

THE
**THEATRE
SCHOOL**
AT DePaul University

presents

THE
**PHANTOM
TOLLBOOTH**

by Susan Nanus

based on the Book by Norton Juster

Director – David Catlin
Movement Coach – Camille Litalien
Scenic Designer – Jake Ives
Costume Designer – Catharine Young
Lighting Designer – Lindsay Rosenfeld
Sound Designer – Sebby Woldt
Dramaturgs – JD Garrastegui, Gen Zoufal
Stage Manager – Jackson Walsh

October 7 – November 15, 2014

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

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GOOD HANDS



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CAST [in alphabetical order]

Princess of Sweet Rhyme and Others	Taylor Blim
Doctor Kakafonous A. Dischord and Others.....	Briget Diehl
Milo.....	Erinn Fredin
The Mathemagician and Others	Jason Goff
Demon of Insincerity and Others	Sam Haines
The Terrible Trivium and Others.....	Sam Krey
The Spelling Bee, The Everpresent Wordsnatcher, and Others.....	Maya Malan-Gonzalez
Clock, Gatekeeper, and Others.....	Shadana Patterson
Tock	Brian Rife
King Azaz the Unabridged, and Others.....	Awate Serequeberhan
The Senses Taker and Others	Zivon Toplin
Princess of Pure Reason and Others.....	Vahishta Vafadari
The Whether Man, Dynne, and Others	Peter Varga
The Humbug	Dominique Watkins

Place: Milo's Room
Time: Moving Slowly

The play will be performed without intermission.

The Phantom Tollbooth is presented by special arrangement with SAMUEL FRENCH, INC.
The video and/or audio recording of this performance by any means whatsoever
are strictly prohibited.

PRODUCTION STAFF

Assistant Director	Erin Kraft
Assistant Stage Managers	Cat Andrade, Aiden Kent
Assistant Scenic Designer.....	Maggie Armendariz
Technical Director	Peter Recht
Props Artisan.....	Christina Buerosse
Master Carpenter.....	Todd Bleiman
Carpenter	Evan Williams
Assistant Costume Designer	Hailey Rakowiecki
Draper/Cutter	Cristian Esparza, Castille Ritter
First Hand	Alma Lucero Acosta, Sydney Dufka
Assistant Lighting Designer.....	Vada Briceno
Master Electrician.....	Eric Phillips
Assistant Sound Designer	Tyler Blakeman
Production Photos	Michael Brosilow
Sign Language Interpreter Coordinator.....	Sheila Kettering
Sign Language Interpreters.....	Pip Klibanow, Vera Washington
Scenery and Property Crew.....	Emily Callaway, Elliot Gross, Edward Hall, Jennifer Wernau, William Young
Costume Crew	Allegra Larson, Gabrielle Maalihan, Lily Rushing, Jennie Russianoff, Eric Sanchez, Chandler Smith
Make-up Crew	Yasmin Mitchel, Jillian Skale
Lighting Crew	Joy Ahn, Kayla Forde, Alex Jonasse, Kiah Stern, Benjamin Vento
Sound Crew	Haley Feiler, Miles Kent-Pettit
Publicity and House Crew	Blane Barton, Sarah Ethridge, Natalie Herman, Molly Murtaugh, Marriah Shultz, Megan Sover

DIRECTOR'S NOTE

Milo is bored.
Every parent's least favorite word.
(I call it the B-word.)
To be stuck in the doldrums.
Every kid's worst dread.
Milo has played all his games, read all his books... Even TV is dumb.
Time is ticking so,

so,

sooooo

slowwwwwly.

How to escape the dreaded Doldrums?
How to make Time go faster?
Can you make Time your friend?

~David Catlin

DRAMATURGY NOTE

"I'm bored."

We're all guilty of saying it. We may not even mean it when we say it. Bored has become a catchall phrase for people who are lonely, tired or just plain uninterested to use to find something to do.

Before finding the tollbooth, Milo's life seems to be plagued by his boredom. Despite the toys that fill his room, he simply can't find a single thing to do. But once his curiosity is peeked and his imagination ignited, he is able to make the impossible possible.

The Phantom Tollbooth reminds us that there is never a reason to be bored in the amazing world we live in. There are always new words to learn, problems to solve, and places to explore!

Armed with the tools of numbers, letters, and our own imaginations, we can set out to accomplish whatever we set our mind to. In a world full of such exciting opportunities around every corner, who can possibly have time for boredom?

~JD Garrastegui and Gen Zoufal

Special Thanks to Kerry Catlin, Saylor Catlin, and Emerson Catlin.

THE THEATRE SCHOOL FACULTY/STAFF

John Culbert.....*Dean*
 Dean Corrin.....*Associate Dean*
 Linda Buchanan.....*Associate Dean of Curriculum*
 Shane Kelly.....*Chair, Design and Technical Theatre*
 Barry Brunetti.....*Chair, Theatre Studies*
 Phil Timberlake.....*Chair, Performance*

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Anna Ables.....*Director of Marketing and Public Relations*
 Jason Beck.....*Director of Admissions*
 Mitsu Beck.....*Executive Assistant*
 Wendy Irvine.....*Director of Development*
 Matthew Krause.....*Business Manager*
 Joshua Maniglia.....*Technical Operations Manager*
 Elizabeth Soete.....*Assistant VP of Development*
 Andrea Tichy.....*Manager of PR and Special Events*
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 Jeanne Williams.....*Coordinator of Academic Services*
 Dexter Zollicoffer.....*Diversity Advisor*

ACTING & DIRECTING

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

Greg Allen	Jane Drake Brody
Cheryl Lynn Bruce	Kirsten Fitzgerald
Andrew Gallant	Linda Gillum
Noah Gregoropolous	John Jenkins
Nick Johnne	Damon Kiely
Susan Messing	Matt Miller
Kurt Naebig	Rachael Patterson
Kimberly Senior	Sigrid Sutter
Ann Wakefield	

MOVEMENT

Patrice Egleston..... <i>Head of Movement</i>	
Kristina Fluty	Vanessa Greenway
Camille L'Italien	Kimosha Murphy
Julia Neary	Nick Sandys Pullin
Clifton Robinson	Mary Schmich

VOICE AND SPEECH

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

DESIGN

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

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Shane Kelly..... <i>Head of Theatre Technology</i>	
Deanna Aliosius..... <i>Head of Costume Technology</i>	
Narda E. Alcorn..... <i>Head of Stage Management</i>	
Jason Brown	Richard Bynum
Kevin Depinet	Richie Fine
Chris Freeburg	Joel Hobson
Ed Leahy	David Naunton
Courtney O'Neill	Russell Poole
Michael Rourke	Jim Savage
Noelle Thomas	Alden Vasquez
Laura Whitlock	

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Marcie McVay..... <i>Head of Theatre Management</i>	
Carlos Murillo..... <i>Head of Playwriting</i>	
Alan Salzenstein..... <i>Head of Arts Leadership</i>	
Rachel Steiner..... <i>Head of Dramaturgy</i>	
Suzanne Bizer	Aaron Carter
Tosha Fowler	Brian Gill
Cris Henderson	Jim Jensen
Chris Jones	Jan Kallish
Jay Kelly	Tavia La Follette
Kristin Leahey	Brian McKnight
Bonnie Metzgar	Shade Murray
Ernie Nolan	Bill O'Connor
Tanya Palmer	Coya Paz-Brownrigg
Mara Radulovic	Maren Robinson
Roche Schuller	Sandy Shinner
Krissy Vanderwarker	

LIBERAL STUDIES

Bea Bosco	David Chack
Lou Contey	Jason Fliess
Kevin Fox	Carolyn Hoerdemann
Lin Kahn	Ryan Kitley
Suzanne Lang	Reggie Lawrence
James McDermott	Dan Moser
Chris Peak	James Sherman
Rachel Slavick	

TECHNICAL STAFF

So Hui Chong..... <i>Costume Technician</i>	
Tim Combs..... <i>Technical Director</i>	
Myron Elliott..... <i>Costume Shop Manager</i>	
Chris Hofmann..... <i>Director of Production</i>	
Kelsey Lamm..... <i>Production Coordinator</i>	
Jen Leahy..... <i>Theatre Technical Director</i>	
Mark Gartzman..... <i>Assistant Theatre Technical Director</i>	
Aaron Pijanowski..... <i>Assistant Theatre Technical Director</i>	
Gerry Reynolds..... <i>Scene Shop Foreman</i>	
Ron Seeley..... <i>Master Electrician</i>	
Adam Smith..... <i>Sound Technician</i>	
Megan Turner..... <i>Drapery</i>	
Joanna White..... <i>Scenic Artist</i>	

AUDIENCE SERVICES

Julia Curns..... <i>Box Office Manager</i>	
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Kelsey Shipley..... <i>Theatre School House Manager</i>	
Leslie Shook..... <i>Theatre Manager</i>	

MISSION STATEMENT

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

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

CHICAGO PLAYWORKS FOR FAMILIES AND YOUNG AUDIENCES

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

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

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

HISTORY

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

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

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

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

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Listings in the honor roll reflect contributions and pledge payments of \$1,000 or more made to The Theatre School between July 1, 2013, and June 30, 2014.

President's Club

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

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

+ Donor has made a special philanthropic pledge to DePaul University

If you are interested in making a gift to support The Theatre School, please contact Wendy Irvine, Director of Development, at 312/362-7135 or wirvine@depaul.edu.

Alumni & Friends

\$50,000 +

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2014-2015 SEASON

CHICAGO PLAYWORKS FOR FAMILIES AND YOUNG AUDIENCES

at DePaul's Merle Reskin Theatre

The Phantom Tollbooth

by Susan Nanus

based on the book by Norton Juster

directed by David Catlin

October 7 – November 15, 2014

Symphony of Clouds

by Margaret Larlham

directed by Ann Wakefield

January 13 – February 21, 2015

The Day John Henry Came to School

by Eric Pfeffinger

directed by Ernie Nolan

April 7 – May 16, 2015

ON THE FULLERTON STAGE

In the Heights

music and lyrics by Lin-Manuel Miranda

book by Quiara Alegría Hudes

conceived by Lin-Manuel Miranda

directed by Lisa Portes

October 3 – 12, 2014

(previews 10/1 & 10/2)

Metamorphosis

by Franz Kafka

adapted by Stephen Berkoff

directed by Kelvin Wong

February 6 – 15, 2015 (previews 2/4 & 2/5)

The Duchess of Malfi

by John Webster

directed by Lavina Jadhvani

April 17 – 26, 2015 (previews 4/15 & 4/16)

MFA15

Title TBA by Laura Jacqmin

directed by Dexter Bullard

An ensemble piece to be

performed by MFA III actors

May 15 – 24, 2015 (previews 5/13 & 5/14)

IN THE HEALY THEATRE

Vigils

by Noah Haidle

directed by Andrew Peters

November 7 – 16, 2014

(previews 11/5 & 11/6)

Elemeno Pea

by Molly Smith Metzler

directed by Brian Balcom

February 13 – 22, 2015

(previews 2/11 & 2/12)

NEW PLAYWRIGHTS SERIES,

Video Galaxy

by Jared Hecht

directed by John Jenkins

May 22 – 30, 2015 (previews 5/20 & 5/21)

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. 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. 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

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, (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.