



presents

# GOD'S EAR

**by Jenny Schwartz**

Director – Andrew Peters  
Musical Director – Mark Elliott  
Vocal Coach – Phil Timberlake  
Movement Director – Patrice Egleston  
Scenic Designer – Jacob Ives  
Costume Designer – Meg Burke  
Lighting Designer – Anthony Forchielli  
Sound Designer – Connor Ciesil  
Dramaturg – Lauren Quinlan  
Stage Manager – Alexa Santiago

*God's Ear* was first produced in New York City by New Georges.  
*God's Ear* was developed and produced by the Vineyard Theatre,  
Douglas Aibel, Artistic Director. NYC, Spring 2008.

**February 12 – 21, 2016**

**The Theatre School at DePaul University  
Fullerton Stage  
2350 N Racine Ave, Chicago IL, 60614**

**Email: [theatreboxoffice@depaul.edu](mailto:theatreboxoffice@depaul.edu) | (773) 325-7900**

**Presenting Level Sponsor**



## CAST [in order of appearance]

Mel.....Mélisa Breiner-Sanders\*  
Ted .....Sam Krey  
Lanie.....Dyllan Miller  
Tooth Fairy .....Marjorie Muller  
Flight Attendant.....Jack Disselhorst  
Lenora.....Julia Atkin  
Guy .....Brian Healy

**Place and Time:** Here-ish. Now-ish.

**Theatrical haze is used during this performance.**

**The play will be performed without intermission.**

**God's Ear is presented by special arrangement with SAMUEL FRENCH, INC.**

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

## PRODUCTION STAFF

Faculty Advisor ..... Lisa Portes  
Assistant Director ..... Allegra Larson, Abaigeal O'Donnell  
Assistant Stage Manager ..... Daniel Fender  
Assistant Scenic Designer ..... Torrey Meyer  
Assistant Technical Director ..... Alyse Porsella  
Master Carpenter ..... Evan Williams  
Carpenter ..... Lila Gilbert  
Assistant Costume Designer ..... Elizabeth Martinez  
First Hand ..... Margot Bardeen  
Stitcher ..... Megan Pirtle  
Assistant Lighting Designer ..... Ricky Latshaw  
Master Electrician ..... Eric Phillips  
Assistant Sound Designer ..... Alyssa Kerr  
Sound Technician ..... Sebby Woltd  
Assistant Dramaturg ..... Yasmin Mitchel  
Production Photos ..... Michael Brosilow  
Accessibility Marketing Coordinator ..... Klaire Brezinski  
Audio Describer ..... Brian Hawkins  
Sign Language Interpreter Coordinator ..... Sheila Kettering  
Sign Language Interpreters ..... Michael Albert, Marijo Wimbush  
Scenery and Property Crew ..... Keegan Condon, Cody McGlashan,  
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Costume Crew ..... David Barber, Allison Ernst, Lillian Lee, Angela Mix  
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Brian Balcom, Michael Burke, Nosakhere Cash-O'Bannon, Siri Collins, David Giannini,  
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Krissy Vanderwarker, Ann Wakefield and Kelvin Wong.

## DIRECTOR'S NOTE

*dying is fine)but Death*

*?o  
baby  
i*

*wouldn't like*

*Death if Death  
were  
good:for*

*when(instead of stopping to think)you*

*begin to feel of it,dying  
's miraculous  
why?be*

*cause dying is*

*perfectly natural;perfectly  
putting  
it mildly lively(but*

*Death*

*is strictly  
scientific  
& artificial &*

*evil & legal)*

*we thank thee  
god  
almighty for dying  
(forgive us,o life!the sin of Death*

*~ dying is fine by e.e. cummings*

*Did they happen to mention hope?*

~Ted, *God's Ear*

## A Journey Out Of Mourning Time

Death sneaks up on us, and its arrival is an arresting force that compels us to reconsider the lives we lead. The barrage of emotions — sadness and tears into laughter and confusion, all in one breath — can stun even the strongest people, trapping them in mourning time. Mel and Ted are unable to move beyond the death and cannot work to put their lives back on track toward peace and acceptance. A person's journey to escape mourning time is a tricky one where grief must be faced and reconciled.

A guiding light is needed to shine a light toward home — I see Lanie as the light that shows Mel and Ted the way back, uniting them with the hope of a better and stronger future. When first reading *God's Ear*, I was struck by how much hope — dim as it might be at times — was present.

Lanie embodies so much of that hope, operating as the center of a faltering family. She matures and grows to understand heartbreak and loss, moving from one bleak winter into one that feels more promising. Against impossible circumstances, Lanie proves that hope is possible. Lanie's bright light — a light of youth and unwavering curiosity and optimism — sees a life beyond the mourning time she is thrown into. Her hopeful outlook tears down the constructs of mourning time, allowing her to process the altered reality she will face on the other side. Lanie has lost so much in her young life, but is still able to see goodness in the world — and mourn the loss of a part of her as she moves forward.

~Lauren Quinlan, BFA3, Dramaturgy/Criticism

**Julia Atkin** (Lenora) BFA3/Acting. Julia is from the San Francisco Bay Area. There, she's worked for the Young Conservatory at American Conservatory Theatre. She was most recently seen as Ramona in The Theatre School's production of *Esperanza Rising*. Previous Theatre School credits include *An American Daughter*, *Medea*, and *Man of La Mancha*.

**Mélisa Breiner-Sanders** (Mel) MFA 2/ Acting. Off-Broadway: *The Last Seder* (Theatre Three), *As Wide As I Can See* (HERE Arts Center). Starred in numerous shows, films and award-winning webseries. (MelisaBS.com) Producer and Founder of Breiner-Sanders Productions; feature and short films, music videos and new media. (BreinerSandersProductions.com). SAG-AFTRA, AEA and a Resident Artist with The CRY HAVOC Company.

**Jack Disselhorst** (Flight Attendant/Gl Joe) BFA3/Acting. Jack is an Illinois native. Previous Theatre School credits include *Eurydice*, directed by Sigrid Sutter; and *12 Angry Men*, directed by Matt Hawkins. Chicagoland credits include *Tusk, Tusk* (Piven Theatre Workshop) and *Why Not Me: A Sammy Davis Jr. Story* (Fleetwood Jourdain Theatre).

**Brian Healy** (Guy) BFA4/Acting. Brian is from Jacksonville, Florida. Some of his Theatre School credits include *Esperanza Rising*, *Amish Project*, *Undo*, and *The Trojan Women*. Other Chicago credits include *Hamlet* and *How to Run For Mayor*.

**Sam Krey** (Ted) BFA4/Acting. Sam is from Mendota Heights, Minnesota. His past theatre experience includes Joe in *The Children's Hour* and Tupolski in *The Pillowman*. He has performed with Circus Juventas for 9 years and has been a part of their original annual summer shows, including three leading roles.

**Dyllan Miller** (Lanie) BFA3/Acting. Dyllan is originally from Houston, Texas. Her other Theatre School credits include Sharon/ Ginger in *A Book of Days*, Actor D in *The Triangle Factory Fire Project*, Angela/ Christen in *U.S. Drag*, Miss Julie in *After Miss Julie*, and Polly in *Sparkleshark*.

**Marjorie Muller** (Tooth Fairy) BFA3/Acting. Marjorie was born and raised in the Indiana Dunes. Her past Theatre School credits include *Glengarry Glen Ross*, *The Triangle Factory Fire Project*, *Stupid F\*\*\*ing Bird*, and, most recently, *The Children's Hour*. In her spare time, Marjorie enjoys working at an aftercare program for children ages 4 to 9.

**Andrew Peters** (Director) MFA3/Directing. Andrew moved to Chicago by way of Baltimore, Maryland, where he was the founder and Artistic Director of Glass Mind Theatre for four years. He was an Artistic Intern at Victory Gardens, and his recent Theatre School directing credits include Noah Haidle's *Vigils*, Holly Arsenault's *Undo*, Václav Havel's *The Memo*, and Rajiv Joseph's *Grotesque Playground Injuries*. He also assisted on *Esperanza Rising* and *A Free Man of Color*. In Baltimore, he directed for Glass Mind, Baltimore's One Minute Play Festival and the Baltimore Playwrights Festival, as well as producing GMT's *Brainstorm* festival for four years. He holds a dual Bachelors from Towson University and is a freelance graphic designer and video editor. Heyandrewpeters.com.

**Abaigeal O'Donnell** (Assistant Director) BFA3/Theatre Arts. Abaigeal is a Chicago native. Her Theatre School credits include Assistant Dramaturg on *Peter Pan* and *Wendy* and Assistant Director for *Sparkleshark*, *The Triangle Factory Fire Project*, and *The Day John Henry Came to School*. She has also taught at both Improv Playhouse and Infinity Arts Academy.

**Allegra Larson** (Assistant Director) BFA3/Theatre Arts. Past directing credits include *Terezin: Children of the Holocaust* (2014). Past acting credits include *Esperanza Rising* (Ensemble), *Hair!* (Jeanie), *Peer Gynt* (Solveig), *The Secret Garden* (Martha), *Chicago* (Mary Sunshine), and *Rhinoceros* (Papillion).

**Jake Ives** (Scenic Designer) BFA4/Scenic Design. At DePaul, Jake served as Assistant Scenic Designer for *Number the Stars* and *The Last Days of Judas Iscariot*; and as Scenic Designer for *Assassins*, *The Phantom Tollbooth* and *Video Galaxy*. For Forget Me Not Theatre Company, he has designed *The Gothic Arch* and *The Impossible Adventures of Supernova Jones*. Jake will also be the Scenic Designer for *Peter Pan* and *Wendy* in the spring.

**Torrey Meyer** (Assistant Scenic Designer) BFA2/Scenic Design. Torrey transferred to DePaul from the University of Dallas. There, she assisted with their productions of *Candide* and *The Bald Soprano* (Scenic Technician), *The Imaginary Cuckold* (Scenic Designer), *Lone Star* (Properties Designer), and *Equinox* (Scenic Designer). She has also interned for Trinity Shakespeare Festival where she worked on *King Lear* and *Love's Labour's Lost* (Set Construction).

**Alyse Porsella** (Assistant Technical Director) BFA3/Theatre Technology. Alyse is originally from Long Island, New York. Previous shows at The Theatre School include *The Lady From the Sea* (Technical Director), *Elemeno Pea* (Assistant Technical Director/Master Carpenter), *We're Going to be Fine* (Master Carpenter), and *In The Heights* (Carpenter).

**Evan Williams** (Master Carpenter) BFA3/Theatre Technology. Evan is from Chicago, Illinois where he graduated from Homewood-Flossmoor High School. Evan's experience at The Theatre School includes Master Carpenter for *God's Ear*, Assistant Technical Director for *Joe Turner's Come and Gone*, Master Carpenter for *The Duchess*

of *Malfi*, Carpenter for *Elemeno Pea*, and Carpenter for *The Phantom Tollbooth*. Evan started his career outside of the Theatre School at the Den Theatre while stage managing *One Flew Over the Cuckoo's Nest*. This past summer Evan volunteered as a Production Coordinator for The Prague Quadrennial Festival.

**Meg Burke** (Costume Designer) BFA4/Costume Design. Meg is from Houston, Texas. Past Theatre School design credits include *Joe Turner's Come and Gone*, *The Day John Henry Came to School*, and *The Killing Game*. Meg has had internships with Ohio Light Opera, Phillips Van Heusen, and Landestheater Detmold.

**Anthony Forchielli** (Lighting Designer) BFA4/Lighting Design. Anthony hails from Bethlehem, Pennsylvania. Select design credits include *A Christmas Carol*, and *The Hobbit* (Pennsylvania Youth Theatre); *Othello* and *The Comedy Of Errors* (Allentown Shakespeare in the Park); *Symphony of Clouds* and *Brewed* (DePaul); *Once Upon a Mattress* (Wilmette Summer Theatre); and *Sweeney Todd* with Third Mask Theatre.

**Connor Ciesil** (Sound Designer) BFA3/Sound Design. This is Connor's fourth production with The Theatre School. The design you are about to hear is composed of original pieces and accompaniment written by Connor as well as lyrics written by Jenny Schwartz and melody by Michael Friedman.

**Alyssa Kerr** (Assistant Sound Designer) BFA2/Sound Design. Alyssa Kerr is from Temple, Texas, and has been fascinated with sound since she was a freshman in high school. She was Sound Designer for *Doubt- A Parable* and was the Music Technician for *Into the Woods* at Temple Civic Theatre. Theatre School credits include Sound Designer for *Dreams* and *The Trojan Women*.

**Lauren Quinlan** (Dramaturg) Lauren is from the western suburbs of Chicago. Her past Theatre School credits include *Esperanza Rising* and *In the Heights*, directed by Lisa Portes; and *The Great God Pan*, directed by Nathan Singh. This past summer, she was the dramaturgy intern for Lookingglass Theatre Company's Education Department.

**Yasmin Mitchel** (Assistant Dramaturg) BFA2, Dramaturgy/Criticism. Minors: History, Museum Studies. Yasmin hails from Elk Grove Village, Illinois. She was the Assistant Technical Director at her high school, Stage Manager at a regional level in two All-State Theatre Festival productions and at a national level with Northwestern University's National High School Institute Cherubs' program. Her dramaturgy credits include *Failure: A Love Story* (Winter 2016) and *The Misanthrope* (Spring 2016).

**Klaire Brezinski** (Accessibility Marketing Coordinator) BFA3/Theatre Management. Klaire is originally from Delaware, Ohio. She has worked in Audience Services for the Ravinia Festival, the Chicago Fringe Festival, the Apollo Theater, and is currently the Audience Services Coordinator for The Hypocrites.

**Michael Albert**, M.A., CI/CT (Sign Language Interpreter) Michael has been a staff interpreter for the Chicago Hearing Society since 1998. He returns to the The Theater School where he most recently interpreted *The Last Days of Judas Iscariot*. He has also worked with Chicago Shakespeare, Lincolnshire Marriott, Drury Lane, the Goodman, Steppenwolf, Victory Gardens, Lookingglass, American, Trap Door, and Stage Left theaters in Chicago, The Rep Theater in Little Rock, and the Fox Theater in Atlanta.

**Marijo Wimbush**, CI/CT (Sign Language Interpreter) As one of the co-owners of Sign on Stage, Inc., Marijo is thrilled to be back with The Theatre School where she got her first experience with interpreting plays with Chicagoland Advocates for Signed Theatre. Throughout her long interpreting career, she has interpreted many shows and coordinated even more. Marijo works as staff interpreter for Loyola Medical Center and Mt. Sinai Hospitals.

**Alexa Santiago** (Stage Manager) BFA3/Stage Management. Alexa proudly hails from the island of Puerto Rico. Professional credits include stage management trainee at USITT's Elite Training with Cirque du Soleil, and Stage Manager for the 2015 Prague Quadrennial in the Czech Republic. Past Theatre School credits include Stage Manager for *These Shining Lives*, and Assistant Stage Manager for *Metamorphosis*, *In the Heights*, *The Scavengers*, *A Free Man of Color*, and *Arabian Nights*. This year, Alexa will also be the Assistant Stage Manager for *The Misanthrope*.

**Daniel Fender** (Assistant Stage Manager) BFA1/Stage Management. Daniel comes to DePaul most recently from Interlochen, Michigan, after spending four years as a boarding student at Interlochen Arts Academy. The Theatre School credits include Assistant Stage Manager for *Esperanza Rising*. Other past Stage Management and Assistant Stage Management credits include *Oliver!*, *As You Like It*, *The King and I*, *The Secret in the Wings*, and *Blood Wedding*.

# THE THEATRE SCHOOL FACULTY/STAFF

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Joanna White..... <i>Scenic Artist</i>	

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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.

## 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](http://theatre.depaul.edu)

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Listings in the honor roll reflect contributions and pledge payments made to The Theatre School between July 1, 2014 and June 30, 2015.

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

+ Donor has made a special philanthropic pledge of \$25,000 or greater to DePaul University between July 1, 2014 and June 30, 2015

# Donor has made a memorial gift in honor of Julia Neary, THE '90, a DePaul Theatre School alumnae and professor who died on January 3, 2015.

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## AT THE MERLE RESKIN THEATRE

### *Prospero's Storm*

based on William Shakespeare's *The Tempest*  
adapted & directed by Damon Kiely  
music & lyrics and musical direction by Mark Elliott  
**January 14 – February 20, 2016**  
(ASL Interpreted – Friday, 2/5 at 10AM & Sunday, 2/7 at 2PM)

### *Peter Pan and Wendy*

adapted by Doug Rand  
from the novel by J.M. Barrie  
directed by Ernie Nolan  
**April 21 – May 28, 2016**  
(ASL Interpreted – Thursday, 5/12 at 10AM & Saturday, 5/14 at 2PM)



## ON THE FULLERTON STAGE

### *God's Ear*

by Jenny Schwartz  
directed by Andrew Peters  
**February 12 – 21, 2016**  
(previews 2/10 & 2/11)  
(ASL Interpreted and Audio Described – Sunday, 2/21 at 2PM)

### *The Misanthrope*

by Molière  
translated by Richard Wilbur  
directed by Brian Balcom  
**April 15 – 24, 2016**  
(previews 4/13 & 4/14)  
(ASL Interpreted and Audio Described – Sunday, 4/24 at 2PM)

### *The Women Eat Chocolate*

New Playwrights Series  
by Caroline Macon, directed by Heidi Stillman  
**May 20 – 28, 2016**  
(previews 5/18 & 5/19)  
(ASL Interpreted and Audio Described – Saturday, 5/28 at 7:30PM)

## IN THE HEALY THEATRE

### *The Translation of Likes*

by Nambi E. Kelley  
directed by Ron OJ Parson  
An ensemble piece  
featuring MFA III actors  
**May 6 - 15, 2016**  
(previews 5/4 & 5/5)  
(Audio Described – Friday, 5/13 at 7:30PM)

# 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 2014-15 season. Call the Box Office or see the website for the schedule.