

THE
**THEATRE
SCHOOL**
AT DePaul University

presents

VIGILS

by **Noah Haidle**

Director – Andrew Peters
Fight Director – Chuck Coyl
Scenic Designer – Greg Pinsoneault
Costume Designer – Nikki Foster
Lighting Designer – Toria Gibson
Sound Designer – Spencer Batho
Dramaturg – Johanna Orr
Stage Manager – Julia Bates

November 7 – 16, 2014

Vigils received its World Premiere on October 14, 2006 at the Goodman Theatre, Chicago, Illinois.
Robert Falls, Artistic Director; Roche Schulfer, Executive Director.

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



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CAST [in alphabetical order]

Soul..... Christian Cook
Widow..... Audrey Gladson
Body Nathan Simpson
Wooer Frankie Stornaiuolo

Setting: The Widow's bedroom. Present.

This production includes explicit language and sexual content.

The play will be performed without intermission.

**Vigils is presented by special arrangement with
Dramatists Play Service, Inc., New York.**

PRODUCTION STAFF

Faculty Advisor Damon Kiely
Assistant Director M.E. Barker
Assistant Dramaturg..... Jihye Kim
Assistant Stage Manager Erin Collins
Assistant Scenic Designer..... Claire Divito
Technical Director Aimee Sweet
Assistant Technical Director..... Sean Conlin
Assistant Lighting Designer..... Anthony Forchielli
Master Carpenter..... Sophie Hartler
Carpenter Shelby Madley
Assistant Sound Designer Connor Wang
Master Electrician Jamie Lyn Woods
Sound Technician Kevin A. Cushman
Makeup Assistant Mario Wolfe
Audio Describer Victor Cole
Production Photos Michael Brosilow
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Jacki Miller, Jack Rhea
Costume Crew Eliana Beigel, Olivia Engobor, Natalie Morace,
Megan Pirtle, Elizabeth Weiner
Lighting Crew Julissa Castrejon, Chandler Clamp,
Annaleisa Friednash, Mattias Lange-McPherson
Sound Crew Alyssa Kerr
Makeup Crew Connor Bredbeck, Angela Mix
House Crew Elise Belluccia, Zach Carson, Mariana Castro-Florez, Miriam Miller

SPECIAL THANKS

Victoria Allen, Brian Balcom, Noah Haidle, Lavina Jadhvani, Anne Kauffman, Kevin Kingston, Erin Kraft, Michael Osinski, Lisa Portes, Nathan Singh, Whitney St. Ours, and Kelvin Wong.

DIRECTOR'S NOTE

"Why can't I just remember the happy times?" - Soul

I remember being around eight or nine years old and sitting at my kitchen table. It was some time in the evening, and my mom had made a bowl of ice cream for me. I don't remember eating it. What I do remember is crying. A lot. Probably into the ice cream bowl – which is a terrible waste of ice cream, but what are you gonna do, you know? My grandmother (from my dad's side) had just passed away; she was an incredibly nurturing soul, and funny as hell. While I don't have as many memories of Grammy now, I remember little bits. For instance, she once complimented me on my Incredible Hulk action figure when I brought it over to her house one morning. To a little kid, that made her The Most Important Grammy Forever.

There's something really fascinating about the way the mind imprints memories. Why do certain things get stuck in there? Why do we get hung up on the seemingly meaningless moments? And most importantly, how do memories influence who we are today and how we have changed? In the case of the evening ice cream tearjerker, it was the first time my young brain grappled with the notion of 'death.' I guess that merits a major turning point in my life, so it's staying in the 'scrapbook.'

The story of *Vigils*– even in its most ridiculous moments– feels completely true. We're witnessing a Widow dealing with a cycle of grief, trying to find a way out. As she and the Soul navigate their memories of marriage, we wonder– are our memories chaining us to this cycle of grief or giving us a new perspective on life and humanity? When is it okay to accept and move forward rather than clinging or completely forgetting?

We'll all go through our own cycles, eventually. Better to keep tabs on those simple memories, just to give us a little perspective. And maybe a laugh or two.

(And to Grammy, years later: I am in no way as strong as the Incredible Hulk, but I appreciate the compliment.)

~ Andrew Peters

DRAMATURGY NOTE

A girl loses the grandfather she spent her summers with. After she graduates high school years later, she loses her child to a miscarriage. As a young woman in her 20s, she loses her husband in a fire.

We all experience loss throughout our lives. Most of us deal with our loss by going through the five stages of grief: denial, anger, bargaining, depression, and acceptance. But every person's reaction to loss and methods of coping are unique. *Vigils* tells the story of a young woman who has lost her husband, the only family she had left. Unable to accept this loss, she physically cannot let her husband's body and soul move on from the corporeal world. Meanwhile, the husband's body and soul are forced to relive whatever memories may come up with no ability to forget the bad and only remember the good.

This play presents an extended period of remembrance and reflection on a tragic event, much like a candlelight vigil or the Mexican holiday Dia de los Muertos. Also called Day of the Dead, this is an annual festival in which families remember and honor loved ones who have died. They create alters, decorate graves, and spend the night telling stories in the graveyard by candlelight about the deceased. An important part of this celebration is the Marigold flower, which is sometimes called "the flower of the dead." The scent is thought to draw spirits back to earth, and so they are often used for elaborate decorations.

Vigils physicalizes a problem we all are faced with emotionally in our lives: how do we find the balance of letting our loved ones go yet still hold on to their memory? What does it take for us to let them move on, so that we too may move on?

~ Johanna Orr

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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

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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.

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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.

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\$50,000 +

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2014-2015 SEASON

ON THE FULLERTON STAGE

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)

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

GENERAL INFORMATION

BOX OFFICE TELEPHONE

(312) 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.

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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.

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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: \$7.00. Validate your parking ticket at the Building Receptionist desk near the Racine entrance.

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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.

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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.