

THE
**THEATRE
SCHOOL**
AT DePaul University

presents

MICHAEL JORDAN
IN LILLIPUT

by Mickle Maher

Director – Erica Weiss
Vocal Coach – Phil Timberlake
Scenic Designer – Sophie Blood
Costume Designer – Liz Martinez
Lighting Designer – Alex Jonasse
Sound Designers – Haley Feiler, Alyssa Kerr
Dramaturgs – Trisha Mahoney, Mariah Schultz
Stage Manager – Erin Collins

May 5 - 14, 2017

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
Healy Stage
2350 N Racine Ave, Chicago IL, 60614
Email: theatreboxoffice@depaul.edu | (773) 325-7900**

Presenting Level Sponsor



CAST (IN ORDER OF APPEARANCE)

Michael Jordan	Jerome Beck
Coach Phil Jackson	Greg Wenz
Female Reporter	Elsa Guenther
Male Reporter	Adam Welsh
Bird	Liz Weiner
Magic	Clint Campbell
Pippin	Michael Stock
Mrs. Horton	Mélisa Breiner-Sanders*
Lilli	Elise Randall

Place and Time

Lilliput; Present

Theatrical fog is used in this production.

The play will be performed without intermission.

**Appears by permission of Actors' Equity Association,
the union of professional Actors and Stage Managers in the United States.*

PRODUCTION STAFF

Assistant Director	Bri Schwartz
Assistant Stage Manager	Nick Nyquist
Assistant Scenic Designers	Lindsay Mummert, Jess Olson
Technical Director	Evan Williams
Assistant Technical Director	Jacki Miller
Master Carpenter	Ethan Gill
Assistant Costume Designer	Madeleine Byrne
Assistant Lighting Designer	Eric Phillips
Master Electrician	Jack D. Riley
Production Photos	Michael Brosilow
Access Coordinator	Jack Rhea
Audio Describer	Rob Lamont
Scenery and Property Crew	Kelly Garcia, Brendan Hein, Mary Kate O'Gara
Costume Crew	Brenda Gonzalez, Gabe Halsted-Alvarez, Isabelle Laursen
Make-up Crew	Isabel Lichtenstein
Lighting Crew	Tierra Burke, Emma Durbin, Alexis Handler
Sound Crew	Gabriela Cordovi
Publicity and House Crew	Hassan Abdel-Ghani, Albert Acosta, Lily Janson

A CHAT WITH THE PLAYWRIGHT, MICKLE MAHER

Dramaturgs Trisha Mahoney and Mariah Schultz talk with *Michael Jordan in Lilliput's* playwright, Mickle Maher, about newly discovered countries, historians, and short basketball players.

In your plays, you often draw from classical works. How do you integrate these works into the world that you are creating?

Almost without exception the works that I end up throwing into a piece are 1) works that I read when I was younger, and loved as only a young person can, and 2) works I feel no compunction about making fun of or egregiously misinterpreting, because a) I love them, and you always make fun of and misinterpret what (or who) you love, and b) all their authors are dead and can take it.

I steal the parts that are helpful to my story and leave out the parts that aren't.

Why were you intrigued by the story of *Gulliver's Travels*?

Like most of my plays that fool around with some already existing text (which is pretty much all of them), I didn't choose *Gulliver's* until well into the process. So it's not so much me being intrigued by it, but it being a good fit for what I was already on.

Before *Gulliver's Travels* I was looking at *The King and I* and *Nixon in China* as possible works to spin into a plot about an American basketball player playing in a foreign land, both of them being stories about a down-on-their-luck outsider (Anna, Nixon) going to an "exotic" country and discovering some success there among the natives. I think I ended up in Lilliput because, you know, those Lilliputians being so short and wanting to play basketball is such a stupid joke.

Which writers do you find yourself drawn to?

Usually ones who use way too many words to get to the point. Virginia Woolf, Cervantes, Shakespeare, Basho, etc.

How do you feel this play contrasts with your previous works?

That's a hard question, because it makes me think about my plays like a critic or – even worse – a historian, so blech. I would just paraphrase Robert Altman and say "It's all one play, man." That's all I've been writing, one long play.

What is your favorite line from *Michael Jordan in Lilliput*?

"Brigadoon didn't know what hit them."

~Trisha Mahoney, BFA3, Dramaturgy/Criticism
& Mariah Schultz, BFA3, Dramaturgy/Criticism

BIOGRAPHIES

Jerome Beck (*Michael Jordan*) MFA3/Acting. Jerome Beck is a native of Dallas, Texas. While at The Theatre School, Jerome has had the privilege of playing such roles as The Poet in *An Iliad* and Bynum Walker from *Joe Turner's Come and Gone*. He plans to continue his work in theatre and also pursue the world of television and film. "The black artist cannot live in a revisionist place. The black artist can only tell the truth about humanity." -Viola Davis.

Mélisa Breiner-Sanders (*Mrs. Horton*) MFA3/Acting. Off-Broadway: *The Last Seder* (Theatre Three), *As Wide As I Can See* (HERE Arts Center). NY Theatre: *Lies We Tell Ourselves* (NY Fringe Festival) Film: *Dressed, The Third Option, Next Time*. Web series: *We're Breaking Up, My Secret Friend*. The Theatre School, DePaul: *God's Ear* (Mel), *The Misanthrope* (Arsinoe), and *Twelfth Night* (Malvolio). BA in Psychology Georgetown University. Melisa is a member of SAG-AFTRA, Actors' Equity Association, SAFD, and a Resident Artist with The CRY HAVOC Company. Full resume and more information available at www.MelisaBS.com.

Clint Campbell (*Magic*) MFA3/Acting. Clint is from the hills of Northern California. After earning a BA in Technical Theatre from Sonoma State University, Clint traveled to Ireland to get on the first season of *Game of Thrones*; which he did. After returning to California, he attended the Summer Training Congress at American Conservatory Theatre and began performing across the Northern Bay Area until he was spurred towards graduate school. Clint's Theatre School credits include Orsino and Aguecheek in *Twelfth Night*, Caliban in *Prospero's Storm*, and Roger in *The Qualms*. Professional Credits include Brick in *Cat on a Hot Tin Roof*, Welsh in *The Lonesome West* and Torch in *Riff Raff*.

Elsa Guenther (*Female Reporter*) MFA3/Acting. Elsa hails from Wheaton, Illinois, but part of her heart lives in New Zealand. She is a certified and practicing yoga teacher

and has a BA in Creative Writing also from DePaul University. Her Theatre School credits include *Romeo and Juliet* (Mercutio), directed by Cameron Knight; *Prospero's Storm* (Trincula), directed by Damon Kiely; *The Lady From The Sea* (Ellida), directed by Erin Kraft; *What the F*ck is Goin' On in Kilgore, Texas?* (Bonnie), directed by Coya Paz; *For Want of a Horse* (Q-Tip), directed by Hampton Cade; and *The Qualms* (Kristy), directed by Shade Murray.

Elise Randall (*Lilli*) MFA3/Acting. Originally from Interlochen, Michigan, Elise earned her BA at the University of Michigan where she concentrated in English, Drama, and Native American Studies. Other Theatre School credits include *The Qualms* (Teri), directed by Shade Murray; *The Children's Hour* (Karen), directed by Nathan Singh; *The Merchant of Venice* (Portia), directed by Erin Kraft; *Peter Pan and Wendy* (Nibs), directed by Ernie Nolan; and *Romeo and Juliet* (Nurse), directed by Cameron Knight.

Michael Stock (*Pippin*) MFA 3/Acting. Michael grew up in Wilmette and Chicago. After graduating from Northwestern with a BS in Performance Studies, he moved to New York City to work in theatre and returned here a few years ago. Michael is also a playwright, director, teacher, visual artist, and founding artistic director of Sideway Theater. School At Steppenwolf Alum 2013. Visit www.michaelAstock.com Instagram: michaelAstock. www.Sideway.org

Liz Weiner (*Bird*) BFA3/Acting. Liz comes to Chicago from beautiful, scenic Pawtucket, Rhode Island. Some of Liz's previous shows at The Theatre School include *52 Hertz*, *Twelfth Night*, *Uncle Vanya*, *Kingdom City*, and *Better Living*. After completing one year as a women's varsity basketball bench warmer, Liz is now confident that Ball is in fact life.

Adam Welsh (*Male Reporter*) MFA3/Acting. Chicago credits: *This Is Our Youth* as Dennis (Stage 773), *Absolute Hell* as P.C. Molson (Gift

Theater Co.), *Train Play* as Sergei (Will Act For Food), *Romeo and Juliet* as Abraham/Balthazar (Midsommer Flight), *Macbeth* as Caithness (Midsommer Flight). Regional credits: *Robin Hood* as Eadom/Musician (Williamstown Theatre Festival), *Canterville Ghost* as Sir Simon (Williamstown Theatre Festival). The Theatre School at DePaul credits: *Michael Jordan In Lilliput* (Male Reporter), *What Strong Fences Make* (Uri Abromavich), *Trouble In Mind* (Bill O'Wray), *Prospero's Storm* (Prospero), *True Story* (Hal), and *The Qualms* (Chris).

Greg Wenz (*Coach Phil Jackson*) MFA3/Acting. Originally from Cleveland, Ohio Greg has resided in Chicago for 12 years. He has worked with many companies throughout the city. Theatre School credits include *The Lady from the Sea*, *How I Learned to Drive*, *What the F*ck is Goin' on in Kilgore Texas?*, and *Trouble in Mind*.

Mickle Maher (*Playwright*) Mickle's plays have appeared Off-Broadway and around the world, and have been supported by grants from the NEA, the Rockefeller MAP fund, and Creative Capital. They include *There is a Happiness That Morning Is*; *Song About Himself*; *An Apology for the Course and Outcome of Certain Events Delivered by Doctor John Faustus on This His Final Evening*; *The Hunchback Variations*; *The Strangerer*; *Spirits to Enforce*; *Cyrano* (translator) *The Cabinet*; *Lady Madeline*; *The Pine*; and *An Actor Prepares* (an adaptation of Stanislavsky's seminal book). He is a cofounder of Chicago's Theater Oobleck, and has taught playwriting and related subjects at the University of Chicago, Columbia College, and Northwestern University. He currently is writing the book and lyrics for a new musical about basketball commissioned by the Catastrophic Theatre of Houston and Daryl Morey, the General Manager of the Houston Rockets.

Erica Weiss (*Director*) Erica is an alum of The Theatre School at DePaul University and is a Jeff-nominated theatre director and filmmaker based in Chicago. She was the recipient of the Goodman Theatre's Michael Maggio Directing Fellowship, is a proud ensemble member of The Gift Theatre Company and was the Associate Artistic Director of Route 66 Theatre Company for four years. She recently directed the Gift's critically acclaimed production of *The Grapes of Wrath*. Her primary passions lie in the development of new work and bringing female voices to the stage and screen. Her directing work includes the world premieres of Jerre Dye's *Cicada* (Route 66 Theatre) and *Distance* (Strawdog Theatre), Caroline V McGraw's *The Bachelors* (Cole Theatre). Weiss is a longtime and frequent collaborator with writer Caitlin Parrish, directing their world premiere productions of *The Downpour* (Joseph Jefferson Nominee for Best Production, Best Director, Best New Work and Best Lead Actress) *A Twist of Water* with Route 66 Theatre Company and Off-Broadway at 59E59, and *The Burials* at Steppenwolf Theatre. She and Parrish co-directed their first feature film *The View From Tall*, which has screened at the Los Angeles Film Festival and the Chicago International Film Festival. Their original pilot *Red Line* is in development with Warner Brothers Studios and Berlanti Productions.

Bri Schwartz (*Assistant Director*), BFA2/Dramaturgy. Bri's Theatre School credits include *Tender* (Stage Manager), *Just A Lonely Man* (Dramaturg), *For Want of a Horse* (Assistant Director/Dramaturg), and *Dying City* (Dramaturg). She is a Production and Administrative Assistant at Artemisia: A Chicago Theatre where she was the Assistant Stage Manager on *Shrewish*, a feminist adaptation of Shakespeare's *The Taming of the Shrew* and is slated to assistant direct their 2017 fall production. In addition, Bri is a co-editor and chief of

BIOGRAPHIES [cont.]

The Grappler as well as a Chicago Quarter Mentor for the First Year Program at DePaul. This summer, she will be interning with We Players, an immersive and site specific theatre company in San Francisco.

Sophie Blood (*Scenic Designer*), BFA3/ Scenic Design. Sophie last designed *What the F*ck is Goin' on in Kilgore?, Texas*. Her Assistant Scenic Designer credits include *Night Runner, Romeo and Juliet, and Joe Turner's Come and Gone*. Sophie will be designing *Into the Woods* on the Fullerton Stage this fall.

Evan Williams (*Technical Director*) BFA4/ Technical Theatre. Evan is from Chicago, where he graduated from Homewood-Flossmoor High School. Evan's experience at The Theatre School includes Technical Director for *Michael Jordan in Lilliput*, and *Hedda Gabler*; Props Artisan for *Night Runner*; Assistant Technical Director for *The Kid Who Ran For President, The Translation of Likes*, and *Joe Turner's Come and Gone*; and Master Carpenter for *God's Ear*. Evan started his career outside of The Theatre School at the Den Theatre while Stage Managing *One Flew Over the Cuckoo's Nest*. Following that, Evan volunteered as a production coordinator for The Prague Quadrennial Festival.

Liz Martinez (*Costume Designer*) BFA3/ Costume Design. Liz is from Northern New Jersey. Her past credits at The Theatre School include Assistant Costume Designer for *God's Ear, Peter Pan and Wendy*, and *The Women Eat Chocolate*; and Costume Designer for *Richard III*. At The Shakespeare Theatre of New Jersey, she designed *Twelfth Night* and assisted on *Exit the King*.

Madeleine Byrne (*Assistant Costume Designer*) BFA2/Costume Design. Madeleine is from Evanston, Illinois. Previous Assistant Design credits at The Theatre School include *Eurydice* and *Night Runner*.

Alex Jonasse (*Lighting Designer*) Alex is from Oakland, California. Her design credits include *Failure, a Love Story, Tristan and Yseult*, and Assistant Lighting Designer of *Romeo & Juliet*. Regional credits include *Space Age* at Free Street and the video *She's Gonna Leave You* by the Walters.

Jack D. Riley (*Master Electrician*) BFA3/ Lighting Design. Jack designed *Richard III* and *Twelfth Night* this year at The Theatre School and *The Children's Hour* last year. He also worked at the Orange County Shakespeare Festival during the summer on their production of *Hamlet*.

Alyssa Kerr (*Co-Sound Designer*) BFA3/ Sound Design. Alyssa is from Temple, Texas and has been fascinated with sound since her freshman year of high school. Her Theatre School design credits include *12 Angry Men, Dreams, The Trojan Women, The Women Eat Chocolate*, and *The Kid Who Ran For President*. Alyssa will be a Sound Apprentice for Hanger Theatre in Ithaca, New York, this summer.

Trisha Mahoney (*Co-Dramaturg*) BFA3, Dramaturgy/Criticism. Trisha is originally from Nashua, New Hampshire. Her past Theatre School credits include Dramaturg for *Wig Out!*, Co-Dramaturg for *Crime and Punishment*, and Assistant Dramaturg for *Prospero's Storm*.

Mariah Schultz (*Co-Dramaturg*) BFA3, Dramaturgy/Criticism. Mariah's past Theatre School credits include Dramaturg for *Richard III*, Co-Dramaturg for *Crime and Punishment* and Assistant Dramaturg for *The Misanthrope*. She also previously stage managed *For Want of a Horse* at The Theatre School. Mariah recently served as an Assistant Researcher for Collaboraction's *Gender Breakdown*, where she also interned last summer.

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.

Rob Lamont (*Audio Describer*) Rob was 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 and 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.

Erin Collins (*Stage Manager*) BFA3/Stage Management. Erin hails from Sacramento, California. Her previous Theatre School credits include Stage Manager for *We Are Proud to Present...* and *The Merchant of Venice*; Assistant Stage Manager for *Peter Pan and Wendy*, *The Lady From The Sea*, and *Vigils*. Recently, she was the Assistant Producer for Cor Theatre's *The Good Person of Szechwan* and the Stage Manager for *much ado* at Gorilla Tango Theatre.

Nick Nyquist (*Assistant Stage Manager*) BFA2/ Stage Management. Nick is from Seattle, Washington. This past summer, Nick was Assistant Stage Manager for Cor Theatre's production of *The Good Person of Szechwan*. The Theatre School productions include *Hedda Gabler*, *Romeo and Juliet*, *What the F*ck is Goin' on in Kilgore, Texas?*, *Prospero's Storm*, and *Joe Turner's Come and Gone*. Next year he will be stage managing *Seven Homeless Mammoths Wander New England* and *Three Sisters*.

THE
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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 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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Vincentian Circle
William Bennett (Trustee) & Susan Bennett
Craig Bergmann, CSH '81
Craig Bergmann Landscape Design
John Bowab
CDCT Land Company, LLC
Joyce Chelberg

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)

TBA

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)

MFA18, 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

(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.