

THE
**THEATRE
SCHOOL**
AT DePaul University

presents

SYMPHONY
OF CLOUDS

by Margaret Larlham

Director – Ann Wakefield
Musical Director – Mark Elliott
Choreographer – Todd Rhoades
Scenic Designer – Jack Magaw
Costume Designer – Sydney Dufka
Lighting Designer – Anthony Forchielli
Sound Designer – David Samba
Dramaturg – Dylan Fahoome
Stage Manager – Dana Stringer

January 13 – February 21, 2015

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

Partner Level Season Sponsor

This Production is Sponsored by



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in memory of Bernice Z. Kromelow and Darrell Zwerling.



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CAST [in order of appearance]

Constanza, Sprite 4	Audrey Gladson
Mozart	Wesley Toledo
Leopold, Sprite 10	Christian Cook
Nannerl.....	Sofia Tew
Anna Maria, Hairdresser2, Sprite 5	Lily Rosenzweig
Cloud Shadow Sprite 1	Noelle Daniels
Cloud Shadow Sprite 2.....	Margaret Baughman
Cloud Shadow Sprite 3.....	Grace Meier
Neighbor, Empress Marie Therese, Sprite 6	Jeri Marshall
Francis, Fortissimo, Neighbor, Sprite 9.....	Leo Chappell
Boat/Coachman, Physician, Legato, Sprite 8.....	Jalen Gilbert
Wagenseil, Hairdresser 1, Staccato, Sprite 7	Paola Sanchez Abreu

Time and Place: The World of Mozart

Theatrical haze is used in this production.

The play will be performed without intermission.

Symphony of Clouds is presented with permission from the playwright.

PRODUCTION STAFF

Assistant Director	Jordyn Prince
Assistant Stage Managers	Jack Rhea, Emily Mills
Assistant Scenic Designer.....	Mara Zinky
Technical Director	Christina Buerosse
Assistant Technical Director.....	Sean Conlin
Master Carpenter.....	Marisa Melito
Carpenter	Sophie Hartler
Assistant Costume Designer	Madison Briede
Draper/Cutter	Cristian Esparza, Castille Ritter
Assistant Draper/Cutter	Alma Acosta
First Hand	Margot Bardeen
Assistant Lighting Designer.....	Toria Gibson
Master Electrician	Eric Phillips
Assistant Sound Designer	Sadie Tremblay
Sound Technician	Sebby Woldt
Production Photos	Michael Brosilow
Accessibility Marketing Coordinator.....	Hayley Barron
Sign Language Interpreter Coordinator.....	Sheila Kettering
Sign Language Interpreters.....	Kathryn Lentz, Sheila Kettering
Scenery and Property Crew	Sophia Blood, Julissa Castrejon, Madison Delk, Lila Gibert
Costume Crew	Connor Bredbeck, Annalesia Friednash, Matthew Lolar, Patricia Mahoney, Emma Page
Make-up Crew	Skylar Okerstrom-Lang
Lighting Crew	Sim Carpenter, Jaclyn Miller, Vinh Nguyen, Jack Riley
Sound Crew	Madeline Doyle, Hayley Feiler
Publicity and House Crew	Elise Belluccia, Zach Carson, Hannah Greenspan, Courtney Peck, Jillian Skale

Special thanks to Sam Krey, Brett Schneider, and Phil Timberlake.

DIRECTOR'S NOTE

When Constanza says to Mozart "I don't hear what you hear," she is not alone in that. This introduction to the boy who heard wider, deeper, fuller, and farther than most other boys, girls, men, and women, initiates certain questions: What is it like to be one of the most extraordinary boys who ever lived; to be a child prodigy; to be a genius? Are these exceptional gifts easy to bear or are they often at war with his right and need to also simply be a child?

We have chosen to play with these questions in colors, tones, forms, and sounds that we hope will light up the imaginations, eyes, and ears of our young audiences, as we invite them to travel with Mozart through the harmony and discord of his young life. In doing so, we hope most particularly that they will take and keep with them, some measure of the enormous joy and wonder of what the boy Mozart could hear.

~Ann Wakefield

DRAMATURGY NOTE

My dear Mamma,

I cannot write much, for my fingers are aching from composing so many recitatives. Mamma, I beg you to pray for me, that my opera may go well and that we may be happy together again. I kiss Mamma's hand a thousand times and I have many things to say to my sister, but what? God and I alone know. If it is God's will, I shall soon, I hope, be able to tell them to her myself. Meanwhile I kiss her 1,000 times....

Milan, 20 October 1770

Wolfgang Amadeus Mozart was just 14-years-old when he wrote this heartbreaking letter to his mother. For young Wolfie, a trying and exhausting lesson was unfolding before his eyes while on tour: genius takes hard work.

Great talents are celebrated and cultivated in the world, but they must also be measured and handled with care. As soon as Mozart was recognized as a musical prodigy, he learned this first hand. Gone were his days playing all day. He faced the results of complex and complicated issues at a young age. Others often took advantage of his gifts, including his own father. He also pushed himself to his physical limits in order to succeed. Unfortunately, the joy behind Mozart's music came at a great price.

While we might not all have exceptional musical skills like Mozart, all of us certainly have unique talents. Learning from Mozart's incredible, moving story, we can recognize our own responsibility to celebrate and cultivate our talents, to love them and practice them wholeheartedly, within respectful, responsible limits.

~Dylan Fahoomo

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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 Dexter Zollicoffer.....*Diversity Advisor*

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

Greg Allen.....*Jane Drake Brody*
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 Nick Johnne.....*Damon Kiely*
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 Kurt Naebig.....*Rachael Patterson*
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 Ann Wakefield

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Patrice Egleston.....*Head of Movement*
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 Clifton Robinson.....*Mary Schmich*

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

DESIGN

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*
 Nan Zabriskie.....*Head of Make Up and Wigs*
 Jeff Bauer.....*Todd Hensley*
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 Jack K. Magaw.....*Liviu Pasare*
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Shane Kelly.....*Head of Theatre Technology*
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 Narda E. Alcorn.....*Head of Stage Management*
 Jason Brown.....*Richard Bynum*
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 Courtney O'Neill.....*Russell Poole*
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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.....*Costume Technician*
 Tim Combs.....*Technical Director*
 Myron Elliott.....*Costume Shop Manager*
 Chris Hofmann.....*Director of Production*
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 Aaron Pijanowski.....*Assistant Theatre Technical Director*
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 Ron Seeley.....*Master Electrician*
 Adam Smith.....*Sound Technician*
 Megan Turner.....*Drapery*
 Joanna White.....*Scenic Artist*

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Julia Curns.....*Box Office Manager*
 LaKisha Jackson.....*Chicago Playworks House Manager*
 Linda RM Jones.....*Group Sales Representative*
 David Keohane.....*Administrative Assistant*
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 Leslie Shook.....*Theatre Manager*

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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\$1,000-\$2,499

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2014-2015 SEASON

ON THE FULLERTON STAGE

Metamorphosis

by Franz Kafka
adapted by Stephen Berkoff
directed by Kelvin Wong

February 6 – 15, 2015 (previews 2/4 & 2/5)

The Duchess of Malfi

by John Webster
directed by Lavina Jadhvani

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

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)

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) 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.