

THE
**THEATRE
SCHOOL**
AT DePaul University

presents

EURYDICE

by Sarah Ruhl

Director – Michael E. Burke
Movement Coach – Jeff Mills
Scenic Designer – Joy Ahn
Costume Designer – Emilee Orton
Lighting Designer – Simean Carpenter
Sound Designer – Connor Ciesil
Dramaturg – Kaysie Bekkela
Stage Manager – Daniel Fender

October 21 – 30, 2016

*This play was originally produced by
Madison Repertory Theatre, Madison Wisconsin, August 29, 2003.
Richard Corley, Artistic Director; Tony Forman Managing Director.*

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

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theatre.depaul.edu

Presenting Level Sponsor



CAST [IN ORDER OF APPEARANCE]

Eurydice	Sola Thompson
Orpheus	Keith Illidge
Father	Mike Stock
Man/Child	Sam Straley
Big Stone	Edward Hall
Loud Stone.....	Kiah Stern
Little Stone.....	Sarah Serabian

Setting:

Here and Now

Strobe lights and low lying theatrical fog are used in this production.

The play will be performed without intermission.

Eurydice is presented by special arrangement with SAMUEL FRENCH, INC.

This play was originally produced by Madison Repertory Theatre, Madison Wisconsin, August 29, 2003; Richard Corley, Artistic Director; Tony Forman Managing Director. And subsequently produced by Berkeley Repertory Theatre in 2004; Tony Taccone, Artistic Director; Susan Medak, Managing Director. And Yale Repertory Theatre; James Bundy, Artistic Director; Vicotria Nolan, Managing Director.

Produced by Second Stage Theatre, New York, 2007; Carole Rothman, Artistic Director.

EURYDICE is produced by special arrangement with Bruce Ostler, BRET ADAMS, LTD., 448 West 44th Street, New York, NY 10036

PRODUCTION STAFF

Faculty Advisor to the Director.....	Lisa Portes
Assistant Director	Jennie Russianoff
Assistant Stage Manager	Chloe Schweizer
Assistant Scenic Designers.....	Torrey Meyer, Alyssa Mohn
Technical Director	Sophie Hartler
Assistant Technical Director.....	William Young
Master Carpenter.....	Frankie Charles
Carpenter	Ben French
Assistant Costume Designer	Madeleine Byrne
Draper.....	Eric Sanchez
Stitchers	Emma Colbaugh, Allison Ernst, Jessie Glionna, Tia Lui, Allison Millar
Head Makeup Assistant.....	Megan Pirtle
Lighting Programmer	Richard Latshaw
Assistant Lighting Designer.....	Mattias Lange-Mcpherson
Master Electrician	Jay Koch
Assistant Sound Designer	Kendall Barron
Assistant Dramaturg.....	Steph Meza
Production Photos	Michael Brosilow
Access Coordinator.....	Elise Belluccia
Audio Describer	Rob Lamont
Scenery and Property Crew.....	Dana Beech, Ryan Kirby, Michela Murray, Paxton Sanchez, Kamari Saxon
Costume Crew	Angela Guo, Frances Kelliher, Sydney Nelson, Kyra Pan, Lauren Zinser
Make-up Crew	Lisa Howaniec
Lighting Crew	Vincent Banks, Sarah Collins, Nicolas McNulty-Hart, Gabriela Orta, Scott Tobin

PRODUCTION STAFF [CONT.]

Sound Crew	Sarah Parker, Lauren Porter
House Manager	Raven Robledo
Publicity and House Crew	Virginia Mayo, Sydney Silver, TJ Thomas, Alex Wood

SPECIAL THANKS:

Jeremy Alumna, April Cleavland, Jacob Janssen,
Damon Kiely, Erin Kraft, Lisa Portes, Nathan Singh

DIRECTOR'S NOTE

Call your parents.
Tell them you love them.

Call your kids.
Tell them you love them.

From our first steps, we walk into an unknowable future.

~Michael E. Burke

DRAMATURGY NOTE

"The trouble is, you think you have time."
~Buddha

When I was younger, my grandpa and I would cut numbers and words out of racing forms and tape them to the wall. Every day he would quiz me on my numbers and words.

My grandpa could talk a lot. We talked every morning when he drove me to school and every day when he picked me up, from the age of 3 to my high school years. And no matter how old I got every conversation began with "Hey kid."

"Kid." That was what he called me, "Hey kid," "The kid." Now, when I remember that brief word, I remember the cigarette smoke filled car rides, the condensation-covered Cokes, and Frank Sinatra.

For me "kid" is not a small adult. "Kid" is the word that ties me to my grandpa.

Eurydice is a story about human connection through language.

In *Eurydice* our main character is able to find reconnection to her father through exploration of language — something near to Sarah Ruhl's heart.

"Each Saturday, from the time Ruhl was five, Patrick (Sarah Ruhl's father) took his daughters to the Walker Bros. Original Pancake House for breakfast and taught them a new word, along with its etymology. Some of Patrick's words — "ostracize," "peripatetic," "defunct" — are memorialized in the 2003 *Eurydice*" (John Lahr, *The New Yorker*). Ruhl's semi-autobiographical play is a beautiful love letter of all the words and conversations she wishes she could say to her father one more time.

Today we connect to more people than ever before but never with words. We use memes, gifs, and emojis instead. Ruhl reminds us that words are more than noises made or scribbles drawn. They are keys to unlocking memories. Words are connected to emotion. One word can bring us back to childhood or reunite us with our parents. The word "ducks" does more than recall the image of an animal. It brings to mind "boy's day" with dad, duck hunting, and old backyard ponds filled with bread crumbs. Words bring back memories we never want to lose and the "I love yous" we never want to forget.

~Kaysie Bekkela, BFA4, Dramaturgy/Criticism

Edward Hall (*Big Stone*) BFA3/Acting. Edward hails from Rockford, Illinois. Other credits at The Theatre School include Jack in *Better Living*, Daniel in *Kingdom City*, and both Roget and Phil in *An Experiment With An Air Pump*.

Keith Illidge (*Orpheus*) MFA2/Acting. Keith hails from the first state of Delaware. He's done various roles in the theatre, film, and TV scene in the tri-state area as well as New York. During his first year here, he appeared in the play *Swimmers* as Tom.

Sarah Serabian (*Little Stone*) BFA4/Acting. Sarah is originally from the greater Boston area. Her favorite experiences at The Theatre School include playing Janice in *Crumble* and originating the role of Agnes in *the able space*.

Kiah Stern (*Loud Stone*) BFA3/Acting. Kiah is from Portland, Oregon. Her credits include Beth in *A Lie of a Mind*, W in *Lungs*, and an episode of NBC's *Grimm*.

Michael Stock (*Father*) MFA3/Acting. Michael grew up in Wilmette and Chicago. After a twelve year stint in New York City, he happily returned here five years ago. Michael is also a playwright, director, teacher, visual artist, and founding artistic director of Sideway Theater. He is a School At Steppenwolf Alum of 2013. Visit Michael A Stock: <http://www.michaelastock.com/> Instagram: michaelAstock. www.Sideway.org

Sam Straley (*Man/Child*) BFA4/Acting. Sam is from Cincinnati, Ohio. His previous roles include Lorenzo in *Merchant of Venice*, Juror 4 in *12 Angry Men*, and M in *Cock*. He can also be seen in Season 4 of NBC's *Chicago P.D.*

Sola Thompson (*Eurydice*) MFA2/Acting. Sola received her BA in English at the University of Wisconsin-Milwaukee. She was most recently seen as Billie in *Swimmers*.

Sarah Ruhl (*Playwright*) Sarah Ruhl's plays include *In the Next Room, or the vibrator play* (Broadway 2009, 2010 Pulitzer Prize Finalist), *The Clean House*

(2005 Pulitzer Prize Finalist); *Passion Play, a cycle*; *Dead Man's Cell Phone* (Helen Hayes Award for Best New Play); *Melancholy Play*; *Demeter in the City* (9 NAACP Image Award nominations), *Eurydice*; *Orlando*; and *Late: a cowboy song*. Her plays have been produced at Lincoln Center Theater, Goodman Theatre, Playwrights Horizons, Second Stage, Arena Stage, Woolly Mammoth Theatre Company, Yale Repertory Theatre, Berkeley Repertory Theatre, Cornerstone Theater, The Wilma Theater, Madison Repertory Theatre, and the Piven Theatre, among others. Originally from Chicago, Ms. Ruhl received her MFA from Brown University where she studied with Paula Vogel. In 2003, she was the recipient of the Helen Merrill Emerging Playwrights Award and the Whiting Writers' Award. She is a member of 13P and New Dramatists and won the MacArthur Fellowship in 2006. She is a recent recipient of the PEN Center Award for a mid-career playwright.

Michael E. Burke (*Director*) Michael is a Chicago native, most recently from Indianapolis, Indiana, where he served as Associate Artistic Director of NoExit Performance. Credits include *Crime and Punishment* (The Theatre School); *Giselle*, *Danny and the Deep Blue Sea*, *Middletown*, *The Beast*, *The Lady & the Sanguine Man*, *Medea*, *I Am Peter Pan*, and *The Pillowman* (NoExit). Michael currently serves as Creative Director of Indianapolis' Young Actors Theatre.

Jennie Russianoff (*Assistant Director*) BFA3/Theatre Arts, Directing. Jennie has a minor in Irish Studies and History. She is from Brooklyn, New York. In the past she has worked as an Assistant Director on *The Last Days of Judas Iscariot*, *Passing Strange*, *The Art of Living Happy*, and *An Experiment With An Air Pump*.

Jeff Mills (*Movement Coach*) Jeff is a full time movement instructor at The Theatre School. He has served as Movement Coach, Choreographer and/or Fight Director on many productions through the years including *The Three Musketeers* and *Henry*

IV, Part 1 at Shakespeare Santa Cruz; *Woyzeck* and *Sweeney Todd* at the Ensemble Theatre Company in Santa Barbara; and *Don Giovanni* at Opera Santa Barbara.

Joy Ahn (*Scenic Designer*) BFA3/Scene Design. Past Theatre School credits as Assistant Scenic Designer and Scenic Designer include *Esperanza Rising*, *The Merchant of Venice*, and *Peter Pan and Wendy*.

Torrey Meyer (*Assistant Scenic Designer*) BFA3/Scenic Design. Torrey is originally from Texas and transferred to DePaul from the University of Dallas. At the University of Dallas, she designed the sets for *The Imaginary Cuckold* and *Equinox*. Torrey has done summer internships with Trinity Shakespeare Festival and Bristol Valley Theater. Last year she was Assistant Scenic Designer for *God's Ear* and *Peter Pan and Wendy* and designed *An Iliad*.

Alyssa Mohn (*Assistant Scenic Designer*) BFA2/Scenic Design. Alyssa is from the southwest suburbs of Chicago. Experience includes the Cherubs program at Northwestern University; and *Esperanza Rising*, *The Merchant of Venice*, and *The Translation of Likes* at The Theatre School.

Emilee Orton (*Costume Designer*) BFA3/Costume Design. Emilee hails from Berkeley, California. Credits include Assistant Costume Designer for *Esperanza Rising* and *Prospero's Storm*, and Stitcher for *The Misanthrope* and *Peter Pan and Wendy*. This year Emilee will also be designing *Cinderella: The Remix*.

Madeleine Byrne (*Assistant Costume Designer*) BFA2/Costume Design. Madeleine is from Evanston, Illinois. She has served as a wardrobe and makeup crew member on previous Theatre School productions. Later this season, she will also work on *Night Runner*, *Hedda Gabbler*, and *Michael Jordan in Lollipop*.

Megan Pirtle (*Head Makeup Assistant*) BFA3/Costume Design & Technology. Megan has served as an Assistant Costume Designer for The Theatre School's *Lady From*

the Sea and *The Misanthrope*. She has also worked as a Costume Technician on shows such as *Prospero's Storm*, *Romeo & Juliet*, and the Goodman Theatre's production of *Wonderful Town*. This year she will be designing The Theatre School's upcoming productions of *Night Runner* and *Mrs. Phu's Cleansing Juices*.

Simean "Sim" Carpenter (*Lighting Designer*) BFA3/Lighting Design; Public Relations and Advertising. Sim is a young African American designer originally from Baltimore, Maryland. He has been designing theatre/stages since the age of 13. As a Designer and Assistant Designer, his credits include *CRAZY*, *Christina the Girl King*, *Legally Blonde*, *DePaul Dance Company*, *After Mrs. Julie*, *Eye for an Eye*, *Man of La Mancha*, *Hookman*, *BSU Fashion Show*, *Pippin*, *Ramayana*, and *Other Desert Cities*.

Jay Koch (*Master Electrician*) BFA2/Lighting Design. Jay is from the suburbs of Chicago and has been working as a Lighting Designer and an Electrician at venues in and around the city including House of Blues Chicago and Drury Lane Theatre Oakbrook. Besides theatre, Jay is training to become an officer in the military and recently completed Officer Candidate School with the United States Marine Corps.

Connor Ciesil (*Sound Designer*) BFA4/Sound Design. The sound design in this production is comprised of original compositions and arrangements by Connor Ciesil.

Sophia Hartler (*Technical Director*) BFA4/Theatre Technology. Sophie is from Glenview, a north shore suburb of Chicago. She attended Glenbrook South High School and began behind-the-scenes work in theatre immediately. Past Assistant Technical Director credits include *The Misanthrope*, *Prospero's Storm*, and *The Lady from the Sea*.

William Young (*Assistant Technical Director*) BFA3/Theatre Technology. Will is from Cincinnati, Ohio, and has most recently worked as a Master Carpenter on *The Translation of Likes* and Carpenter



PICTURED: TYLA ABERCROMBIE, MANIR SMALLWOOD, A.C. SMITH, AND KELVIN ROSTON, JR. PHOTO BY SAVERIO TRUCIJA.

EAST TEXAS HOT LINKS

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DIRECTED BY **RON OJ PARSON**

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on *Prospero's Storm*. He also worked this summer in the Scene Shop at The Theatre School.

Kaysie Bekkela (*Dramaturg*) BFA4, Dramaturg/Criticism. Kaysie is from Austin, Texas. Kaysie has worked on *Peter Pan & Wendy*, *The Women Eat Chocolate*, and *The Horror* at The Theatre School.

Steph Meza (*Assistant Dramaturg*) BFA3/ Theatre Arts. Steph is a recent transfer from California.

Elise Belluccia (*Access Coordinator*) BFA3/ Theatre Management. Elise is from Tampa, Florida. She currently holds an internship with The League of Chicago Theatres and works with the DePaul Honors Program and The Theatre School Office of Admissions.

Rob Lamont (*Audio Descriptor*) Rob was recently seen as The Giver at Apple Tree Theatre (TYA). He enjoyed roles in *Sleuth*, *Ten Little Indians*, *Much Ado About Nothing*, *The Mousetrap*, *Before I Wake*, *The Tempest*, *West Side Story*, *King Lear* and *Our Town*. He was heard in live radio drama at WGTD 91.1 Players including as William Jennings Bryan in *On the Eight Day*. Rob narrated the nationally distributed audio books of Ted Dekker and Robert Whitlow. He was the National TV and radio voice of Caterpillar Tractor. He can be heard in the Museum of Science and Industry and Longyear Museum (Boston). He was awarded 1st Place Special Program (Live Radio Drama) by the Wisconsin Broadcasters Association.

Raven Robledo (*House Manager*) BFA2/ Theatre Management. Raven comes from Los Angeles, California, and is an alumni of the Musical Theatre Conservatory at Orange County School of the Arts. Her transition from a performer to an Arts Administrator was prompted by several positions as an Assistant Director. Most recent projects include *Kingdom City*, *Meet Me in St. Louis*, and *A Chorus Line* with guest director Krysta Rodriguez.

Danny Fender (*Stage Manager*) BFA2/ Stage Management. Past Theatre School credits include Assistant Stage Manager for *Esperanza Rising*, *God's Ear*, and the world premiere of *The Women Eat Chocolate*. This past summer, Danny staged managed for DePaul's Educational Theatre Company. Upcoming projects include Assistant Stage Manager for *We Are Proud to Present...*, *Cinderella: The Remix*, and The Theatre School Gala.

Chloe Schweizer (*Assistant Stage Manager*) BFA1/Stage Management. 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*, *The Little Shop of Horrors*, and *Gypsy*.

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 Louis Colaianni*Deb Doetzer*
 Mark Elliott*Phyllis E. Griffin*
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 Linda Buchanan*Head of Scene Design*
 Nan Cibula-Jenkins*Head of Costume Design*
 Victoria Delorio*Head of Sound Design*
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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.

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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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The Kid Who Ran For President

Music, Lyrics & Book by Jeremiah Clay Neal
based on the books by Dan Gutman
directed by Ernie Nolan
Recommended for Ages 6 & Up
October 6 – November 12, 2016

Night Runner

(developed through The Theatre School's Cunningham Commission for Youth Theatre)
by Ike Holter, directed by Lisa Portes
Recommended for Ages 9 & Up
January 12 – February 18, 2017

Cinderella: The Remix

book and lyrics by Psalmayene 24
music by Nick tha 1Da
directed by Coya Paz
Recommended for Ages 5 & Up
April 20 – May 27, 2017



ON THE FULLERTON STAGE

Romeo and Juliet

by William Shakespeare
directed by Cameron Knight
November 4 – 13, 2016
(previews 11/2 & 11/3)

We are Proud to Present

a Presentation About the Herero of Namibia, Formerly Known as South West Africa, Between the Years 1884-1915
by Jackie Sibbles Drury
directed by Erin Kraft
February 10 – 19, 2017
(previews 2/8 & 2/9)

Wig Out!

by Tarell Alvin McCraney
directed by Nathan Singh
April 14 – 23, 2017
(previews 4/12 & 4/13)

World Premiere!

Mrs. Phu's Cleansing Juices

by Emily Witt
directed by Krissy Vanderwarker
May 19 – 27, 2017
(previews 5/17 & 5/18)

IN THE HEALY THEATRE

Eurydice

by Sarah Ruhl
directed by Michael Burke
October 21 – 30, 2016
(previews 10/19 & 10/20)

Richard III

by William Shakespeare
directed by Jacob Janssen
January 27 – February 5, 2017
(previews 1/25 & 1/26)

World Premiere!

Michael Jordan In Lilliput

by Mickle Maher
directed by Erica Weiss
An ensemble piece to be performed
by MFA III actors
May 5 - 14, 2017
(previews 5/3 & 5/4)

GENERAL INFORMATION

BOX OFFICE TELEPHONE

(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 2016-17 season. Call the Box Office or see the website for the schedule.