

THE
**THEATRE
SCHOOL**
AT DePaul University

presents



**PETER PAN
AND WENDY**

**adapted by Doug Rand
from the novel by J.M. Barrie**

**Theater for Young Audiences Adaptation
for First Stage by Jeff Frank**

Director – Ernie Nolan
Fight Director – Chuck Coyl
Dialect Coaches – Claudia Anderson, Phil Timberlake
Scenic Designer – Jake Ives
Costume Designer – Nikki Foster
Lighting Designer – Vada Briceno
Sound Designer – Sebby Woltd
Dramaturgs – Kaysie Bekkela, Abbie O'Donnell
Stage Manager – Cat Andrade

APRIL 21 - MAY 28, 2016

**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

CAST [in order of appearance]

Michael Darling.....	Carolyn Moore
John Darling.....	Shea Petersen
Housekeeper/Twin #2/Flight Company.....	Sarah Serabian
Maid/Twin #1/Flight Company.....	Nicole Lockard
Wendy Darling.....	Rebecca Keeshin
Mrs. Darling/Flight Company/Jukes.....	Andra Beatty
Mr. Darling/Flight Company/Curly.....	Harrison Weger
Peter Pan.....	Trevor Bates
Shadow/Starkey/Flight Company.....	Zivon Toplin
Tinkerbell.....	Lily Rosenzweig
Slightly/Flight Company.....	Arie Thompson
Nibs/Flight Company.....	Elise Randall
Tootles/Flight Company.....	Mikey Russo
Captain Hook.....	Sam Krey
Smee/Flight Company.....	Michael Stock
Tiger Lilly/Flight Company/Noodler.....	Kayla Raelle Holder
Cookson/Flight Company.....	Ian Miller
Neverbird/Mullins.....	Samantha Newcomb
Cecco/Flight Company/Croc.....	Nosakhere Cash O'Bannon

Place and Time

The Darling's Nursery; 1904, London and Beyond.

Gunshots, theatrical haze and strobe lights are used in this production.

The play will be performed without intermission.

***Peter Pan and Wendy* is produced by special arrangement with Playscripts, Inc.**

PRODUCTION STAFF

Assistant Directors.....	Levi Jacobson, Mary Kirwan
Assistant Stage Managers.....	Erin Collins, Maggie Hoffecker
Assistant Scenic Designers.....	Joy Ahn, Torry Meyer
Scenic Artist Assistant.....	Camila Devereux
Technical Director.....	David Millard
Assistant Technical Director.....	Shelby Madey
Master Carpenter.....	Frankie Charles
Properties Artisan.....	Jaclyn Miller
Assistant Costume Designer.....	Liz Martinez
Draper/Cutter.....	Jennifer Moore
Stitcher.....	Emilee Orton
First Hands.....	Margot Bardeen, Eric Sanchez
Assistant Lighting Designer.....	Jack Riley
Master Electrician.....	Mattias Lange-Mcpherson
Assistant Sound Designer.....	Connor Wang
Production Photos.....	Michael Brosilow
Audio Descriptor.....	Lenore Murphy
Sign Language Interpreter Coordinator.....	Sheila Kettering
Sign Language Interpreters.....	Wendy Adam, Cathy Silvern
Student Mentee Interpreters.....	Caitlin Balsam, Darrellyn Green, Victoria Lozano
Scenery and Property Crew.....	Cullen Clancy, Noah Kurnik, Rodney Newsome, Jake Pinckes
Costume Crew.....	Grainne Devens-Ortlieb, JP Ocasio, Vanesa Rus, Garrett Young

PRODUCTION STAFF [cont.]

Make-up Crew.....	Christina Euphrat
Lighting Crew.....	Andrei Borges, Cody McGlashan, Elise Rivkin
Sound Crew.....	Johnny Tran
Publicity and House Crew.....	Rachel Blakes, Hailey Cohn, Maddie Grubbs, Maria Matheus, Evan Rossi

SPECIAL THANKS:

Thank you to Caitlin Akey and Kristina Fluty.

DIRECTOR'S NOTE

So much attention has been steeped upon *The Boy Who Would Not Grow Up*, Peter Pan. Some scholars regard him as the ultimate example of Edwardian hedonism, while others believe he is a substitute for his creator J.M. Barrie. But what about Wendy Darling? Who is she? After all, Barrie added her name to the title of his novelization following the enormous success of his stage play. But why is she so often eliminated from the title of the book and other theatrical adaptations? Is she forgettable, simply a lame character sharing Peter's bright spotlight?

I certainly don't think so. For me, Wendy Darling is the true passionate, brave, and heart filled hero of the story. Unlike Peter, Wendy, a name specifically created by Barrie for his play, is the character that goes literally and figuratively on a journey. She begins in her nursery, escapes reality into a world of possibility, decides that she can't stay, and returns home wiser than before. For Wendy, The Neverland is her own Spielraum—the German word for "scope for freedom of e.g. action or thought; freedom of restriction." Her flight to fantasy, a word derived from the classical Greek phantasia meaning "make visible," is what child psychologist Bruno Bettelheim calls "one of the most constructive things a growing child can do." He further notes, "When a child acts out this understanding, he begins to appreciate a lesson that cannot be taught to him in a purely didactic fashion." And that lesson for Wendy? That growing up might very well be the next "awfully big adventure."

~Ernie Nolan

DRAMATURGY NOTE

Being able to fly like Peter and the Darling children is a dream many people share, and for good reason. Imagine what it would be like to break free and soar above Chicago and beyond. Flying is the ultimate freedom and fulfillment of wanderlust. According to Peter Pan the key to flying, besides pixie dust, is as simple as this: "You just think lovely wonderful thoughts...and they lift you up in the air."

That sounds quite simple. Think of chocolate cake, your favorite song, a cherished memory, and up you go! However, there is a catch. J. M. Barrie's book *The Little White Bird* explains, "the moment you doubt whether you can fly, you cease forever to be able to do it. The reason birds can fly and we can't is simply that they have perfect faith, for to have faith is to have wings." So to fly, to be free, courageous and to have as grand adventures as Peter, we must soundly believe that nothing in the world can stop us. Wendy learns that not even growing up can stop her from having adventures. By believing in herself she is empowered to make the decision to grow up, taking her adventures beyond those of Neverland.

~ Kaysie Bekkela, BFA3, Dramaturgy/Criticism
Abbie O'Donnell, BFA3/Theatre Arts

Peter Pan and Wendy 3

Trevor Bates (*Peter Pan*) BFA4/Acting. Trevor was last seen in The Theatre School's production of *The Merchant of Venice*, directed by Erin Kraft.

Andra Beatty (*Mrs. Darling/Flight Company/Jukes*) BFA3/Acting. Andra is from Dublin, Ohio, and a graduate of Interlochen Arts Academy High School. Andra was last seen at The Theatre School as Lil Bit in *How I Learned to Drive* by Paula Vogel.

Nosakhere Cash O'Bannon (*Flight Company/Cecco/Croc*) BFA3/Acting. Born and raised in Chicago, recent credits at The Theatre School include *In the Blood* (Chili), *Eurydice* (Lord of the Underworld) and *Man of La Mancha* (Sancho). Nosakhere is a graduate of CHIARTS.

Kayla Raelle Holder (*Tiger Lilly/Flight Company/Noodler*) BFA4/Acting, Sociology Minor. Kayla is originally from Galena, Illinois. Previous Theatre School credits include *Saleria in The Merchant of Venice*, *Mary Tilford in The Children's Hour*, *Greta in Metamorphosis*, *Carliola/Nun in The Duchess of Malfi*, *Catherine in A View from the Bridge*, *Blue Cat in The Coral King*, *The Killing Game*, *Moonfleece*, *Metropolitan Operas*, and student LAB productions of *Bull* and *And then Came Tango*. Kayla was an actor in the TIKVAH Company of Artist's production of *Seven* and in 2014 was the summer acting intern for the socially progressive children's theatre/circus group, *Circo Fantazztico*, in Costa Rica. This past summer Kayla was a Faculty Associate at Northwestern University's Cherubs and was a Cherub herself in 2011. She is proud to be represented by Grossman and Jack Talent.

Rebecca Keeshin (*Wendy Darling*) BFA3/Acting. Becky is originally from Highland Park, Illinois. Theatre School credits include *The Lady from the Sea* and *Prospero's Storm*. Chicago credits include work with Light Opera Works, The Poor Theatre, The Music Theatre Company, and Writers' Theatre. Upcoming, *A Midsummer Night's Dream* at First Folio Theatre.

Sam Krey (*Captain Hook*) BFA4/Acting. Sam is from Mendota Heights, Minnesota. Notable roles include Ted in *God's Ear*, 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.

Nicole Lockard (*Twin #1/Flight Company*) BFA4/Acting. Nicole is from Louisville, Kentucky. You may have previously seen Nicole in *These Shining Lives*, directed by Patrice Egleston; *Terminus* directed by Lavina Jadhvani; *Esperanza Rising*, directed by Lisa Portes; and *the able space*, directed by Carlos Murillo.

Ian Miller (*Cookson/Flight Company*) BFA4/Theatre Arts. Ian is from the uncool part of California and is currently directing a production as part of the spring Theatre Arts Lab Series.

Carolyn Moore (*Michael Darling*) BFA3/Acting. Carolyn hails from Lafayette, California. Past Theatre School credits include *How I Learned to Drive* (Teenage Greek Chorus), *Man of La Mancha* (Aldonza), and *Triangle Factory Fire Project* (Margaret Schwartz).

Samantha Newcomb (*Neverbird/Mullins*) BFA3/Acting. Samantha hails from Portland, Oregon. Theatre School credits include Hester La Negrita in *In the Blood*, and Zonia Loomis in *Joe Turner's Come and Gone*. Samantha is a Jackie Robinson Scholar and currently an Equity Membership Candidate.

Shea Petersen (*John Darling*) BFA3/Acting. Shea hails from Richmond, Texas. Credits at The Theatre School include *Book of Days*, *Eurydice*, and *Stupid F***ing Bird*, *Twelve Angry Men*, and *How I Learned to Drive*.

Elise Randall (*Nibs*) MFA2/Acting. Elise holds a BA from The University of Michigan, where she concentrated in English, Drama, and Native American Studies. Other Theatre School credits include *The Merchant of Venice* (Portia), directed by Erin Kraft; *The Children's Hour* (Karen Wright), directed by Nathan Singh; and *The Qualms* (Terri), directed by Shade Murray.

Lily Rosenzweig (*Tinkerbelle*) BFA4/Acting. Lily is from Northern California. Previous Theatre School credits include *An Enemy of the People*, *Really, Really*, *The Trojan Women*, *Symphony of Clouds*, *The Great God Pan*, *After Miss Julie*, *Cock*, and *In the Blood*.

Michael Russo (*Flight Company/Tootles*) Born in Boston, Massachusetts, Mikey has performed at the Edinburgh Fringe Festival, here at The Theatre School as well as across the greater Boston area. Some of his past roles include Con in Aaron Posner's *Stupid F***ing Bird*, and the Duke in *The Merchant of Venice*.

Sarah Serabian (*Twin #1/Flight Company/Liza, the Housekeeper*) BFA3/Acting. Sarah is originally from the greater Boston area. Her other favorite roles include Angas in the premiere of *the able space* by Slef Bong and Mash in Aaron Posner's *Stupid F***ing Bird*.

Michael Stock (*Smee/Flight Company*) MFA2/Acting. Michael also works as a playwright, director, and producer. He started Sideway Theater as a High School sophomore and has produced plays in Chicago, New York, Austin, Texas, and Los Angeles. His plays are published in several books and at <http://www.indietheatrenow.com/Playwright/michael-stock>. For more information about the theater company, please check out www.Sideway.org; if you want to read a play he wrote, please email him at Michael.Stock@mac.com.

Arie Thompson (*Flight Company/Slightly*) BFA3/Acting. Arie is from the West Coast.

Zivon Toplin (*Starkey/Flight Company*) 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 School credits include Rutherford Selig in *Joe Turner's Come and Gone*; 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 *This is Our Youth* and *The Pillowman*, as well as the devised piece *BRAINFOOD*. He is also a member of the Length Boys.

Harrison Weger (*Mr. Darling/Flight Company/Curly*) BFA4/Acting. Harrison is from Fairfax, Virginia. Credits include *Failure: A Love Story* (Mortimer), directed by Kimberly Melen; *After Miss Julie* (John), directed by Brian Balcom; *Video Galaxy* (Dude), directed by John Jenkins; *Metamorphosis* (Lodger), directed by Kelvin Wong. Professional credits include *Charlotte's Web* (Emerald City Theatre Company), directed by Ernie Nolan

Ernie Nolan (*Director*) Ernie Nolan is an award winning director and playwright who received the Illinois Theatre Association's 2014 award for Excellence in Theatre for Young Audiences. For Chicago Playworks he has directed *The BFG*, *The Giver*, *The Witches*,

A Wrinkle in Time, *Number the Stars*, and *The Day John Henry Came to School*. His work at The Broadway Playhouse includes *A Charlie Brown Christmas*, *Fancy Nancy The Musical*, *Pinkalicious*, *The Cat in the Hat*, *Cinderella*, *Charlotte's Web*, and the world premiere of *Hansel and Gretel: A Wickedly Delicious Musical Treat* with Justin Roberts. Ernie's playwrighting has been produced nationally and at such theatres as The Coterie, First Stage, Walnut Street, Orlando Rep, and Children's Theatre of Charlotte. He has written commissions for Adventure Theatre in Glen Echo, Maryland, La Jolla Playhouse in La Jolla, California, The Milwaukee Zoological Society, and his latest commission, *My Broken Doll*, for the Institute for Holocaust Education and The Circle Theatre in Omaha, Nebraska. Also a resident artist of The Coterie Theatre in Kansas City, Missouri, he has directed and choreographed world premieres by such Tony-nominated artists as Willy and Rob Reale, Stephen Schwartz, Stephen Flaherty and Lynn Ahrens, and Bill Russell and Henry Krieger. Ernie is an Assistant Professor of Theatre Studies at The Theatre School as well as the Vice-President of Theatre for Young Audiences USA. He is a proud graduate of both the University of Michigan Musical Theatre Program (BFA Musical Theatre) and The Theatre School at DePaul University (MFA Directing).

Levi Jacobson (*Assistant Director*) BFA2/Theatre Arts. Levi Jacobson is concentrating in Theatre for Young Audiences. As a member of The Theatre School's Musical Theatre Collaborative, he was Assistant Director for last year's production of *Godspell*, directed in the Guilty Pleasure Cabaret, and will be directing a musical theatre piece in this year's Wrights of Spring.

Mary Kirwan (*Assistant Director*) BFA3/Theatre Arts. Mary is from Cincinnati, Ohio, and has a concentration in Theatre for Young Audiences (TYA), and a double minor in Early Childhood Education, and Irish Studies. She was previously Assistant Director for the labs *Cock* and *Amazons and their Men*.

David Millard (*Technical Director*) BFA4/Theatre Technology. David 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 Technical Director for *Joe Turner's Come and Gone*, and *Elemeno Pea*; Assistant Technical Director for *Duchess of Malfi*, *In the Heights*, *The Scavengers*; and Master Carpenter for *A Free Man of Color* and *Arabian Nights*. After graduating, David will be working as a Project Technician at Chicago Flyhouse.

Shelby Madey (Assistant Technical Director) BFA3/Theatre Technology. Shelby is from the Northwest side of Chicago. Her past shows at The Theatre School include Technical Director of *The Merchant of Venice*, Master Carpenter of *Esperanza Rising* and *Video Galaxy*, and Carpenter of *Vigils* and *Metamorphosis*. Next year she will be Assistant Technical Director of *Romeo and Juliet*.

Jake Ives (Scenic Designer) BFA4/Scenic Design. Jake has done five shows in his time at DePaul, including *God's Ear*, *Peter Pan and Wendy*, *Video Galaxy*, and *The Phantom Tollbooth*. Also while in school he designed around 20 different shows in a conceptual format. Jake interned with Redmoon Theatre Co. in the summer of 2014. Jake has also worked with Free Street Theatre Co. designing a traveling outdoor show, *The Real Life Adventures of Jimmy de las Rosas*, and *Forget Me Not Theatre Co. designing The Gothic Arch and The Impossible Adventures of Supernova Jones*. Jake looks forward to working for The Legendary Dungeon of Doom haunted house after school.

Torrey Meyer (Assistant Scenic Designer) BFA2/Scenic Design. Torrey is originally from Texas and 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). At The Theatre School, she worked as the Assistant Scenic Designer on *God's Ear* this past winter.

Jaclyn Miller (Properties Artisan) BFA2/Theatre Technology. Jaclyn's recent work includes Master Carpenter on *Prospero's Storm* and Props Artisan on *Esperanza Rising*. She is also currently the Technical Director of *What the F**k is going on in Kilgore, Texas* by Grace Yunus.

Nikki Foster (Costume Designer) BFA4/Costume Design. Nikki is originally from Muskegon, Michigan. Some of her most recent design credits include *Video Galaxy*, *Vigils*, *Motherhood Out Loud*, *After, Steel Magnolias*, *Harvey*, and *The 39 Steps*.

Liz Martinez (Assistant Costume Designer) BFA2/Costume Design. Liz is from Northern New Jersey. She has been involved in theatre since middle school. She was originally a dancer with a focus in fashion, and took classes at the Fashion Institute of Technology. Theatre School credits include Costume Design Assistant for *God's Ear* and (later in the '16 spring season) *The Women Eat Chocolate*.

Jennifer Moore (Draper/Cutter) BFA4/Costume Technology. Jennifer, a native of Orlando, Florida, now lives and works in Chicago. While attending DePaul's Theatre School, she worked as Draper/Cutter on many productions such as *Joe Turner's Come and Gone*, *Metamorphosis* and *Vigils*. She also contributed as a First Hand on *Number the Stars*, *The Duchess of Malfi* and *Jackie and Me*. She has also worked as Makeup Head on *God's Ear*, *Video Galaxy*, *Metamorphosis* and more.

Vada Briceno (Lighting Designer) BFA4/Lighting Design. Previous Theatre School design credits include *The Scavengers* (2014), *Metamorphosis* (2015), *Lie in Us* (2014), *The Trojan Women* (2014), and several labs. Outside design credits include *Lawd! The CVS is Burning* (2015) and *Upstate* (2016) with MPAACT. She hopes to continue mastering her craft of storytelling through lighting. Her website is vadabdesigns.com

Jack Riley (Assistant Lighting Designer) BFA2/Lighting Design. Jack began theatre thanks to his sister Cora. He followed her onto the stage, but soon found his place backstage. He furthered this passion at the Orange County School of the Arts in Santa Ana, California, where he attended High School. There he graduated from the Production and Design department where he found his love for lighting design.

Sebby Woldt (Sound Designer) BFA4/Sound Design. Past productions include *Marat/Sade*, *The Phantom Tollbooth*, *Joe Turner's Come and Gone*, *Circle Mirror Transformation* and *The Art Of Living Happy*. He was the Sound Designer

for recent productions of *The Music, DIY superstar, DIY TOMMY*, and the upcoming *DIY ZIGGY*. www.sebby-woldt-sound-design.com

Connor Wang (Assistant Sound Designer) BFA3/Sound Design. Connor comes to us from West Des Moines, Iowa. Previous Theatre School credits include *Prospero's Storm*, adapted and directed by Damon Kiely; *We're Going to be Fine*, directed by Dexter Bullard; and *Anna Bella Eema*, directed by M.E. Barker. Connor has also recently designed *Fooling Buddha*, a one-man show written by Theatre School alumnus David Kovac, at First Folio Theatre.

Kaysie Bekkela (Dramaturg) BFA3, Dramaturgy/Criticism. Kaysie is from Austin, Texas. Other credits include Assistant Dramaturg for *The Duchess of Malfi*, Dramaturg for *The Horror* (Parts 1,2 and 3), and *The Women Eat Chocolate*.

Abbie O'Donnell (Dramaturg) BFA3/Theatre Arts, Concentration in Theatre for Young Audiences. Abbie is a Chicago native. Previous Theatre School credits include Assistant Director for *God's Ear*, *The Day John Henry Came to School*, and *The Triangle Factory Fire Project*. She interned at Free Street Theatre and has taught with Infinity Arts Academy and Improv Playhouse.

Lenore Murphy (Audio Describer) Lenore is a Chicago native. She spent two years at Loyola and graduated from Northwestern. She has been involved in theatre on and off most of her life, performing plays in high school, church parishes, park districts, Cultural Center, and, recently, radio plays. At DePaul, Lenore did English translation to Blind Services for an Italian opera. She was also in a group called Variations that did one act plays, song and dance and performed as volunteers at hospitals, senior centers, and rehabs.

Wendy Adam (Sign Language Interpreter) Wendy is a native of Chicago. Since 2009, she has worked with Sorenson Communications as Interpreting Center Director. Wendy has been involved in interpreting field since 2013.

Cathy Silvern (Sign Language Interpreter) Cathy is a freelance and VRS American Sign Language Interpreter working in the Chicagoland area since 2011. Previously, she was a theatre interpreter with Guthrie Theatre, Children's Theatre Company, Actor's Theatre of St. Paul, and an arts manager for theatres, museums and public radio. She graduated from Grinnell College, NTID (ITP) and studied with the National Theatre of the Deaf.

Cat Andrade (Stage Manager) BFA3/Stage Management. Cat was born in Chicago and raised in Singapore. Her Theatre School credits include Stage Manager for *Elemeno Pea* and Assistant Stage Manager for *In the Blood*, *The Day John Henry Came to School*, *The Phantom Tollbooth*, *Jackie and Me*, *Marat/Sade*, and *Our Town*. This past summer she was the Assistant Stage Manager on *Afterword: The AACM (as) Opera*, composed by George Lewis and presented at the Museum of Contemporary Art.

Erin Collins (Assistant Stage Manager) BFA2/Stage Management. Erin hails from Sacramento, California. Her previous credits include Stage Manager for *The Merchant of Venice*; Assistant Stage Manager for *The Lady from the Sea*, *These Shining Lives*, *The Memo*, and *Vigils*; Stage Management intern for the 2013 season at California Music Circus; and Stage Manager of *Three Musketeers* and *Much Ado About Nothing* at The Sacramento Shakespeare Festival.

Maggie Hoffecker (Assistant Stage Manager) BFA1/Stage Management. Maggie is from Cincinnati, Ohio. Her Theatre School credits include *The Merchant of Venice* (Assistant Stage Manager) and *Joe Turner's Come and Gone* (Assistant Stage Manager). Her professional credits include *Harry and the Thief* (Know Theatre of Cincinnati), *COCK* (Know Theatre of Cincinnati) and *Galileo Galilei* (Cincinnati Opera).

THE THEATRE SCHOOL FACULTY/STAFF

John Culbert.....*Dean*
 Dean Corrin.....*Associate Dean*
 Linda Buchanan.....*Associate Dean of Curriculum*
 Jason Beck.....*Assistant Dean*
 Shane Kelly.....*Chair, Design and Technical Theatre*
 Barry Brunetti.....*Chair, Theatre Studies*
 Damon Kiely.....*Chair, Performance*

ADMINISTRATION

Anna Ables.....*Director of Marketing and Public Relations*
 Sheleene Bell.....*Executive Assistant*
 Tracee Duerson.....*Director of Admissions*
 Stephanie Gunter Carper.....*Director of Development*
 Matthew Krause.....*Business Manager*
 Joshua Maniglia.....*Technical Operations Manager*
 Elizabeth Soete.....*Assistant VP of Development*
 Andrea Tichy.....*Manager of PR and Special Events*
 Melissa Tropp.....*Admissions Assistant*
 Jeanne Williams.....*Coordinator of Academic Services*
 Dexter Zollicoffer.....*Diversity Advisor*

ACTING & DIRECTING

Dexter Bullard.....*Head of Graduate Acting*
 Trudie Kessler.....*Head of Undergraduate Acting*
 Lisa Portes.....*Head of Directing,*
Artistic Director Chicago Playworks

Greg Allen	Cheryl Lynn Bruce
Kirsten Fitzgerald	Andrew Gallant
Linda Gillum	Noah Gregoropoulos
John Jenkins	Nick Johnne
Damon Kiely	Cameron Knight
Kymerly Mellon	Susan Messing
Matt Miller	Kurt Naebig
Rachael Patterson	Kimberly Senior
Ann Wakefield	

MOVEMENT

Patrice Egleston..... <i>Head of Movement</i>	
Kristina Fluty	Vanessa Greenway
Kimosha Murphy	Nick Sandys Pullin
Clifton Robinson	Mary Schlich

VOICE AND SPEECH

Claudia Anderson..... <i>Head of Voice and Speech</i>	
Deb Doetzer	Mark Elliott
Phyllis E. Griffin	Trudie Kessler
Phil Timberlake	

DESIGN

Christine Binder..... <i>Head of Lighting Design</i>	
Linda Buchanan..... <i>Head of Scene Design</i>	
Nan Cibula-Jenkins..... <i>Head of Costume Design</i>	
Victoria Delorio..... <i>Head of Sound Design</i>	
Nan Zabriskie..... <i>Head of Make Up and Wigs</i>	
Jeff Bauer	Todd Hensley
Nick Keenan	Jason Knox
Jack K. Magaw	Liviu Pasare
Henrijs Priess	Janice Pytel
Birgit Rattenborg-Wise	Noelle Thomas

TECHNICAL THEATRE

Shane Kelly..... <i>Head of Theatre Technology</i>	
Deanna Aliosius..... <i>Head of Costume Technology</i>	
Narda E. Alcorn..... <i>Head of Stage Management</i>	
Jason Brown	Richard Bynum
Kevin Depinet	Chris Freeburg
Joel Hobson	Ed Leahy
David Naunton	Courtney O'Neill
Russell Poole	Michael Rourke
Jim Savage	Noelle Thomas
Alden Vasquez	Laura Whitlock

THEATRE STUDIES

Barry Brunetti..... <i>Head of Theatre Arts</i>	
Marcie McVay..... <i>Head of Theatre Management</i>	
Carlos Murillo..... <i>Head of Playwriting</i>	
Alan Salzenstein..... <i>Head of Arts Leadership</i>	
Rachel Shteir..... <i>Head of Dramaturgy</i>	
Suzanne Bizer	Aaron Carter
Tosha Fowler	Brian Gill
Criss Hendersson	Jim Jensen
Chris Jones	Jan Kallish
Jay Kelly	Tavia La Follette
Kristin Leahey	Brian McKnight
Bonnie Metzgar	Shade Murray
Ernie Nolan	Bill O'Connor
Tanya Palmer	Coya Paz-Brownrigg
Mara Radulovic	Maren Robinson
Roche Schullfer	Sandy Shinner
Krissy Vanderwarker	

LIBERAL STUDIES

Bea Bosco	David Chack
Lou Contey	Jason Fliess
Kevin Fox	Carolyn Hoerdemann
Lin Kahn	Ryan Kitley
Suzanne Lang	Reggie Lawrence
James McDermott	Dan Moser
Chris Peak	James Sherman
Rachel Slavick	

TECHNICAL STAFF

So Hui Chong..... <i>Costume Technician</i>	
Tim Combs..... <i>Technical Director</i>	
Myron Elliott..... <i>Costume Shop Manager</i>	
Chris Hofmann..... <i>Director of Production</i>	
Sheila Hunter..... <i>Draper</i>	
Kelsey Lamm..... <i>Production Coordinator</i>	
Jen Leahy..... <i>Theatre Technical Director</i>	
Amy Peter..... <i>Properties Master</i>	
Aaron Pijanowski..... <i>Assistant Theatre Technical Director</i>	
Gerry Reynolds..... <i>Scene Shop Foreman</i>	
Ron Seeley..... <i>Master Electrician</i>	
Adam Smith..... <i>Sound Technician</i>	
Joanna White..... <i>Scenic Artist</i>	

AUDIENCE SERVICES

Cecilia Falter..... <i>Theatre School House Manager</i>	
Peter Kelly..... <i>Theatre School House Manager</i>	
David Keohane..... <i>Administrative Assistant</i>	
Jessie Krust..... <i>Box Office Manager</i>	
Laura Rice..... <i>Group Sales Representative</i>	
Kelsey Shipley..... <i>Theatre School House Manager</i>	
Leslie Shook..... <i>Theatre Manager</i>	

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

THE THEATRE SCHOOL BOARD

SUSTAINING MEMBERS

Brian M. Montgomery, *Chair*
 Sondra Healy, *Chair Emeritus*
 Joseph M. Antunovich
 Kathleen M. Bette
 Monika L. Black
 Mary Spalding Burns
 Lorraine M. Evanoff
 Karen Hale
 Whitney A. Lasky
 Don McLean
 Irene Michaels
 Penelope Obenshain
 Vonita Reeser

Merle Reskin
 Hank Richter
 Trisha Rooney
 Joseph M. Santiago Jr.
 Patricia Costello Slovak
 Linda Usher
 Msgr. Kenneth Velo
 Tomer Yogev

PROFESSIONAL ASSOCIATES

Scott Ellis
 Samantha Falbe
 Scott Falbe
 Zach Helm

Criss Henderson
 Paul Konrad
 Paula Cale Lisbe
 Amy K. Pietz
 John C. Reilly
 Charlayne Woodard
 Dennis Zacek

HONORARY MEMBERS

John Ransford Watts
 Joseph Slowik

HONOR ROLL OF DONORS

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

Exelon Corporation
 Fidelity Charitable Gift Fund #*

\$50,000 +

Fr. McCabe Circle
 Sondra Healy, GSD '64 (Life Trustee) & Denis Healy *
 Janet C. Messmer #
 Susan Strauss & Peter Strauss

\$25,000-\$49,999

Fr. Levan Circle
 Allstate Insurance Co.
 The Annenberg Foundation +
 PNC Bank *
 PNC Financial Services Group, Inc. *
 Dr. John Ransford Watts & Joyce L. Watts

\$10,000-\$24,999

Fr. Corcoran Circle
 Antunovich Associates, Inc.
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 Mary Burns & Joseph Burns
 Richard H. Driehaus Charitable Lead Trust *
 Richard H. Driehaus, BUS '65; MBA '70; DHL '02 (Life Trustee) *
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Focus Lighting, Inc.
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 Thomas Neary Jr. #
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 Carole Segal & Gordon Segal +

\$5,000-\$9,999

Fr. O'Connell Circle
 Rochelle Abramson, MED '89 & Elliott Abramson
 Dean L. & Rosemarie Buntrock Foundation
 Rosemarie Buntrock & Dean Buntrock
 Jennifer Faron, BUS '94; MBA '05 & Michael Faron
 Glass Solutions, Inc.
 Victoria Grosh (dec.)
 Illinois Tool Works, Inc.
 Bob & Linda Kozoman

Malcolm Lambe, JD '84 & Linda Usher
 Whitney Lasky & Jerry Lasky
 Kenneth A. Lattman Foundation, Inc.
 Julia Neary (dec.), THE '90
 Northern Trust Corporation #
 Ben Nye Makeup Company, Inc.
 Dana Nye
 Robert Janis, SNL '82; MS '86 & Nancy Rick-Janis, MBA '93 +
 Sarah Siddons Society, Inc.
 Segal Family Foundation +
 Rev. Charles Shelby, C.M., MS '72 *
 Patricia Slovak
 Staples, Inc.
 W. E. O'Neil Construction Co.

\$2,500-\$4,999

Fr. O'Malley Circle
 The Cleveland Foundation
 John Culbert & Katherine Culbert, MED '04 #
 Toni Dunning & David Dunning
 Susan Elovitz & Jody Elovitz #
 Exelon Foundation
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The Private Bank & Trust Company
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 Larry Richman
 James Schaefer, BUS '59 & Mary Schaefer * +
 Schiff Hardin, LLP
 Linda Sieracki & Richard Sieracki

Matching Gifts

ArcelorMittal
 The Baxter International Foundation
 Ernst & Young Foundation
 Exelon Foundation
 Goldman Sachs & Co.
 Peoples Gas
 PSEG
 Verizon Foundation
 Xcel Energy Foundation

Gifts-in-Kind

Janet C. Messmer #
 Patricia Slovak
 Chartwells Dining Services
 Waterford Wedgwood USA, Inc.
 PNC Bank
 Leslie Antunovich & Joseph Antunovich
 Mary Burns & Joseph Burns
 Bill & Penny Obenshain
 Brian Montgomery, JD '89

ANNOUNCING OUR 2017-2017 SEASON

CHICAGO PLAYWORKS FOR FAMILIES AND YOUNG AUDIENCES

The Kid Who Ran For President

Music, Lyrics & Book by Jeremiah Clay Neal
 based on the books *The Kid Who Ran for President* & *The Kid Who Became President* by Dan Gutman, directed by Ernie Nolan
October 6 – November 12, 2016

Night Runner

(developed through The Theatre School's Cunningham Commission for Youth Theatre)
 by Ike Holter, directed by Lisa Portes
January 12 – February 18, 2017

Cinderella: The Remix

book and lyrics by Psalmayene 24
 music by Nick the 1Da
 directed by Coya Paz
April 20 – May 27, 2017



ON THE FULLERTON STAGE

Romeo and Juliet

by William Shakespeare
 directed by Cameron Knight
November 4 – 13, 2016
 (previews 11/2 & 11/3)

We are Proud to Present
a Presentation About the Herero of Namibia, Formerly Known as South West Africa, From the German Sudwestafrika, Between the Years 1884-1915

by Jackie Sibblies Drury
 directed by Erin Kraft
February 10 – 19, 2017
 (previews 2/8 & 2/9)

Wig Out!

by Tarell Alvin McCraney
 directed by Nathan Singh
April 14 – 23, 2017
 (previews 4/12 & 4/13)

New Playwrights Series

Title, Playwright, and Director TBA
May 19 – 27, 2017
 (previews 5/17 & 5/18)

IN THE HEALY THEATRE

Eurydice

by Sarah Ruhl
 directed by Michael Burke
October 21 – 30, 2016
 (previews 10/19 & 10/20)

Richard III

by William Shakespeare
 directed by Jacob Janssen
January 27 – February 5, 2017
 (previews 1/25 & 1/26)

MFA 17

An ensemble piece to be performed by MFA III actors
 Title, Playwright, and Director TBA
May 5 – 14, 2017
 (previews 5/3 & 5/4)

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.