

THE
**THEATRE
SCHOOL**

AT DePaul University

presents

SEVEN

HOMELESS

MAMMOTHS

WANDER

NEW ENGLAND

by Madeleine George

Director – April Cleveland
Scenic Designer – Torrey Meyer
Costume Designer – Olivia Engobor
Lighting Designer – Andrei Borges
Sound Designer – Maddie Doyle
Dramaturg – Rachel Perzynski
Stage Manager – Nick Nyquist

October 20 - 29, 2017

SEVEN HOMELESS MAMMOTHS WANDER NEW ENGLAND
*was originally produced by Two River Theatre Company;
John Dias, Artistic Director; Michael Hurst, Managing Director.
Developed at the Lark Play Development Center, New York City.*

**The Theatre School at DePaul University
Sondra and Denis Healy Theatre
2350 N Racine Ave, Chicago IL, 60614
Email: theatreboxoffice@depaul.edu
(773) 325-7900**

CAST (IN ORDER OF APPEARANCE)

Caretaker	Matthew Elam
Early Man 1	Nick Trengove
Early Man 2	Garrett Young
Dean Wreen	Mira Greer
Andromeda.....	Isabelle Jennings

Place and Time

Amherst, Massachusetts; Present

This production contains depictions of sexual content.

The play will be performed with one 10-minute intermission.

Seven Homeless Mammoths Wander New England
is presented by special arrangement with SAMUEL FRENCH, INC.

PRODUCTION STAFF

Faculty Advisor to the Director.....	Damon Kiely
Assistant Director	Jay Williams
Assistant Stage Manager	Zach Crewse
Assistant Scenic Designer.....	Jack Hagen
Master Carpenter.....	Brendan Hein
Carpenter	Scott Cavallo
Assistant Costume Designer	Isabelle Laursen
Assistant Lighting Designer.....	Katelyn Le-Thompson
Assistant Props Master	Paloma Loscin
Master Electrician.....	Scott Tobin
Assistant Sound Designer	Helena Redgate
Sound Technician	Chloe Schweizer
Production Photos	Michael Brosilow
Access Coordinator	Raven Robledo
Scenery and Property Crew.....	John Paul Heili, Samantha Leapley, Luis Mora, Destin Teamer
Costume Crew	Jessica Donaldson, Jasmine Rush, Isaac Smith, Oliver Sterling-Angus
Make-up Crew	Brett Rose
Lighting Crew	Adelaide Leonard, Sebastian Medina, Molly Rosen, Geffen Weiner
Sound Crew	Kidjie Boyer
Publicity and House Crew	Meredith Maiorana, Sierra Phan, Matthew Schwartz, Jordan Wallace

SPECIAL THANKS:

Jeremy Aluma, Jennifer Bechtel, Eric Bina, Dexter Bullard, Erin Cleveland, Mikael Burke, Kristina Fluty, Jacob Janssen, Sharon Kramer, Richard Kramer, Lisa Portes, Ben Raanan, Nicole Ricciardi, Kit Slover, Mary Slover, Tim Slover, and Melanie Queponds.

DIRECTOR'S NOTE

The past acts up in my life.

Just when I've consigned something to my history, it shows up in my present. I cough up old opinions while speaking new ones. I trip on bygone fetishes when dancing with passions more fresh. I find some yesterday in every next tomorrow.

Our play portrays this drama of the old and the new. An ancient mammal species, long extinct: it comes come back; the Earth burps them up four thousand years later. Cancer, years in remission and even forgotten: it comes back. A past romance, finally set aside: it comes back. In every case, the past shows up where it shouldn't, where it isn't wanted, infiltrates the present, wreaks havoc on the new order. In every case, it falls to Dean Wreen and the others to resolve the disharmony: do they bury the past once more and hope it stays down this time? Or do they try something else?

For me, then, this play asks the question: what do we do when our old skeletons emerge in our new lives, when ghosts of history and prehistory haunt the present, when the dead don't die?

~April Cleveland, MFA2/Directing

DRAMATURGY NOTE

Similar to the way artists approach their crafts, museum curators typically aim to tell specific stories through the materials and information they decide to display. Behind every highly-preserved artifact and historical trivia usually lies some form of implicit bias or larger viewpoint. The absence of such a curatorial vision in the play's Pratt Museum is one of Dean Wreen's central arguments against it. The exhibits appear thrown together, a hodgepodge of items that once held personal meaning to a handful of individuals. Why, then, is the museum and its seven mammoth skeletons so important to the local community? What stories do the community members want to preserve within its walls? As the debate over whether or not to close the Pratt Museum rages on, personal, communal, and ancient pasts collide — causing the value of all levels of history to be put into question.

~Rachel Perzynski, BFA4/Dramaturgy/Criticism

Matthew Elam (*Caretaker*) BFA4/Acting. Matthew hails from Los Angeles, California's inner city neighborhood of Leimert Park. He started and finished his study of acting, singing, and dance at the Amazing Grace Conservatory in South Central, Los Angeles.

Isabelle Jennings (*Andromeda*) BFA3/Acting. Isabelle, a native of Chicago, attended the Chicago Academy for the Arts where she studied musical theatre for four years before attending The Theatre School. Theatre School credits include *Saccades in Darkness*, *Afterburn*, and *The Night of the Iguana*.

Mira (*Dean Wren*) MFA3/Acting. Mira's most recent credits, in the States, include *Tom Paine*, *Hedda Gabler*, and *Twelfth Night* at The Theatre School; and *The Tragedy of King Lear* with The Cave Painting Theater Company. Mira has worked in the Indian theatre, film, and television for years.

Sola Thompson (*Greer*) MFA3/Acting. Sola holds a B.A. in English from the University of Wisconsin-Milwaukee. Her Theatre School credits include Fay in *Wig Out!*, the Night Runner in *Night Runner*, and Eurydice in *Eurydice*.

Nick Trengove (*Early Man 1*) MFA3/Acting. Nick hails from California's San Francisco Bay Area. Before coming to Chicago, he worked at several theatres in Berkeley, Oakland, and San Francisco. His recent credits at The Theatre School include *Serena*, *Mother of the House of Diabolique*, in Tarell Alvin McCraney's *Wig Out* (Spring 2017); *Hastings*, *Tyrell*, and *Richmond* in *Richard III* (Winter 2017); and *Paris* in *Romeo and Juliet* (Fall 2016).

Garrett Young (*Early Man 2*) BFA3/Acting. Garrett was reared in the woods of Washington State. He just returned from studying Shakespeare in Oxford, England. Theatre credits include *Eroica* (Redtwist Theatre), and *Romeo & Juliet: An ASL*

Love Story (Hollywood Fringe Fest). Film/Television credits include *Chicago Justice*, *Thicker Than Water*, and *Godless*.

Madeleine George (*Playwright*) Madeleine's plays *The (curious case of the) Watson Intelligence* (Pulitzer Prize finalist), *Seven Homeless Mammoths Wander New England* (Susan Smith Blackburn finalist), *Precious Little*, and *The Zero Hour* (Jane Chambers Award, Lambda Literary Award finalist), have been produced by Playwrights Horizons, 13P, Clubbed Thumb, Shotgun Players in Berkeley, City Theatre in Pittsburgh, Theater Wit in Chicago, and Perseverance Theater in Alaska, among other places. She has received a Whiting Award, the Princess Grace Playwriting Fellowship, and two MacDowell Fellowships, and she holds commissions from the Sloan Foundation/Manhattan Theatre Club, the Big Ten Theatre Consortium, and the Children's Theatre Company in Minneapolis. Madeleine is a resident playwright at New Dramatists, a founding member of the Obie-Award-winning playwrights collective 13P (www.13p.org), and the Mellon Playwright in Residence at Two River Theater in Red Bank, New Jersey.

April Cleveland (*Director*) MFA2/ Directing. April served as the Director of the Urbana Youth Theatre for five years. Credits for Urbana Theatre include *Annie*, *Anything Goes*, *Lucky Stiff*, *The Sound of Music*, and *Once Upon a Mattress*. Credits at The Theatre School include *Dying City*. She studied acting for four years at The Strasberg Institute in Hollywood. She received her BA in The History of Math & Science and Philosophy from St. John's College.

Jay Williams (*Assistant Director*) BFA3/ Theatre Arts - Directing Concentration. Jay hails from Atlanta, Georgia. Recent artistic credits include *Dog Sees God* (Assistant Director), *An Iliad* (Stage Manager), and directing a new script as part of the Wrights of Spring Festival.

Torrey Meyer (*Scenic Designer*) BFA3/ Scenic Design. Torrey is originally from Texas where she interned at Trinity Shakespeare Festival. She has worked for both Bristol Valley Theatre and Barrington Stage Company as a Scenic Carpenter, and will finish her last year at DePaul as the Scenic Designer for *Three Sisters* in the spring.

Jack Hagen (*Assistant Scenic Designer*) BFA2/Scenic Design. Jack is from Denver, Colorado. He has been in multiple Theatre School productions including *Twelfth Night* (Stage Manager).

Olivia Engobor (*Costume Designer*) BFA4/ Costume Design. Olivia's past credits as Assistant Costume Designer include *Romeo and Juliet*, *Joe Turner's Come and Gone*, *In the Blood*, and *A Translation of Likes*.

Katelyn Le-Thompson (*Assistant Lighting Designer*) BFA3/Lighting Design. Originally from Southern California, Katelyn served as the Lighting Intern at Chicago Shakespeare Theatre this past summer. Recent Theatre School productions include Lighting Designer for *Hedda Gabler*, *The Maids*, *The Glass Menagerie*, and *Contractions*; and Master Electrician for *Mrs. Phu's Cleansing Juices (and also salads)*, and *The Kid Who Ran for President*.

Maddie Doyle (*Sound Designer*) BFA4/ Sound Design. Maddie is originally from Towson, Maryland. Her previous Theatre School design credits include *Cinderella: The Remix*, *The Children's Hour*, *Hookman*, and *The Deflowerment of Wendy Diaz*. Sound engineering and operating credits include *Black Pearl: A Tribute to Josephine Baker* at Black Ensemble Theater.

Rachel Perzynski (*Dramaturg*) BFA4/ Dramaturgy and Criticism. Rachel has had previous experience as a Dramaturg for Galcity Theatre Collective's original musical *House of Vinyl* (Summer 2015); and at The Theatre School as an Assistant Dramaturg

for *Joe Turner's Come and Gone* (Fall 2015), and as a Dramaturg for *Night Runner* by Ike Holter (Winter 2017). She also worked as a literary and civic dramaturgy intern for Victory Gardens Theater.

Raven Robledo (*Accessibility Coordinator*) 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.

Christina Farias (*House Manager*) BFA2/ Theatre Management. Christina is from Eastvale, California. She hopes to combine her major with her Hospitality minor to work in Las Vegas. This summer she completed an internship with Live Nation in Riverside, California working under the Executive Assistant.

Nick Nyquist (*Stage Manager*) BFA3/ Stage Management. Nick is from Seattle, Washington. Chicago credits include *Who's Afraid of Virginia Woolf?* (Pulse Theatre), *A Midsummer Night's Dream* (Theatre-Hikes), and *The Good Person of Szechwan* (Cor Theatre). Theatre School credits include *Three Sisters* (Upcoming), *Michael Jordan in Lilliput*, *Hedda Gabler*, *Romeo and Juliet*, *WTF is Going On in Kilgore, Texas?*, *Prospero's Storm*, and *Joe Turner's Come and Gone*.

Zach Crewse (*Assistant Stage Manager*) BFA1/Stage Management. Zach is new to Chicago, recently moving from Durham, North Carolina. He is a recent graduate of Durham School of the Arts, where he was the Stage Manager for *Eurydice* by Sarah Ruhl and *33 Variations* by Moises Kaufman and the Production Manager for *The Crucible* by Arthur Miller and *Harvey* by Mary Chase.

INTERVIEW WITH THE DIRECTOR, APRIL CLEVELAND

Rachel Perzynski: *What drew you to Seven Homeless Mammoths? What makes this play stand out from other comedies that you've seen on stage?*

April Cleveland: *Mammoths* stuck out because it is a love story of monumental proportions: between each of the two women in the triangle of three; a love story between a town and its museum; a love story between several pairs of hormonal students. I'm not usually drawn to romance, but the love in this play struck a chord. Perhaps because the love stories in this play are quirky, eccentric, and unorthodox. The situations can be pretty silly (it's not surprising that shenanigans ensue when a woman is sharing her house with her current girlfriend and her ex-girlfriend of 20 years) but the sentiment is relatable. Maybe it's so relatable because relationships are messy, people get older, they get tired of each other, and sometimes they keep loving each other anyway, even after they've separated. Madeleine George is a whip-smart playwright who writes her women as intellectual as she is. The women in the play talk about everything from philosophy and academic administration to Terry Gross. They are also hilarious.

RP: *How would you describe the world of the play?*

AC: It's a world with no shortage of light, stars, fireflies, and galaxies. *Mammoths* illuminates the relationship between the natural world and our human affairs. The backdrop of the closing of the beloved natural history museum and the potential destruction of seven homeless mammoth skeletons illuminates the last stage of life for Greer, one of our main characters who has just been diagnosed with stage four cancer.

RP: *Why this play now?*

AC: These women are dealing with weighty concerns about health, work, and politics, but ultimately this is a comedy! It's exciting and energetic and it's female-centric. This is a funny, joyful opportunity to bring an energy, not just a gravity, to the complexities of female relationships without the anchor of a man. And despite being one of very few comedies with queer female main characters, there's a powerful universal truth that everyone can relate to! No matter how progressive, educated, and tolerant you are, relationships are complicated beasts that fill our lives with pain but also (the pain, too) makes life worth living.

RP: *What excites you the most about this particular production?*

AC: We went into it with really open minds because it's an unorthodox play. What we came up with was, "How do we support this unorthodox world?" And we're doing it by creating a magical space where places and people sometimes float together. I think one of the coolest things about this production is that the particular cast that we have embodies the magical spirit that we had in conversations about design. So it's really like the perfect group of people to compliment the kind of world that we want to build.

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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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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

Dr. Seuss's 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)

Native Son

by Richard Wright
adapted by Nambi E. Kelly
directed by Mikael 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 Playwrights Series

Growing up Blue

by Chloë Martens
directed by Shade Murray
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)

Satyagraha: Gandhi/King

An ensemble performance created by
MFA III actors, directed by Dexter Bullard
May 4 – 6, 2018
(previews 5/2 & 5/3)

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The Box Office opens 90 minutes prior to curtain for all performances.

NO SMOKING

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Please note the location of emergency exits in the theatre.

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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.

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Restrooms are located in the lobbies on the main floor and balcony levels.

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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.

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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.

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