Education in the College of Education. Prior to working at DePaul, Anne was a special educator in the Chicago Public Schools. It was during this time that she became increasingly interested in creating inclusive environments for all students.

Linsey Sabelny (*Sensory Friendly Performance Consultant*) Dr. Sabelny is an Assistant Professor of Special Education with over 15 years of experience working in homes, schools, and clinics as a 1:1, a special educator, a Board Certified Behavior Analyst – Doctoral (BCBA-D), and as a researcher. She has supervised special educators and behavior clinicians across the country and abroad in the education of individuals with developmental, intellectual, and physical disabilities.

Yasmin Zacaria Mitchel (*Dramaturg*) BFA4, Dramaturg/Criticism, minoring in History and Museum Studies. Yasmin freelances with various non-profits like the Chicago History Museum and the Indo-American Heritage Museum as an Oral Historian and Project Manager. She has found great transferability in the art of storytelling. Her

Theatre School dramaturgy credits include *God's Ear, Failure: A Love Story, Crime and Punishment*, and *The Misanthrope*.

Spencer Olson (*Assistant Dramaturg*) BFA4/Theatre Arts. Spencer's most recent Theatre School credits include Assistant Dramaturg for *Richard III*, Head Dramaturg for *much ado* and Assistant Director for *SPARKLESHARK!*, *The Translation of Likes*, and *The Kid Who Ran for President*. After graduation, Spencer intends to go to New York University for his Masters Clinical Mental Health Counselling with a Specialization in Drama Therapy.

Emily M. Mills (*Stage Manager*) BFA4/Stage Management. Broadway Credits include Production Assistant on *The Lion King*. Professional Credits include Stage Management Intern for Yo-Yo Ma and the Silkroad Ensemble and Production Assistant on *Stupid F*cking Bird* at Woolly Mammoth Theatre. The Theatre School credits include *Esperanza Rising*, *We're Going to be Fine*, *Symphony of Clouds*, *The Killing Game*, *Number the Stars*, and *Assassins*. Upon graduation in June, Emily will travel to Massachusetts to work as the Production Assistant for Berkshire Theatre Group's production of *Children of a Lesser God*, directed by Kenny Leon.

Amanda Blanco (*Assistant Stage Manager*) BFA1/Stage Management. Amanda is from West Chicago, Illinois. Past Theatre School credits include Assistant Stage Manager for *Richard III* and *Romeo and Juliet*.

Danny Fender (*Assistant Stage Manager*) BFA2/Stage Management. Past Theatre School credits include Stage Manager for *Eurydice* and Assistant Stage Manager for *We Are Proud to Present...*, *The Women Eat Chocolate*, *God's Ear*, and *Esperanza Rising*. He is the current production intern for About Face Theatre, where he recently worked on *The Temperamentals*. Danny is a proud graduate of Interlochen Arts Academy.

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MISSION STATEMENT

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

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

CHICAGO PLAYWORKS FOR FAMILIES AND YOUNG AUDIENCES

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

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

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

HISTORY

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

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

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

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

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

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Lorraine Evanoff, LAS '87
Jennifer Faron, BUS '94;
MBA '05 & Michael Faron
Illinois Tool Works, Inc.
Dr. Bella Itkin-Konrath (dec.), GSD '43
J.B. & M.K. Pritzker Family Foundation
Whitney Lasky & Jerry Lasky
Kenneth A. Lattman Foundation, Inc.
Ben Nye Makeup Company, Inc.
Dana Nye
Bill & Penny Obenshain
Mary Pritzker
Jill Raizin & Louis Raizin
Sarah Siddons Society, Inc.

Rev. Charles Shelby, C.M., MS '72 *
Hon. John Simon, JD '67;
DHL '12 (Life Trustee) & Millie Simon
Patricia Slovak
Chris P. Stefanos Associates, Inc.
Chris Stefanos
W.E. O'Neil Construction Co.

\$2,500-\$4,999

Fr. O'Malley Circle
Monika Black, PHD '12 & Tomer Yogev
Dennis Dugan, GSD '69
Exelon Foundation
Fidelity Charitable Gift Fund *
The Hill Group
William Ibe, LAS '80
Bob & Linda Kozoman
Peoples Gas
Schiff Hardin, LLP
Linda Sieracki & Richard Sieracki
Richard J. and Linda J. Sieracki Foundation

\$1,000-\$2,499

Vincenian Circle
William Bennett (Trustee) & Susan Bennett
Craig Bergmann, CSH '81
Craig Bergmann Landscape Design
John Bowab
CDCT Land Company, LLC
Joyce Chelberg
Charles Connors, JD '67 & Ann Connors
Paul Dengel
Dr. Patricia Ewers, DHL '98 & John Ewers (dec.)
Herbert Felsenfeld, GSD '63; GSD '65 & Gail Newman
Charles Gardner
Geoffrey Goldberg
Martha Higgins & John Higgins
Rev. Dennis Holtschneider, C.M. (Trustee)
Maureen Huntley, GSD '82 & Paul Sheahen
Anthony Johnson, THE '95 & Candace Johnson
Melvin & Renee Katten
Magneco/Metrel, Inc.
Thomas Neary Jr.
Joseph Ponsetto, EDU '78; JD '82 & Jean Lenti
Ponsetto, EDU '78
James Ryan III, MBA '87 (Trustee) & Michelle Ryan
Rosemary Schnell
Robert Shook, GSD '72 & Leslie Shook
Juliana Tew & Dr. Stephen Tew, MD
Monsignor Kenneth Velo
Bryan Williams
Derrick Winding, SNL '12 & Shannon Stone-Winding, SNL '14
Ted Wolff
Xcel Energy Foundation

ANNOUNCING OUR 2017-2018 SEASON

CHICAGO PLAYWORKS FOR FAMILIES AND YOUNG AUDIENCES

Augusta and Noble

by Carlos Murillo
directed by Lisa Portes
October 5 – November 11, 2017

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

The Cat in the Hat

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



ON THE FULLERTON STAGE

Into the Woods

music and lyrics by Stephen Sondheim
book by James Lapine
directed by Barry Brunetti
musical direction by Mark Elliott
November 3 – 12, 2017
(previews 11/1 & 11/2)

Frankenstein

by Mary Shelley, adapted by Nick Dear
directed by Michael E. 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 Playwright Series

Title, Playwright, and Director TBD
May 18 – 26, 2018
(previews 5/16 & 5/17)

IN THE HEALY THEATRE

Seven Homeless Mammoths

Wander New England
by Madeleine George
directed by April Cleveland
October 20 – 29, 2017
(previews 10/18 & 10/19)

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)

MFA 18, Title TBD

An ensemble performance created by MFA III actors, directed by Dexter Bullard
May 4 - 13, 2018
(previews 5/2 & 5/3)

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 Saturday, May 13 at 2 p.m., *Cinderella: The Remix* 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.