

THE
**THEATRE
SCHOOL**
AT DePaul University

presents

*Elemeno
Pea*

by Molly Smith Metzler

Director – Brian Balcom
Voice and Dialect Coach – Phil Timberlake
Scenic Designer – Elyse Balogh
Costume Designer – Courtney Schum
Lighting Designer – James Mitchell
Sound Designer – Morgan Lake
Dramaturg – JD Garrastegui
Stage Manager – Cat Andrade

February 13 – 22, 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
Sondra and Denis Healy Theatre
2350 N Racine Ave
Chicago IL, 60614
Email: theatreboxoffice@depaul.edu
(312) 922-1999



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■ CAST [in alphabetical order]

Simone	Leea Ayers
Devon	Fiona Garretson
Jos-B	Christopher Jones
Michaela	Jessica Maynard
Ethan	Nathan Simpson

Place and Time:

A beach estate located right on a bluff in Martha's Vineyard.
This year, right after Labor Day.

The play will be performed without intermission.

Elemeno Pea is presented by special arrangement with SAMUEL FRENCH, INC.

SPECIAL THANKS: Damon Kiely, Lavina Jadhvani, Kelvin Wong,
Andrew Peters, Erin Kraft, and Nathan Singh.

■ PRODUCTION STAFF

Faculty Advisor	Lisa Portes
Assistant Directors	Andrew Huber
Assistant Stage Managers	Ben Utter
Assistant Scenic Designer	Claire Divito, Christina Hubbard
Technical Director	David Millard
Assistant Technical Director/Master Carpenter	Alyse Porsella
Carpenter	Evan Williams
Draper/Cutter	Jennifer Moore
Assistant Lighting Designer	Lindsay Rosenfeld
Master Electrician	Richard Latshaw
Sound Technician	Rachel Regan
Assistant Sound Designer	Kevin Cushman
Production Photos	Michael Brosilow
Accessibility Marketing Coordinator	Hayley Barron
Audio Describer	Robert Hines III
Scenery and Property Crew	Erika Greskoviak, Chandler Smith, Dan Sonenberg, Molly Murtaugh
Costume Crew	Ben Vento, Elon Sloan, Emilee Orton, Matthew Elam
Make-up Crew	Elizabeth Martinez
Lighting Crew	Joseph Clavell, Joseph Salas, Alexandra Jonasse, Caroline Hendricks
Sound Crew	Kendall Barron
House Manager	Klaire Brezinski
Publicity and House Crew	Levin Jacobson, Madeline Stark, Gabrielle Maalihan

“Well, let me tell you something Devon, you have no idea how it feels to have to be this person.”

Michaela, the wealthy proprietor of Island Haven and employer of Simone, exclaimed this to Devon in *Elemeno Pea*, and the words never rang more true. A major aspect of this modern comedy of manners is the separation of classes and the different levels of social mobility exhibited through each character. Social mobility is the idea of moving from one socioeconomic level to another. For instance, we follow Simone in her journey from rags to riches, so to speak, as she becomes a wealthy assistant for Michaela. Devon, her sister, has always been stuck in the working class world of Buffalo, New York, and it has been harder for her to climb the ladder and become socially mobile.

Social Mobility, as a concept, seems to be disappearing from our lives. People are increasingly remaining in their situations in a country that boasts the idea that anybody can find her/his way to the top and that all it takes is hard work – the American Dream. This dream was true at one point for many people. Recently, “What Goes up,” featured in *The Economist* (November 8, 2014), addresses social mobility and its downward trend: “From the 1950s to the 1980s there was a large expansion in high-status employment as education improved and professional services grew. This meant that there were more good opportunities than posh kids to fill them. More ‘room at the top’ allowed those from lower classes to climb the ladder.”

Recently, because the growth in professional employment has decelerated, so have the opportunities to move up the social ladder. The Social Mobility spectrum has always run both ways with people moving up and down constantly. This idea is more present than ever in *Elemeno Pea*. Every character is at a different position on the ladder in the beginning of the play and as we come to learn, that position can change at any time. While we may all shift back and forth on the Social Mobility ladder throughout our lives, one thing is always for certain and that is nothing is ever the same.

~JD Garrastegui, 3rd Year, Dramaturgy/Criticism

THE THEATRE SCHOOL FACULTY/STAFF

John Culbert.....*Dean*
 Dean Corrin.....*Associate Dean*
 Linda Buchanan.....*Associate Dean of Curriculum*
 Shane Kelly.....*Chair, Design and Technical Theatre*
 Barry Brunetti.....*Chair, Theatre Studies*
 Phil Timberlake.....*Chair, Performance*

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 Mitsuo Beck.....*Executive Assistant*
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 Melissa Tropp.....*Admissions Assistant*
 Jeanne Williams.....*Coordinator of Academic Services*
 Dexter Zollicoffer.....*Diversity Advisor*

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 Trudie Kessler.....*Head of Undergraduate Acting*
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 Cheryl Lynn Bruce.....*Kirsten Fitzgerald*
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 Noah Gregoropolous.....*John Jenkins*
 Nick Johne.....*Damon Kiely*
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 Kimberly Senior.....*Sigrid Sutter*
 Ann Wakefield

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Patrice Egleston.....*Head of Movement*
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 Camille L'Italien.....*Kimosha Murphy*
 Nick Sandys Pullin.....*Clifton Robinson*
 Mary Schmich

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Claudia Anderson.....*Head of Voice and Speech*
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 Phyllis E. Griffin.....*Trudie Kessler*
 Phil Timberlake

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Christine Binder.....*Head of Lighting Design*
 Linda Buchanan.....*Head of Scene Design*
 Nan Cibula-Jenkins.....*Head of Costume Design*
 Victoria Delorio.....*Head of Sound Design*
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 Henrijs Priess.....*Janice Pytel*
 Birgit Rattenborg-Wise.....*Noelle Thomas*

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 Deanna Aliosius.....*Head of Costume Technology*
 Narda E. Alcorn.....*Head of Stage Management*
 Jason Brown.....*Richard Bynum*
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 Chris Freeburg.....*Joel Hobson*
 Ed Leahy.....*David Naunton*
 Courtney O'Neill.....*Russell Poole*
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So Hui Chong.....*Costume Technician*
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 Kelsey Lamm.....*Production Coordinator*
 Jen Leahy.....*Theatre Technical Director*
 Mark Gartzman.....*Assistant Theatre Technical Director*
 Amy Peter.....*Properties Master*
 Aaron Pijanowski.....*Assistant Theatre Technical Director*
 Gerry Reynolds.....*Scene Shop Foreman*
 Ron Seeley.....*Master Electrician*
 Adam Smith.....*Sound Technician*
 Megan Turner.....*Drapery*
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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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John Ransford Watts
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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.

Alumni & Friends

\$50,000 +

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Matching Gifts

Walt Disney Company Foundation
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 Peoples Gas

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)

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

Elemeno Pea

by Molly Smith Metzler
directed by Brian Balcom
February 13 – 22, 2015
(previews 2/11 & 2/12)

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)

CHICAGO PLAYWORKS FOR FAMILIES AND YOUNG AUDIENCES

at DePaul's Merle Reskin Theatre

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

DEPAUL OPERA THEATRE PRESENTS

Mozart's The Magic Flute

Hal France, conductor
Harry Silverstein, director
March 13 – March 15, 2015
DePaul's Merle Reskin Theatre
Tickets from \$5-25
312-922-1999

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.

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: \$7.00. 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.