THE WOLVES
by Sarah DeLappe
Directed by Jo Slowik

Sept. 27-29
Oct. 3-6

Performance showtimes:
Thursday, Fridays, Saturdays 7:30 pm
Saturday, Oct. 5 at 3:30 pm
Sunday matinees 2:30 pm
Recommended for patrons 16 years of age and up.

Philip Lynch Theatre Box Office:
Mon.– Fri., 1– 4:30 p.m.
Phone: (815) 836-5500
Email: boxoffice@lewisu.edu
Website: www.lewisu.edu/plt
Twitter & Facebook: @pltlewisu

ONLINE CREDIT CARD PURCHASES AVAILABLE THROUGH OUR WEBSITE!
lewisu.edu/plt

CRITIC’S PICK!

“The scary, exhilarating brightness of raw adolescence emanates from every scene of this uncannily assured first play by Sarah DeLappe.” – The New York Times

“DeLappe has created an ensemble of distinct female characters without leaning on romantic partners or traditional feminine tropes to define them.”
– TheaterMania

“DeLappe’s exquisitely orchestrated cross talk and overlapping banter, dense with profanity and jokes, is quite musical.”
– Time Out New York

“The Wolves is a delightful meditation on society, sex, and soccer […] DeLappe’s dialogue is hilarious and idiosyncratic, moving swiftly from gross-out humor to pain […] She offers us ninety minutes in a smart, sympathetic, female world. It’s a patch of AstroTurf I would gladly set foot on again.”
– The Village Voice

FINALIST! 2017 Pulitzer Prize for Drama
WINNER! 2015 Relentless Award for Playwriting

Left quad stretch. Right quad stretch. Lunge. A girls indoor soccer team warms up. From the safety of their suburban stretch circle, the team navigates big questions and wages tiny battles with all the vim and vigor of a pack of adolescent warriors. A portrait of life, liberty, and the pursuit of happiness for nine American girls who just want to score some goals.
In this contemporary slice-of-life play, *The Wolves*, a girls' indoor soccer team, practice drills as they prepare for a succession of games. As they warm up and talk about life, the girls navigate the politics of their personal lives as well as the politics of the larger world, gossiping about things like war, menstrual hygiene and products, genocide, sports, pop culture, and their relationships. Each team member struggles to negotiate her individuality while being a part of a group. They bond over a bag of orange slices and personal traumas. The team seems as if it may disband after a tragic plot twist, but they manage to come together. In the end, the team prepares to play yet another game together – closer, stronger, wiser, and fiercer.

### THE CHARACTERS

<table>
<thead>
<tr>
<th>Number</th>
<th>Field Position</th>
<th>Personality</th>
</tr>
</thead>
<tbody>
<tr>
<td>#11</td>
<td>Midfield</td>
<td>Brainy, morbid, budding elitist, thoughtful.</td>
</tr>
<tr>
<td>#13</td>
<td>Midfield.</td>
<td>Stoner, older pot dealer brother, into her wackiness.</td>
</tr>
<tr>
<td>#46</td>
<td>Bench.</td>
<td>New girl. Awkward, different, wants to fit in.</td>
</tr>
<tr>
<td>#2</td>
<td>Defense.</td>
<td>Innocent, unlucky, kind, thin.</td>
</tr>
<tr>
<td>#7</td>
<td>Striker.</td>
<td>Too cool for school, “fuck” ya, thick eye liner.</td>
</tr>
<tr>
<td>#14</td>
<td>Midfield.</td>
<td>#7’s insecure sidekick. Just switched to contacts.</td>
</tr>
<tr>
<td>#8</td>
<td>Defense.</td>
<td>Childlike and determined to stay that way.</td>
</tr>
<tr>
<td>#00</td>
<td>Goalie.</td>
<td>Intense performance anxiety, perfectionist, high achiever.</td>
</tr>
<tr>
<td>Soccer Mom</td>
<td></td>
<td>Brings orange slices.</td>
</tr>
</tbody>
</table>

**PLT FACULTY**
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Playwright Sarah DeLappe grew up in Reno, Nevada, where she played soccer from 8 to 14. She has a twin sister, who attends Mt. Sinai Medical School, in New York. She went to Yale, where she eventually developed a passion for the theatre, a discovery encouraged by award-winning playwright, Paula Vogel (*How I Learned to Drive*, *The Baltimore Waltz*, *The Mineola Twins*, and *Hot ‘n’ Throbbin*).

“I became obsessed with writing plays,” DeLappe said in a recent interview. But aspiration requires work to succeed, and DeLappe’s apprenticeship, she said, included a post-Yale period of “terrible writing.” Meanwhile, she honed her dramaturgy skills.

By the time she started writing *The Wolves*, which in 2016 received acclaim off-Broadway and was a finalist for the Pulitzer Prize, DeLappe had developed a systematic method of composition. While living in Brooklyn, “I wrote the play in silence, in the middle of the night, when most of my roommates were sleeping.” DeLappe added: “My desk was littered with charts, which tracked action and character traits. The writing was like cooking – a bit of parsley here, a sprig of rosemary there.” DeLappe went on to remark: “I also thought of the writing as music, an orchestration for 9 voices, each representing one of the girls.” However, DeLappe said she doesn’t write while listening to music. “It distracts me from the voices I’m trying to hear in my head.”

*The Wolves* takes place during the girls’ warm-ups. “I was attracted,” said DeLappe, “to the idea of a stage where we were watching young women whose bodies were active throughout.” DeLappe said that she is hungry for narratives with strong female protagonists, and that she sees *The Wolves* as a story about women warriors. “I was inspired to think of these characters as a pack preparing for battle.”

DeLappe’s interest in soccer was ignited by watching the women’s World Cup in 1999. “I have this memory, which is planted in the play, of that championship game, which the Americans won and which led to Brandi Chastain tearing off her shirt and sinking to her knees. I’d never seen something like that on TV before – a major moment when a woman celebrated her victory and her strength with an action borrowed from the male hero.”

DeLappe’s play *The Wolves* premiered Off-Broadway at The Playwrights Realm, and was developed at Clubbed Thumb and Great Plains Theatre Conference. *The Wolves* received the American Playwriting Foundation’s inaugural Relentless Award, and was a finalist for the Susan Smith Blackburn Prize and the Yale Drama Series Prize.

“I wanted to see a portrait of teenage girls as human beings - as complicated, nuanced, very idiosyncratic people who weren’t just girlfriends or sex objects or manic pixie dream girls but who were athletes and daughters and students and scholars and people who were trying actively to figure out who they are in this changing world around them.” – Sarah DeLappe
The cast and stage manager of The Wolves had a live dramaturgy experience by attending the Lewis Women’s Soccer Match. The Lady Flyers were victorious over Purdue Northwest.

The 2019-2020 academic year at Lewis University began with welcome convocations for faculty, staff and first year students. Break a leg in all you do Lewis University Flyers!
The 15th International Gothic Association (IGA) Conference was held on the Lewis University campus on July 30 through August 2 hosted by English Department Professor Dr. Jamil Mustafa. IGA unites teachers, scholars, and students from around the world interested in Gothic fiction, drama, poetry, art, film, and other forms from the 18th century on including the prior sources of Gothic.

Gothic Terror, Gothic Horror was the theme of the conference. Gothic writers from Ann Radcliffe to Stephen King have differentiated terror and horror: the former is intellectual, imminent, and escapable; the latter, visceral, immediate, and unavoidable. Since this was the first conference to be held in the United States, presenters were encouraged to consider the theme in relation to the American Gothic.

The PLT hosted two events during the conference. The first was the Fine Arts Gothic Open House Electroacoustic Concert. Lewis University Music Department Chair, Dr. Mike McFerron produced the concert and shared his piece *Myopic Phantasy* composed for a mobile device trio written in 2019. The foundation for his work was the opening lines of Edgar Allan Poe’s short story, “The Fall of the House of Usher,” whose narrator describes a feeling of “insufferable gloom” upon seeing the titular house and its decayed surroundings.


Julian Sands has appeared in such films as the Oscar® nominated *The Killing Fields*, *A Room With A View*, *Vatel*, *Leaving Las Vegas*, and *The Girl With The Dragon Tattoo* and is notable for his roles in *Warlock*, *Boxing Helena*, *Impromptu*, *Oceans 13*, *Arachnophobia* and scores of other films. Throughout his career, he has established himself as both a romantic lead as well as an edgy character actor.

*All Inclusive* is the second production from Wade Bradford and Christopher Flowers ‘94 featuring The Big Sandwich Theatre Company, Santa Clarita, CA’s very own acting troupe dedicated to full length original comedic plays. Fans of *Noises Off*, *The Play that Goes Wrong*, and *The Big Sandwich’s previously produced and published play Change the Station* will enjoy the comedic offerings found in this original script.

Spring ‘19 graduate Kayla Carson is assisting with the costume design for Oak Lawn High School’s production of *The Wizard of Oz*. “Follow the yellow brick road!”

Rick Rapp ‘75 will be performing the role of Horace Vandergelder in *Hello, Dolly!* produced by Oak Lawn Park District Theatre. When Rick is not performing he enjoys volunteering for Habitat for Humanity.
Established in 1887, the Chicago Society of Artists is well into its second century. Much of the CSA's renown is due to its members' abilities to express and interpret the human experience via artistic versatility and eclectic styles across a variety of art mediums. CSA members honor the legacies of the past by creating their own artistic legacies for the future.

Gallery Hours Daily:
9 am – 9 pm

For more information or to purchase artwork contact Gallery Coordinator Natalie Swain, swainna@lewisu.edu

Image: “Point of View” by Rita Dianni-Kaleel, oil and gold leaf on canvas
The newly re-configured Lewis University’s Studio Theatre was the perfect space for the delightful comedy *A Night in the Theatre* by Lawrence Casler, produced by Heritage Theatre Company on August 30 and 31. Why do people go to the theatre asks Casler’s quick wit and full tilt comedy paced play.

We met two couples, the Paces and the Lockers. Margaret (Jen Glynn ‘18) and Stanley Locker (Eric Redmon) and their friends, Donna (Katy Papineau ‘16) and Walter Pace (Ryan Flynn) at the theatre for their weekly dose of culture. This week’s offering was *Hamlet*.

After they took their seats with some confusion, the action consisted of their incessant and hilarious chatter about themselves, their children, a dead friend and even occasionally Shakespeare’s most famous play. Secrets emerged and friendships unraveled amid the laughter. One might even recognize these rude playgoers as the insufferable people who sometimes sit behind you.

Lewis alumnus and HTC board member Mike Frale ‘17 directed the production as well as managing the props. Production staff members were theatre professor and HTC board member Andrew Nelsen ‘04 (scenic design/technical direction) Melissa Crabtree (costume design), and HTC board member Lauren Finnegan ‘16 (sound design/board operator). Lewis students working behind the scenes were Natalia Bednarczyk (stage manager), cast member Eric Redmon (lighting design), and Katie Horn (light board operator).

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**Mark Your Calendar!!!**

**TICKETS GO ON SALE**

Friday, November 8, 1 pm

**SHOW DATES:** Dec. 5, 6, 7 @ 7:30 pm

**Matinee:** Dec. 7 @ 4 pm
Designing “Me” Tues. 9/24/19 2 pm
Presenters: Kristin Callahan & Design Students

To Adolescence and Beyond! Let’s Talk about Female Friendships!
Wed. 9/25/19 3 pm Presenter: Dr. Erica Kwiatkowski-Egizio

Behind the Scenes! Thurs. 9/26/19 2 pm
Presenter: Jo Slowik, “The Wolves” production director

The Lewis Lady Flyers Soccer Team Tues. 10/1/19 2 pm
Coach Chris Koenig & members of the Lewis Women’s Soccer Team

“I am not I, I am this one”: Constructing, Communicating, and Managing
Self-Identity Wed. 10/2/19 2 pm Presenter: Dr. Emily Normand

How am I not myself? Thurs. 10/3/19 2 pm
Presenter: Dr. Karen Davis

An Arts & Ideas Series in partnership with the Women’s Studies Program and the Philip Lynch Theatre. The series will examine women’s soccer, communication, education, philosophy, theatre, art & design through the plays themes of coming-of-age, identity, politics, status and loss. An interdisciplinary series with presentations by Kristin Callahan, Dr. Erica Kwiatkowski-Egizio, Dr. Emily Normand, Dr. Karen Davis, Jo Slowik and Christopher J. Koenig