

**THE
THEATRE
SCHOOL**

AT DePaul University

presents

August Wilson's

**JOE TURNER'S
COME AND GONE**

Director – Phyllis E. Griffin
Fight Director – Nick Sandys Pullin
Movement Director – Kimosha Murphy
Scenic Designer – Claire DiVito
Costume Designer – Meg Burke
Lighting Designer – Brian Suchocki
Sound Designer – Sebby Woldt
Dramaturg – J.D. Garrastegui
Stage Manager – Mario E. Wolfe

Originally Produced by
YALE REPERTORY THEATRE
Lloyd Richards, Artistic Director

November 6 – 15, 2015

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

Email: theatreboxoffice@depaul.edu | (773) 325-7900

Presenting Level Sponsor



CAST [in order of appearance]

Seth Holly	Christopher Jones
Bertha Holly	Jeri Marshall
Bynum Walker	Jerome Beck
Rutherford Selig	Zivon Toplin
Jeremy Furlow	Jalen Gilbert
Herald Loomis	Bernard Gilbert
Zonia Loomis	Samantha Newcomb
Mattie Campbell	Leea Ayers
Rueben Mercer	Hunter Bryant
Molly Cunningham	Ayanna Bakari
Martha Pentecost	LaNora Hayden

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

Haze, fog, stage blood and a knife will be used in this production.

***Joe Turner's Come and Gone* is presented by
special arrangement with SAMUEL FRENCH, INC.**

PRODUCTION STAFF

Assistant Director	Michael Burke
Assistant Stage Managers	Maggie Hoffecker, Aiden Kent, Nick Nyquist
Assistant Scenic Designers	Sophia Blood, Angela McIvain
Technical Director	David Millard
Assistant Technical Director	Evan Williams
Master Carpenter	Todd Bleiman
Assistant Costume Designer	Olivia Engobor
Draper/Cutter	Jennifer Moore
Assistant Lighting Designer	Vada Briceno
Master Electrician	Matthias Lange-McPherson
Assistant Sound Designer	Kendall Barron
Sound Technician	Tyler Blakeman
Assistant Dramaturg	Rachel Perzynski
Production Photos	Michael Brosilow
Sign Language Interpreter Coordinator	Sheila Kettering
Sign Language Interpreters	Walter Matthews, Vera Washington
Audio Descriptor	Alfred Beard
Scenery and Property Crew	Samantha Casagrande, Jessie Glionna, Paloma Locsin, JP Ocasio
Costume Crew	Madeleine Byrne, Tia Lui, Krispin Newsome, Kiera Pitts
Make-up Crew	Emma Colbaugh, Olive Earley
Lighting Crew	Drei Borges, Tierra Burke, Claudia Quesada, Erin Reynolds
Sound Crew	Camille Denholm
Publicity and House Crew	Sarah Greenspan, Ally Klote, Natalie Rousseau, Mitchell Wilson
House Manager	Kelsey Shipley

TIME AND PLACE

Time and Place: August 1911. Pittsburgh.

It is August in Pittsburgh, 1911. The sun falls out of heaven like a stone. The fires of the steel mill rage with a combined sense of industry and progress. Barges loaded with coal and iron ore trudge up the river to the mill towns that dot the Monongahela and return with fresh, hard, gleaming steel. The city flexes its muscles. Men throw countless bridges across the rivers, lay roads, and carve tunnels through the hills sprouting with houses.

From the deep and the near South, the sons and daughters of newly freed African slaves wander into the city. Isolated, cut off from memory, having forgotten the names of the gods and only guessing at their faces, they arrive dazed and stunned, their hearts kicking in their chest with a song worth singing. They arrive carrying Bibles and guitars, their pockets lined with dust and fresh hope, marked men and women seeking to scrape from the narrow, crooked cobbles and the fiery blasts of the coke furnace a way of bludgeoning and shaping the malleable parts of themselves into a new identity as free men of definite and sincere worth.

Foreigners in a strange land, they carry as part and parcel of their baggage a long line of separation and dispersment which informs their sensibilities and marks their conduct as they search for ways to reconnect, to reassemble, to give clear and luminous meaning to the song which is both a wail and a whelp of joy.

~August Wilson

DIRECTORS NOTE

August Wilson's *Joe Turners Come and Gone* is a dramatic tribute to all people who struggle with pain caused by violent separation, bondage, torture, and loss due to societal injustice. His play addresses pain that is connected to post slavery conditions and is riddled with historic post-traumatic stress disorders handed down from decade to decade, generation to generation as found in the American post slavery experience. He is describing how to get past an internalized Joe Turner, if one is lucky enough to survive a real one. How the work of keeping the spirit tied up and bound is no longer done by Joe Turner alone but, in the worst of suffered traumas, is joined in the binding of the spirit by the very one who suffers from Joe Turner's established power to capture, torture, and exploit people for their labor. In this play August writes to free the spirit from self-bondage to move on.

August writes for people who have found creative ways to handle their own healing process through family ties, faith, community, music, and the imaginative spirit. His play is like a signal torch for the wounded. It lights the way for a person to heal and come into their whole self. It is a call to listen. He wants us to listen to his stories and leave the pain caused by forces beyond one's control. He wants to reach us through stories told by voices historically closer to the trauma of slavery. They are stories artfully crafted by a gifted man who during his life found himself to be on a similar path of recovery decades after the holocaust of slavery. His play is a song. It calls to all individuals to understand the past, heal from it and move on to a place of self-ownership and knowledge. It is a universal call for all to do this and it is uniquely created and expressed through the voices of African Americans. He writes of individuals, who in 1911 are migrating for the promise of greater economic freedom and wanting to escape violent incarceration and social injustice. They do it with a fierce pride and song in their hearts for a brighter future.

In memory of August Wilson, Julian Bond (a civil rights advocate for all), and Cottonham Greene (the brother who didn't make it).

~Phyllis E. Griffin

DRAMATURGY NOTE

"I've said that playing the blues is like having to be black twice..."
-B.B. King

August Wilson liked to keep what he called the "4 B's" in his mind when writing his Pittsburgh cycle. He felt that with these 4 B's, he had the right qualities to help him write a comprehensive expression of the African-American experience.

The first B is Romare Bearden, the famous painter known to paint Pittsburgh and other African-American communities. Bearden's paintings have been appreciated for their unique commentary on African-American rights and struggles but also for the technique by which he created his works. *Mill Hand's Lunch Bucket* inspired *Joe Turner's Come and Gone* as it depicts a boardinghouse in Pittsburgh and its inner functions.

The second B is Baraka. Amiri Baraka is a famous author, poet, and playwright who not only inspired Wilson's content but his drive. Wilson directed multiple Baraka plays including *Four Black Revolutionary Plays*. A major theme in Baraka's work and Wilson's work is the idea of an African American confronting head-on their white oppressor.

The third B is Jorge Luis Borges. Borges is a famed Argentine poet and author known for his meta-fiction which entails dissecting fiction and self-consciously discussing its conventions. Wilson credits Borges with teaching him how to become a storyteller and how to capture the "how" instead of just the "what."

Finally, the fourth B is the blues. The fabric of culture in the United States can be directly linked to blues music. Wilson was inspired not only by this genre as a fantastic example of artistic expression of the African-American experience but by the intricacies and technicality of the form. While watching the play, pay close attention to the dialogue and you'll see a lyrical quality with call-and-response and repetition. The title of the play is taken from an old blues folk song. Blues music is the lifeblood that runs through Wilson's work, giving animation to both content and structure. As blues stem from an awareness of an absence or broken promise, Wilson's plays depict African Americans' lost connection to their roots.

~ J.D. Garrastegui, BFA4, Dramaturgy/Criticism
Rachel Perzinsky, BFA2, Dramaturgy/Criticism

BIOGRAPHIES

Leea Ayers (*Mattie Campbell*) MFA3/Acting. Leea is from Columbus, Ohio. She graduated with a Bachelor's Degree in Theatre from Otterbein University. At The Theatre School, she previously appeared in *4.48 Psychosis*, *Elemeno Pea*, *The Trojan Women*, and *Why We Left Brooklyn* (or *The Dinner Party*).

Ayanna Bakari (*Molly Cunningham*) BFA3/Acting. Ayanna is from Washington, D.C. Recent credits include *Man of La Mancha* (Don Quixote), *Medea* (Medea), and *American Daughter* (Judith B. Kaufman).

Jerome Beck (*Bynum Walker*) MFA2/Acting. A Texas native from the Dallas metroplex, Jerome served as an Artistic Associate of Sundown Collaborative Theatre in Denton, Texas, and now serves on the Advisory Board.

He plans to continue acting after graduation and start producing works that engages people of color in the Chicago area.

Hunter Bryant (*Reuben Mercer*) BFA3/Acting. Hunter Bryant is a New Jersey native. He has recently appeared in *Glengarry Glen Ross*, *The Triangle Factory Fire Project*, and Aaron Posner's *Stupid F***ing Bird*.

Bernard Gilbert (*Herald Loomis*) MFA3/Acting. Bernard is from Atlanta, Georgia. He attended Morehouse College where he graduated with his Bachelors in Business Administration. His other Theatre School credits include *Why We Left Brooklyn* (or *The Dinner Party*), directed by Jane Brody; *The Trojan Woman*, directed by Phyllis E. Griffin; *The Killing Game*, directed by Brian Balcom;

Metamorphosis, directed by Kevin Wong; and *The Duchess of Malfi*, directed by Lavina Jadwhani. Bernard is also a Princess Grace awardee.

Jalen Gilbert (*Jeremy Furlow*) BFA4/Acting. Jalen hails from Camden, Mississippi. His most recent credits include Jack in *Once Upon a Zombie Apocalypse*. Theatre School credits include Bosola in *The Duchess of Malfi*, Legato in *Symphony of Clouds*, and Newton in *Unconditional*. When not acting, Jalen enjoys making connections with residents through his Resident Advisor position on campus.

LaNora Hayden (*Martha Pentecost Loomis*) MFA3/Acting. LaNora hails from Rochester, New York. Prior to her move to Chicago, she was an active performer in the theatre community of Buffalo, New York, where she attended Buffalo State College and earned a BA. She has also trained and performed in New York City. Her Theatre School credits include *Why We Left Brooklyn (or The Dinner Party)*, *The Killing Game*, *The Memo*, and *These Shining Lives*.

Christopher Jones (*Seth Holly*) MFA3/Acting. Christopher is from Baltimore, Maryland, and attended undergrad at Dartmouth College. His credits at The Theatre School include *The Day John Henry Came to School*, *Elemeno Pea*, *In the Heights*, and *Why We Left Brooklyn (or The Dinner Party)*.

Jeri Marshall (*Bertha Holly*) MFA3/Acting. Jeri hails from Baltimore, Maryland. She graduated with a BA in Theatre Performance from the University of Maryland, College Park. Jeri spent several years performing and training in the Baltimore/Washington metropolitan area, as well as New York City. Jeri's Theatre School credits include Abuela Claudia in *In the Heights*, Empress Maria Theresa in *Symphony of Clouds*, Marty in *Circle Mirror Transformation*, and Frannie in *Why We Left Brooklyn (or The Dinner Party)*. Jeri is an Equity Membership Candidate, and she is also a 2015 Sarah Siddons Scholarship Recipient.

Samantha Newcomb (*Zonia Loomis*) BFA3/Acting. Samantha hails from Portland, Oregon. She was seen in last season's productions of *Book of Days*, *Medea*, and *U.S. Drag*. Samantha is a Jackie Robinson Foundation Scholar, and currently an Equity Membership Candidate.

Zivon Toplin (*Rutherford Selig*) BFA4/Acting. Zivon was born and raised in New York City, where he attended Fiorello H. LaGuardia High School of Music and Art and the Performing Arts. Theatre credits include Danforth in *The Crucible*; Tartuffe in *Tartuffe*; *The Phantom Tollbooth*, directed by David Catlin; *4:48 Psychosis*; and Peter in *The Zoo Story*. Film credits include *The American Werewolves and The Wingman*. As a founding member of both Young Gotham Arts and The Zoo City Arts Collective, he has directed for the stage *This is Our Youth* and *The Pillowman*, as well as the devised piece *BRAINFOOD*. He is also a member of the Length Boys Collective.

August Wilson (*Playwright*) Famed playwright August Wilson was born on April 27, 1945, in Pittsburgh, Pennsylvania. He wrote his first play, *Jitney*, in 1979. *Fences* earned him a Pulitzer Prize and a Tony Award in 1987. Wilson won another Pulitzer Prize in 1990, for *The Piano Lesson*. In 1996, *Seven Guitars* premiered on the Broadway stage, followed by *King Hedley II* in 2001 and *Gem of the Ocean* in 2004. Wilson died on October 2, 2005, in Seattle, Washington.

Phyllis E. Griffin (*Director*) Phyllis is an Associate Professor of The Theatre School at DePaul University. Part of the full-time performance faculty in voice and speech she has directed numerous plays. Her expertise in voice and speech earned her an invitation to teach for The Summer Shakespeare Institute at Birmingham University in Great Britain. She has also been invited to direct at ETA in Chicago where her two one-acts received a Jeff recommendation. She has also been invited to do vocal coaching at Chicago Shakespeare Theatre and the Goodman Theatre for numerous shows, including *Gem of the Ocean* by August Wilson. Her other shows at The Theatre School include a studio production of *The Trojan Women* by Jean Paul Sartre and a Fullerton Stage production of *A Free Man of Color* by John Guare.

Michael Burke (*Assistant Director*) MFA1/ Directing. Michael is from Indianapolis, Indiana, where he served as Associate Artistic Director of NoExit Performance. Credits include *Giselle*; *Danny and the Deep Blue Sea*; *Middletown*; *The Beast*, *The Lady*, & *The Sanguine Man*; *Medea*; *I Am Peter Pan*; *The Pillowman* (NoExit). Michael currently serves as Creative Director of Indianapolis' Young Actors Theatre.

BIOGRAPHIES

Nick Sandys Pullin (*Fight Choreographer*)

Nick has been adjunct faculty at The Theatre School since 1994 and is a Certified Teacher and Fight Director with the Society of American Fight Directors. He has choreographed over 40 productions at The Theatre School and is the Resident Fight Director at Lyric Opera of Chicago where he has designed combat for over 40 productions. He is the Producing Artistic Director at both Remy Bumpo Theatre Company and an Artistic Associate at First Folio Theatre, has received eight Joseph Jefferson Nominations as an actor and one as a director, and was named Best Actor of 2011 by Chicago Magazine.

Kimosha Murphy (*Movement Director*)

Kimosha teaches African Dance at The Theatre School. Over the years her talents as a performer, teacher and choreographer have developed largely due to training from some of the best: Alyo Tolbert, Lamont Taylor, Joal Hall Dancers, Amaniyea Payne, Lucille Ellis, Chuck Davis Sorano Theatre of Senegal W. Africa and many more! Professional work includes DePaul's Merle Reskin Theatre, Goodman Theatre, Auditorium Theatre, Steppenwolf Theatre, ETA Creative Arts Foundation, Chicago Theatre Company, Black Ensemble Theatre, the old and new Regal Theaters, numerous engagements at various Chicago City Colleges and universities around Chicago, and touring internationally as Dance Captain with Muntu Dance Theatre. She was Artistic Director at Alyo Children's Dance Theatre for more than 27 years.

Claire DiVito (*Scenic Designer*) BFA3/Scenic Design. Claire's credits include Scenic Design for the 2014 MFA Showcase production *We're Going To Be Fine*; Production Design on the independent feature film *Bernadette*, and the short film *White Noise*; Assistant Scenic Design for *Vigils* and *Elemeno Pea* (The Theatre School at DePaul).

Angela McIlvain (*Assistant Scenic Designer*) BFA3/Scenic Design. Most recently Angela designed the sets for a studio production of *Last Night I Dreamt*, directed by Carlos Murillo and is currently designing puppets and props for *Prospero's Storm*, adapted and directed by Damon Kiely. Angela's work can be seen in many Theatre School sets as she is employed as a scenic painter in the paint deck under the charge of Jo White. She is looking forward to designing the world premiere of The

Women Eat Chocolate by Caroline Macon this spring.

Meg Burke (*Costume Designer*) BFA4/Costume. Meg is originally from Houston, Texas. Her past productions at The Theatre School as Costume Designer include *The Day John Henry Came to School* and *The Killing Game*. Her final DePaul production *God's Ear*, will be presented this winter. She has been Assistant Designer for *Our Town*, *Moth*, and *What Happened in Pinkville*. Meg has held internships with Landestheater Detmold and PVH Corporation. This past summer Meg worked as a Costume Assistant for Ohio Light Opera in Wooster, Ohio.

Jennifer Moore (*Draper/Cutter*) BFA4/Costume Technology. Jennifer's previous productions at The Theatre School include *Number the Stars*, *Jackie and Me*, and *Duchess of Mali* (First Hand); *Metamorphosis* and *Vigils* (Draper). As a Makeup Assistant she worked on *Brewed*, *A Free Man of Color*, *Scavengers*, *Phantom Tollbooth*, *Metamorphosis* and *Esperanza Rising*. Later this year she will be Draper for *Peter Pan and Wendy* and a Makeup Assistant on *God's Ear* and the New Playwrights Series.

Brian Suchocki (*Lighting Designer*) BFA3/Lighting Design. Brian's Theatre School Lighting Designer production credits include *The Memo*, *The Blood in the Pines*, and *Gruesome Playground Injuries*. He has worked on numerous other plays while attending DePaul full time. For the last three years Brian has also worked as a Lighting Technician with Performance Lighting, Inc. Prior to attending DePaul, Brian was extremely involved in technical theatre both at Harper College and Rolling Meadows High School.

Vada Briceno (*Assistant Lighting Designer*) BFA4/Lighting Design. Past Theatre School credits include *The Scavengers* in the Healy Theatre (2014), *Metamorphosis* on the Fullerton Stage (2015). She will be designing *Peter Pan and Wendy* at the Merle Reskin Theatre in the spring. She recently designed *Matarile* and *Lawd the CVS is Burning* at the Greenhouse Theatre.

Sebby Woldt (*Sound Designer*) BFA4/Sound Design. Previous work at the Theatre School includes *Phantom Tollbooth* and *Marat/Sade*. In the spring, Sebby is the Sound Designer for *Peter Pan and Wendy*.

Todd Bleiman (*Master Carpenter*) BFA3/Theatre Technology. Todd is a native of the Chicagoland Suburbs. He discovered

his passion for theatre at a high school recognized by Broadway. His past Theatre School credits include Assistant Technical Director for *Video Galaxy*, Master Carpenter for *Metamorphosis* and *The Phantom Tollbooth*, Carpenter for *Jackie and Me*, and Scenery and Properties Crew for *Our Town*.

David Millard (*Technical Director*) hails from Ada, Michigan, where he graduated high school from Forest Hills Central. David's professional credits include Technical Show Support Intern at Cirque du Soleil in Las Vegas, Nevada (Summer 2015), and Technical Direction Intern at the Hangar Theatre (Summer 2014). Theatre School credits include *Elemeno Pea*; Assistant Technical Director for *The Duchess of Malfi*, *In the Heights*, *The Scavengers*; and Master Carpenter for *A Free Man of Color* and *Arabian Nights*. This year, David will also be Technical Director for *Prospero's Storm* and *Peter Pan and Wendy*.

J.D. Garrastegui (*Dramaturg*) BFA4/
Dramaturg/Criticism. JD's past production work at The Theatre School includes *The Phantom Tollbooth*, *Elemeno Pea*, and *Phoenix*.

Rachel Perzynski (*Assistant Dramaturg*) BFA2/Dramaturg/Criticism. Rachel has had previous experience as a Stage Manager for *An American Daughter* (Fall 2014) and as a Dramaturg for Galcity Theatre Collective's original musical *House of Vinyl* (Summer 2015).

Walter Mathews (*Sign Language Interpreter*)
Walter is a certified interpreter CI and CT under RID, and Licensed by the State of Illinois Master Level. He has worked in the Deaf Community for the last 31 years. He began his ministry work with the Deaf Ministry of Mt. Calvary Missionary Baptist Church, Chicago Illinois. He began his professional career with Chicago Hearing Society interpreting in a variety of settings while interpreting for Chicago City-Wide College at the same time. He was clinical supervisor of an inpatient and outpatient treatment facility for the Deaf for 10 years. Currently Walter interprets freelance around the country, for the Cook County Courts, and for Video Relay Service.

Mario E. Wolfe (*Stage Manager*) BFA4/
Stage Management. Mario, originally from St. Petersburg, Florida, recently worked as the Production Assistant and Assistant

Stage Manager Cover for *Grand Concourse* at Steppenwolf Theatre. Additionally, he was the Stage Manager (replacement) for Cor Theatre's *Love and Human Remains*. Theatre School credits include *The Day John Henry Came to School* (Stage Manager), *Metamorphosis* (Stage Manager), and *In the Heights* (Assistant Stage Manager). Other notable credits include, Production Assistant for *The Qualms* at Steppenwolf Theatre, Floor Manager for Collaboration Theatre Company's *Sketchbook '13*, Stage Manager for Studio@620's *Manuscript*, and Production Manager of Wulfden's *Convention or the Winos*.

Aiden Kent (*Assistant Stage Manager*) BFA3/
Stage Management, Minor: Journalism. Aiden is a Colorado native. Recent credits include Stage Manager for *Voyage* (directed by Chris Garcia Peak, Cock and Bull Theatre); and *Convention* (directed by Katrina Dion, Wulfden Theatre). The Theatre School credits include Stage Management for *The Memo* (directed by Andrew Peters), and *Tunnel of Love* (directed by Vivian Ellis); Assistant Stage Manager for *The Duchess of Malfi* (directed by Lavina Jadhvani), and *The Phantom Tollbooth* (directed by David Catlin). Aiden is also an ambassador for Teal SHIRT, a student initiative to provide students with a space for resources and discussion about sexual harassment in the theatre.

Maggie Hoffecker (*Assistant Stage Manager*) BFA1/Stage Management. Maggie is from Cincinnati, Ohio, and studied Stage Management at The Cincinnati School for Creative and Performing Arts. Recent credits include Stage Management – *The Diary of Anne Frank* (SCPA); *The Nutcracker* (SCPA). Assistant Stage Management – *Harry and the Thief* (Know Theatre of Cincinnati); *Galileo Galilei* (Cincinnati Opera); *COCKFIGHT* (Know Theatre of Cincinnati).

Nick Nyquist (*Assistant Stage Manager*) BFA1/
Stage Management. Nick is from Seattle, Washington. He has served as Stage Manager for *Anything Goes* and *Romeo and Juliet*, making appearances as an actor in both. He has performed in many improv and *Black Box* shows. Favorite roles include *The Foreigner* (Charlie), *Beauty and the Beast* (Butcher), *Return to the Forbidden Planet* (Monster). He directed *Waiting for Godot* and designed lights for six other shows.

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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

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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.

President's Club

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 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.

Alumni & Friends

\$50,000 +

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Mary Burns & Joseph Burns
Bill & Penny Obenshain
Brian Montgomery, JD '89

ANNOUNCING OUR 2015-2016 SEASON

AT THE MERLE RESKIN THEATRE

Esperanza Rising

by Lynne Alvarez

based on the book by Pam Muñoz Ryan

music by Victor Zupanc

directed by Lisa Portes

musical direction by Mark Elliott

October 8 - November 14, 2015

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

Peter Pan and Wendy

adapted by Doug Rand

from the novel by J.M. Barrie

directed by Ernie Nolan

April 21 - May 28, 20, 2016



ON THE FULLERTON STAGE

August Wilson's

Joe Turner's Come and Gone

directed by Phyllis E. Griffin

November 6 - 15, 2015

(previews 11/4 & 11/5)

God's Ear

by Jenny Schwartz

directed by Andrew Peters

February 12 - 21, 2016

(previews 2/10 & 2/11)

The Misanthrope

by Molière

translated by Richard Wilbur

directed by Brian Balcom

April 15 - 24, 2016

(previews 4/13 & 4/14)

The Women Eat Chocolate

New Playwrights Series

by Caroline Macon, directed by Heidi Stillman

May 20 - 28, 2016

(previews 5/18 & 5/19)

IN THE HEALY THEATRE

In the Blood

by Suzan-Lori Parks

directed by Nathan Singh

January 22 - 31, 2016

(previews 1/20 & 1/21)

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)

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.