

**THE
THEATRE
SCHOOL**
AT DePaul University

presents

THE DAY
JOHN HENRY
CAME TO SCHOOL

by Eric Pfeffinger

Director – Ernie Nolan
Scenic Designer – Elyse Balogh
Costume Designer – Meg Burke
Lighting Designer – Daniel Friedman
Sound Designer – Morgan Lake
Dramaturg – Gen Zoufal
Stage Manager – Mario E. Wolfe

April 7 – May 16, 2015

The 2014-2015 Theatre School Season is dedicated in loving memory to Julia Neary (1964-2015), Assistant Professor and Alumna/BFA Acting, 1990, to honor her spirit of collaboration, dedication, and passion for great work.

The Theatre School at DePaul University
Chicago Playworks for Families and Young Audiences
DePaul's Merle Reskin Theatre
60 E. Balbo Drive, Chicago, IL 60605
Email: theatreboxoffice@depaul.edu | (312) 922-1999

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CHICAGO'S OWN
GOOD HANDS



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■ CAST [in order of appearance]

Chorus of Students	Madeline Baird, Trevor Bates, Don Buono, Aida Delaz, Juwan Lockett, Asia Martin
Johnny Henry.....	Denny Irby
Mr. Gellert.....	Tyler Esselman
Jeanie.....	Maya Malan-Gonzalez
Ms. Huntington	Jessica Maynard
John Henry	Christopher Jones

Time and Place:

The present; Mr. Gellert's Fifth Grade Classroom at Lewis Elementary.

Strobe lights, fog and haze are used in this production.

The play will be performed without intermission.

The Day John Henry Came to School is presented with permission from the playwright.
Originally Commissioned by Imagination Stage, Inc., Bethesda, MD

■ PRODUCTION STAFF

Assistant Directors	Abaigeal O'Donnell, Ro Ogrentz
Assistant Stage Manager	Cat Andrade
Assistant Scenic Designer.....	Angela McIlvain
Assistant Technical Director.....	Peter Recht
Assistant Lighting Designer.....	Anthony Forchielli
Assistant Sound Designer	Connor Ciesil
Master Carpenter	Sophie Hartler
First Hand	Margot Bardeen
Master Electrician	Richard Latshaw
Sound Technician	Spencer Batho
Production Photos	Michael Brosilow
Sign Language Interpreter Coordinator.....	Sheila Kettering
Sign Language Interpreters.....	Will Lee, Suzanne Sálerno
Scenery and Property Crew	Bridget Fitzpatrick, Joseph Salas, Elizabeth Weiner
Costume Crew	Mariana Castro Florez, Noelle Daniels, Caroline Hendricks
Make-up Crew	Rachel Perzynski
Lighting Crew	Joseph Clavell, Sophie Blood, Mattias Lange-McPherson
Sound Crew	Madeline Doyle, Alyssa Kerr
Publicity and House Crew	Emily Anderson, Julissa Castrejon, Matthew Elam, Delaney Feener

SPECIAL THANKS:

Phil Timberlake and TYA/USA

DIRECTOR'S NOTE

I always look forward to spending time with my niece during the holidays. I love to plan “uncle time”- reading stories, playing Candyland, coloring together. I like to think that the fun, playful, and creative things we do together will make an indelible impression. But two Christmases ago, I was almost replaced.

Santa delivered her a Furby, an electronic, robotic toy animal that looks like a cross between a hamster and an owl. It speaks in Furbish until it “learns” English, sleeps, eats, sings, and, much to my horror, simulates going to the bathroom. My niece’s emoto-tronic LCD eyed Furby not only lived on its own, but it also synched up to an app that communicated with the creature. I naively downloaded the app on my iPad for my niece to show me how it worked and then I lost her to the dark side. Instead of spending hours in imaginative, creative play with me, she sat on the floor staring at my iPad moving her finger back and forth virtually feeding it, grooming it, and playing games with it instead of me. I watched in dismay as my niece fell prey to the alluring alternate reality the technological critter was beckoning her to.

My young niece is obviously not alone in her enthusiasm for tech devices and gaming. Statistics show that the average young person will spend 10,000 hours gaming by the time they are 21-years-old. Other childhood development experts lament that the cell phone and iPad are this current generation’s rattle.

Unfortunately for her, fortunately for me, my iPad battery died! Just as all seemed lost to her and Christmas ruined, I suggested that we create our own alternate Furby reality with our imaginations. It took coaxing, but eventually my niece and I were singing our own songs, playing our own games, and doing each other’s Furby hair. In the end, Uncle Ernie won, even though my battery was drained by the end of our time together. In retrospect, her game wasn’t as evil as I might have originally thought. It was the catalyst for our creativity, but I still like to think I proved there’s no replacement for human ingenuity, imagination, and gumption.

~Ernie Nolan

DRAMATURGY NOTE

I was never as big as they said I was. Until they said it. And then I was. Bigger they said I was, bigger I got. Where are your folks?

~John Henry

Tall Tales and legends like the story of John Henry have been a part of our American tradition for hundreds of years. These stories are meant to connect us to the values in our past and serve as inspiration in the present. When you think about a man who can drive steel faster than a steam drill, you are immediately reminded of the power of the human spirit. People can accomplish things that seem impossible when they believe in themselves and in what they are doing.

Today, the human spirit is often dampened by our obsession with technology. We become so focused on the power at our fingertips when we hold a phone, or iPad, or type on a computer that we don’t realize how much of our own power we are giving up. We forget the magic of exploring the world outside of our computer screens.

The Day John Henry Came to School reminds us that although technology can be exciting and helpful, we can’t forget the power of our own minds and how much our own two hands are capable of.

~Gen Zoufal, 4th Year BFA/Theatre Arts

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 Mary Schmich

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 Phil Timberlake

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 Victoria Delorio.....*Head of Sound Design*
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 Jay Kelly.....*Tavia La Follette*
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 Ernie Nolan.....*Bill O'Connor*
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 Krissy Vanderwarker

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Bea Bosco.....*David Chack*
 Lou Contey.....*Jason Fliess*
 Kevin Fox.....*Carolyn Hoerdemann*
 Lin Kahn.....*Ryan Kitley*
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 Chris Peak.....*James Sherman*
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So Hui Chong.....*Costume Technician*
 Tim Combs.....*Technical Director*
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 Chris Hofmann.....*Director of Production*
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 Amy Peter.....*Properties Master*
 Aaron Pijanowski.....*Assistant Theatre Technical Director*
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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.

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 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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 Peoples Gas

2014-2015 SEASON

ON THE FULLERTON STAGE

The Duchess of Malfi

by John Webster

directed by Lavina Jadhvani

April 17 – 26, 2015 (previews 4/15 & 4/16)

NEW PLAYWRIGHTS SERIES,

Video Galaxy

by Jared Hecht

directed by John Jenkins

May 22 – 30, 2015 (previews 5/20 & 5/21)

IN THE HEALY THEATRE

We're Going to be Fine

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)

ANNOUNCING OUR 2015-2016 SEASON

AT THE MERLE RESKIN THEATRE

Esperanza Rising

adapted for the stage by

Lynne Alvarez

from the book by

Pam Muñoz Ryan

music by Victor Zupanc

directed by Lisa Portes

October 8 – November 14, 2015

Prospero's Storm

based on William Shakespeare's *The Tempest*

adapted & directed by Damon Kiely

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



ON THE FULLERTON STAGE

Joe Turner's Come and Gone

by August Wilson

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)

New Playwrights Series

Title, Playwright, and Director TBA

May 20 – 28, 2016

(previews 5/18 & 5/19)

IN THE HEALY THEATRE

Lady from the Sea

by Henrik Ibsen

translated by Pam Gems

directed by Erin Kraft

October 23 – November 1, 2015

(previews 10/21 & 10/22)

In the Blood

by Suzan-Lori Parks

directed by Nathan Singh

January 22 – 31, 2016

(previews 1/20 & 1/21)

MFA16 Title TBA

by Nambi E. Kelley

directed by Ron OJ Parson

An ensemble piece

by MFA III actors

May 6 - 15, 2016

(previews 5/4 & 5/5)

GENERAL INFORMATION

BOX OFFICE TELEPHONE

(312) 922-1999

REGULAR BOX OFFICE HOURS

Noon – 4 p.m. at The Theatre School

PERFORMANCE BOX OFFICE HOURS

Evening performance days: Open until 8 p.m.

Saturday matinee days: Noon - 2:30 p.m.

Sunday matinee days: Noon - 2:30 p.m.

NO SMOKING

In compliance with the City of Chicago Clean Air Ordinance, smoking is prohibited in the Merle Reskin Theatre. We appreciate your cooperation.

EMERGENCY EXITS

Please note the location of emergency exits in the theatre.

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. As a special favor, we ask that young people do not chew gum. Water fountains are located in the lower lobby and in the lobbies of the mezzanine and balcony.

RESTROOMS

Restrooms are located in the lower lobby, the mezzanine, and balcony. An accessible restroom is located on the main floor inside of the theatre.

LOST AND FOUND

If you find an item or have lost an item, please contact the House Manager. You may also call (773) 325-7968 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, (312) 922-1999. After Box Office hours, use (773) 325-7968 as an emergency number.

PARKING ARRANGEMENTS

We have arrangements with two parking lots: Multi-Park, 635 S. Wabash at Balbo, and LAZ Parking, One East 8th Street at State. Please ask the Box Office for details about rates and payment.

SENNHEISER INFRA-RED LISTENING SYSTEM

We require the security deposit of a driver's license or other identification during the performance. The I.D. will be returned when you return the headset.

LARGE PRINT PROGRAMS

You may request a large print program from the ticket taker or the House Manager.

SIGN LANGUAGE INTERPRETING

Selected performances at the Merle Reskin Theatre will be interpreted in American Sign Language. Call the Box Office or see the website for the schedule.