

THE  
**THEATRE  
SCHOOL**  
.....  
AT DePaul University

presents

# WHAT HAPPENED IN PINKVILLE?

**A CUBIST DIALECTIC ON THE  
MASSACRE AT MY LAI**

by Greg Allen

*Director* – James Bohnen  
*Fight Director* – Chuck Coyl  
*Scenic Designer* – Emily Boyd  
*Projection Designer* – Michael David  
*Costume Designer* – Chloe Patten  
*Lighting Designer* – Bailey L. Rosa  
*Sound Designer* – Morgan Lake  
*Dramaturgs* – Genevieve Zoufal and Ceci Settles  
*Stage Manager* – Dana Stringer

**May 16 - 25, 2014**

THE  
**THEATRE  
SCHOOL**  
.....  
AT DePaul University

The Theatre School at DePaul University  
Sondra and Denis Healy Theatre  
2350 N. Racine Ave, Chicago, IL 60614

[theatreboxoffice@depaul.edu](mailto:theatreboxoffice@depaul.edu)  
[theatreschool.depaul.edu](http://theatreschool.depaul.edu)  
773) 325-7900



■ **CAST** [in order of appearance]

Michael Terry, Various Reporters, Dennis Conti, and others .....	Jason VonRohn
Sally Terry, Protestor, Nguyen Hieu, William Westmoreland, and others .....	Dana Dancho
Billy Doherty, Vernando Simpson, Butch Gruver, Drill Sergeant, and others .....	Justin Wade Wilson
George Latimer, Protestor, David Haberstam, and others .....	Maureen Mizener
Judge Kennedy, Protestor, Johnathan Schell, and others.....	Tiffany Oglesby
Aubrey Daniels, Survivor, and others .....	Olga Aguilar
Paul Meadlo, Hugh Thompson, Michael Bernhardt, and others.....	Nathan Streifel
Ernest Medina, Lawrence Colburn, Interviewer, Ron Ridenhouer, and others.....	Clayton Louis
William Calley and others.....	Joseff Stevenson
Dying Woman, Penny Calley, Frank Baker, Robert McNamara, and others .....	Marie Weiss

Haze and realistic gunshot effects will be used in this performance.

This production is recommended for mature audiences .

There will be one ten-minute intermission.

**TAKE YOUR SEAT**  
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DePaul University invites you to support The Theatre School Capital Campaign. Your gift of a named seat will give you a permanent place inside The Theatre School's new home at the corner of Racine and Fullerton.

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# PRODUCTION STAFF

Faculty Advisor.....	Dexter Bullard
Assistant Director.....	Janie Killips
Assistant Costume Designers.....	Meg Burke, Nikki Foster
Assistant Lighting Designer.....	Daniel Friedman
Assistant Sound Designer.....	Rachel Reagan
Assistant Stage Managers.....	Julia Bates, Emily Mills
Director of Production.....	Chris Hofmann
Production Coordinator.....	Jen Smith
Technical Director.....	Wil Deleguardia
Assistant Technical Director.....	Christina Buerosse
Master Carpenter.....	Sean Conlin
Carpenter.....	Alyse Porsella
Technical Assistant.....	Steve Baglio
Scene Shop Foreman.....	Gerry Reynolds
Scenic Artist.....	Joanna White
Property Master.....	Wayne W. Smith
Costume Shop Manager.....	Myron Elliot
Assistant Costume Shop Manager.....	Dawn G. McKesey
Professional Costume Technician.....	So Hui Chong
Draper/Cutter.....	Cristian Esparza
Master Electrician.....	Toria Gibson
Staff Master Electrician.....	Ron Seeley
Staff Sound Technican.....	Adam Smith
Scenery and Property Crew.....	Drew Beyer, Madison Briede, Alyse Porsella, Delia Vanpraag
Costume Crew.....	Katherine Ferolito, Jeremy Martens, Hailey Rakowiecki, Julian Von Nagel
Make-up Crew.....	Sharla Steiman
Lighting Crew.....	Devin Asperger, Tyler Blakeman, Maddie McCluskey, James Mitchell
Sound Crew.....	Connor Wang, Mara Zinky
Audio Describer.....	George Demopoulos
Sign Language Interpreter Coordinator.....	David Jones
Sign Language Interpreters.....	TBA
Director of Marketing and Public Relations.....	Anna Ables
Manager of PR and Special Events.....	Andrea Tichy
Publicity/Production Photos.....	Anna Ables
Publicity and House Crew.....	Andra Beatty, John Gryl, Jackie Kranenburg, Emily Remsen
Box Office Manager.....	Julia Curns
House Manager.....	Anna Bosy
Theatre Manager.....	Leslie Shook

## DIRECTOR'S NOTE

"One can always find in the behavior of power a reflection of what is going on 'below'. No one can govern in a vacuum. The exercise of power is determined by thousands of interactions between the world of the powerful and that of the powerless, all the more so because these worlds are never divided by a sharp line: everyone has a small part of himself in both."

~Vaclav Havel, *The Politics of Hope*

When the horrors of My Lai came to light in November of 1969 they shocked a nation already growing deeply disaffected with a war that had permeated every level of American life. Perhaps most dismaying were the photographs, which showed the utter powerlessness of the victims. My Lai became a mirror into which we were forced to stare.

Exploring that morning in March of 1968 today is an effort to stand in front of that mirror once more, and ask ourselves what is our responsibility, personally and as a country, to our power and to our place in the world.

~James Bohnen

## A NOTE FROM THE PLAYWRIGHT

I was born in 1962, two years before the Gulf of Tonkin Resolution and the official beginning of the American War in Vietnam. As I was growing up watching "I Dream of Jeannie" and "Gilligan's Island" on our black and white TV, I know images of combat in Vietnam flooded the airwaves. However, I do not remember seeing a single image of the war. I do vividly recall the way Jeannie called Larry Hagman "Master" and each of the seven castaways on that damn island. Somehow my consciousness wiped out my youthful images of that war forever. I do know for a fact, however, that I spent most of my playtime arranging my teeny tiny plastic army-men in mock battles all over the shag-carpeted floor of my brother's room. We also threw G.I. Joe's out the window to see what position they wound up in. And I dressed up as a "wounded soldier" for Halloween every year, complete with bloody bandages and a crutch. Wars have a way of invading the consciousness of everyone.

I first researched My Lai for a show I wrote, directed, and performed with Donovan Sherman in 2006 called "A Child's History of Bombing" where we explored the history of American military atrocities. Although it was a small segment of that show, something about the complication of the issues of My Lai always struck me as a possible subject for a future play. This year, while I was writing *What Happened in Pinkville?*, my students would occasionally ask me what I was working on. I responded by asking classrooms full of educated young people "How many of you have heard of My Lai?". Not a single hand was ever raised. I realized that they, like me, had received an extremely glancing education on Vietnam in their high school American History classes, where the Korean and Vietnam wars were always squeezed into a single week before finals at the end of the year.

Over the weeks we've been working on this show, I've seen James lead my wonderful young cast through many tearful rehearsals where we all struggled with this horrifying material. I've also seen the students react with anger and resentment that they were completely unaware of My Lai before we embarked on this project. Hopefully *What Happened in Pinkville?* will raise the awareness of everyone here tonight of what happened that day in My Lai, what happened in Vietnam, and, as Vernando Simpson said, what could happen in any war to any of us.

~Greg Allen

## What Can Be Justified in War?

In December of 1967, Michael Terry sat down in his kitchen with his beloved wife, Sally, to have peanut butter and jelly sandwiches. Three months later, in March of 1968, Michael Terry sat down once more to have peanut butter and jelly sandwiches, but this time with his comrade Billy Doherty in My Lai, a hamlet in the Quang Ngai Province of Vietnam. They ate them in front of a pile of cooling dead bodies, the slain of what would later become known as the My Lai Massacre, an event which left between 347 and 504 unarmed Vietnamese civilians dead.

*What Happened in Pinkville?* examines the question: what changed? How does an ordinary man, a man such as Michael, or thousands of other soldiers like him, get to that point? How do men who come from happy, stable households and average backgrounds become involved in such atrocities? How did the young men of Charlie Company, the same age as our contemporaries, come to perform such violence?

Throughout the subsequent investigation and trials, the constant refrain heard from soldiers, the same ages as the school's student body, was "I was following orders." At what point does "I was following orders" not hold up anymore? Is anything ever justified during war?

~Ceci Settles (4<sup>th</sup> Year BFA/Theatre Arts)  
and Genevieve Zoufal (3<sup>rd</sup> Year BFA/Theatre Arts)

## BIOGRAPHIES

**Olga Aguilar** (*Aubrey Daniels, Survivor, and others*) 3<sup>rd</sup> Year MFA/Acting. Olga was born and raised in Los Angeles, California, and received a BA in Theatre Arts and Central American Studies from California State University, Northridge. She has been seen in Theatre School studio productions *When the Rain Stops Falling*, *The Tempest*, *Trust*, and most as Mrs. Soames in *Our Town*. Her outside credits include *Much Ado about Nothing*, and *The Merry Wives of Windsor*, with Independent Shakespeare Company in Los Angeles and performing for Hilary Clinton in the 2010 World Expo in Shanghai, China.

**Dana Dancho** (*Sally Terry, Protestor, Nguyen Hieu, William Westmoreland, and others*) 3<sup>rd</sup> Year MFA/Acting. Dana is originally from the Pittsburgh area and received a BFA in Acting from the University of Michigan, Ann Arbor. She also trained at the British American Drama Academy at Oxford, where she received the Derek Jacobi Scholarship, and has taken advanced Meisner classes at Green Shirt Studio. As an Equity Membership Candidate, Dana has performed at Michigan Shakespeare Festival, Hangar Theatre, Florida Studio Theatre, Performance Network Theatre, Jewish Ensemble Theatre, Joe's Pub, American Globe Theatre, and Pittsburgh's City Theatre. Dana has enjoyed roles in various

indie short films, numerous industrials, and was also an Actor in Residence at Maine Media Workshops.

**Clayton Louis** (*Ernest Medina, Lawrence Colburn, Interviewer, Ron Ridenhouer, and others*) 3<sup>rd</sup> Year MFA/Acting. Clayton received his BA in Theatre Arts from Loyola Marymount University. He has performed in Los Angeles, Cincinnati, Germany, and at the Moscow Art Theatre in Russia. His Theatre School credits include Pizarro in *The Royal Hunt of the Sun*, Karl Lindner in *Clybourne Park*, George H. Jones in *Machinal*, Tony in *Bull*, Constable Warren in *Our Town*, and Adult Man in *Spring Awakening*. Other credits include Mitch in *A Streetcar Named Desire*, Shelley Levene in *Glengarry Glen Ross*, and Bottom in *A Midsummer Night's Dream*.

**Maureen Mizener** (*George Latimer, Protestor, David Haberstam, and others*) 3<sup>rd</sup> Year MFA/Acting. Maureen was born in Germany and raised in various cities across the United States. Her recent DePaul credits include Sondheim's *Assassins* (Sara Jane Moore), Mike Bartlett's *BULL* (Isobel), Duncan Sheik's *Spring Awakening* (Thea), Bruce Norris' *Clybourne Park* (Kate), and Sophie Treadwell's *Machinal*.

**Tiffany Oglesby** (*Judge Kennedy, Protestor, Johnathan Schell, and others*) 3<sup>rd</sup> Year MFA/Acting. Tiffany is from Atlanta, Georgia and

## BIOGRAPHIES [cont.]

received her BFA in Performing Arts from the Savannah College of Art and Design in 2010. Her Theatre School credits include *In the Red* and *Brown Water*, *Blue Heart*, *Trust*, and *Our Town*.

**Joseff Stevenson** (*William Calley and others*) 3<sup>rd</sup> Year MFA/Acting. Joseff comes from San Francisco where he completed his BA in Drama at San Francisco State University. Some Theatre School credits include Gabriel York in *When the Rain Stops Falling*, directed by Michael Osinski; Angelo in *Measure for Measure*, directed by Catherine Weidner; and Doc Gibbs in *Our Town*, directed by Damen Kiely. Notable credits outside of The Theatre School include John Merrick in *The Elephant Man*, directed by Mark Branner; and Eddie in *Fool for Love*, directed by Rhonnie Washington. TV and film credits include guest starring roles in *Boston Public* and *That's So Raven* as well as a principal role in the film *Down To You*.

**Nathan Streifel** (*Paul Meadlo, Hugh Thompson, Michael Bernhardt, and others*) 3<sup>rd</sup> Year MFA/Acting. Nathan received his BA in Theatre and Psychology from Western Washington University. Previous credits include Lucio in *Measure for Measure*, Walker/Ned in *Three Days of Rain*, and Don Parritt in *The Iceman Cometh*. His interests include improvisation, storytelling, and playing the piano.

**Jason VonRohn** (*Michael Terry, Various Reporters, Dennis Conti, and others*) 3<sup>rd</sup> Year MFA/Acting. Jason was born in Mukwonago, Wisconsin, and received his BFA in Acting from the University of Wisconsin-Whitewater. Some of his recent credits include *Measure for Measure*, directed by Catherine Weidner; *The Hamlet Project*, directed by Michael Osinski; and *Bull*, directed by Jacob Stanton.

**Marie Weiss** (*Dying Woman, Penny Calley, Frank Baker, Robert McNamara, and others*) 3<sup>rd</sup> Year MFA/Acting. Marie was born and raised in western Wisconsin and lived in New York City for seven years before starting at DePaul. Marie's Theatre School credits include *Clybourne Park*, *Spring Awakening*, *The Royal Hunt of the Sun*, *Machinal*, and *The Bee*. Marie's professional theater experience includes the Minnesota Renaissance Festival and two productions at the Guthrie Theater.

**Justin Wade Wilson** (*Billy Doherty, Vernando Simpson, Butch Gruver, Drill Sergeant, and others*) 3<sup>rd</sup> Year MFA/Acting. Justin hails from Washington, D.C. He was last seen in *Arabian Nights*. Other Theatre School credits include *In the Red and Brown Water*, *Lizzie Bright and the Buckminster Boy*, and *Measure for Measure*.

**Greg Allen** (*Playwright*) Greg is the Founding Director of all three nationwide branches of The Neo-Futurists and creator of *Too Much Light Makes The Baby Go Blind* which has been running continually in Chicago since the Reagan administration. His plays have been produced all over the country and abroad and include *The Strange and Terrible True Tale of Pinocchio* (*The Wooden Boy*) as *Told by Frankenstein's Monster* (*The Wretched Creature*), *The Last Two Minutes of the Complete Works of Henrik Ibsen*, *H2O, Jokes and Their Relation to the Unconscious* (*a comedy to end all comedy*), *Boxing Joseph Cornell*, *A Child's History of Bombing*, and *K.*, his award-winning adaptation of Kafka's *The Trial*. His nine act, seven-hour production of *Strange Interlude* inspired angry hecklers and immediate standing ovations at the Goodman Theatre's Eugene O'Neill Festival in 2009, and his collaboration with Theater Oobleck, *The Complete Lost Works of Samuel Beckett As Found In An Envelope* (*partially burned*) *In A Dustbin In Paris Labeled "Never to be performed. Never. Ever. EVER! Or I'll Sue! I'LL SUE FROM THE GRAVE!!!"* has had twelve international productions. Greg spent last year in residence at the Goodman as part of their Playwrights Unit where he wrote *Sleeping with the Prince of Darkness: The Imagined Pillow-Talk of FBI Agent John O'Neill*. He teaches playwriting and performance at DePaul University, University of Chicago, Actors Theatre of Louisville, The National Theater Institute at the Eugene O'Neill Center, The Neo-Futurarium, and in residencies all over North America.

**James Bohnen** (*Director*) James was the Founding Artistic Director of Remy Bumppo Theatre Company. He directed over thirty plays for the company, including many by Tom Stoppard, George Bernard Shaw and Edward Albee. For seventeen seasons he has directed at American Players Theater in Spring Green, Wisconsin, where he has directed eleven of Shakespeare's plays, including both parts of *Henry IV*, *Henry V*,

*The Merchant of Venice, The Tempest, and Much Ado About Nothing.* James has worked at the Old Globe Theater in San Diego, The Huntington Theater in Boston, the Alabama Shakespeare Festival, Court Theatre and Victory Gardens Theater in Chicago, and many others. Since stepping down from Remy Bumppo three years ago he spends much of his time (happily) as the owner of Arcadia Books in Spring Green.

**Janie Killips** (*Assistant Director*), 3<sup>rd</sup> Year BFA/Playwriting. Janie hails from Madison, Wisconsin. Most recently, Janie was the Music Director for *35mm* directed by M.E. Barker with The Musical Theatre Collaborative, where she is a co-artistic director and founder. She has been Musical Director and Composer for many shows within the The Theatre School Lab Series including *Lady Lab*, directed by Vivian Ellis, which had a short run at Donny's Sky Box at The Second City this past fall.

**Gen Zoufal** (*Co-Dramaturg*), 3<sup>rd</sup> Year BFA/Theatre Arts. Gen is a Chicago Native. Previous Theatre School credits include working as Assistant Director on *Hansel and Gretel* and as Assistant Director of *The Norman Conquests: Table Manners*. Gen also served as the Assistant Director for Emerald City's recent production of *The Three Little Pigs*. Gen is double majoring in Developmental Psychology and Theatre Arts, with a concentration in Theatre for Young Audiences.

**Ceci Settles** (*Co-Dramaturg*) 4<sup>th</sup> Year BFA/Theatre Arts. Ceci hails from Chicago's northern suburbs. Previous Theatre School credits include stage managing Harold Pinter's *Birthday Party* and *Celebration*, as well as assistant directing Pinter's *Hothouse*, Tony Kushner's *Angels in America, Part II: Perestroika*, and *Seascape with Sharks and Dancer* by Don Nigro. She is also pursuing a minor in Arabic Studies.

**Emily Boyd** (*Scenic Designer*), 4<sup>th</sup> Year BFA/Scenic Design. Emily comes to Chicago from San Antonio, Texas. She spent this past fall studying abroad in London at The Royal Central School of Speech and Drama. Previous design credits for The Theatre School include *The Coral King*, and *Synergy*. Previous Assistant Design credits include *Moth*, *Arabian Nights*, *Angels in America, Part II: Perestroika*, *Barrio Grrrl*, and *Venus*. Before she

graduates this June, Emily will design for the Chicago Musical Theatre Festival at The Den Theatre, presented by Underscore Theatre.

**Wil Deleguardia** (*Technical Director*), 4<sup>th</sup> Year BFA/Theatre Technology. Wil spent this last autumn attending The Royal Central School of Speech and Drama in London, England and was the Technical Direction Intern at Chicago Shakespeare Theater last term. He is also the Technical Director of this spring's Chicago Playworks production of *Jackie and Me*. His previous Theatre School credits include Technical Director for *Our Town*; Assistant Technical Director for *Measure for Measure*, *Angels in America, Part II: Perestroika*, *Spring Awakening*, and *I Am Bradley Manning*; Master Carpenter for *Venus*; Carpenter for *Intimate Apparel*; and Master Electrician for *Synergy* and *Kitchen Sink*.

**Christina Buerosse** (*Assistant Technical Director*), 3<sup>rd</sup> Year BFA/Theatre Technology. Christina is a technician and photographer from Barrington, Illinois. At The Theatre School, her credits include Assistant Technical Director for *Our Town*, Properties Artisan for *Number the Stars*, and Master Carpenter for *The Royal Hunt of the Sun* and *Measure for Measure*.

**Sean Conlin** (*Master Carpenter*), 2<sup>nd</sup> Year BFA/Theatre Technology. At The Theatre School, Sean has worked on *A Tribute to Thick Leonard* and *A Free Man of Color* as a Carpenter; *Angels in America, Part II: Perestroika* and *In the Red and Brown Water* as a Stagehand, *Our Town* as a Master Carpenter, and *A Free Man of Color* as a Carpenter.

**Michael David** (*Projection Designer*), 4<sup>th</sup> Year BFA/Scenic Design. Born and raised in New York City, his previous Theatre School designs include *The Misanthrope* (2012), *Lizzie Bright and the Buckminster Boy* (2013), *Arabian Nights* (2013) and *The Last Days of Judas Iscariot* (2014). You may have also seen his work as an Assistant Projection Designer around town in *Fight Girl Battle World* and *Glass Inward*.

**Chloe Patten** (*Costume Designer*), 4<sup>th</sup> Year BFA/Costume Design. Chloe Patten came to Chicago from the greater Cleveland area. Recent credits include *Marat/Sade*, *In the Red and Brown Water*, and *Measure for Measure*. She has also been a part of film projects in



## BIOGRAPHIES

the Chicago area. This past fall Chloe traveled to London to study at the Central School of Speech and Drama.

**Meg Burke** (*Assistant Costume Designer*), 2<sup>nd</sup> Year BFA/Costume Design. Meg hails from Texas. This past summer she took a design internship at Philips Van Heusen working under the VP of design for the Van Heusen men's and women's department. This past season at The Theatre School, she was an Assistant Costume Designer for *Our Town* and *Moth*. She is looking forward to designing costumes for *The Day John Henry Came to School* next season.

**Nikki Foster** (*Assistant Costume Designer*), 2<sup>nd</sup> Year BFA/Costume Design. Nikki joins The Theatre School as a transfer from Muskegon, Michigan. She was worked for many years as a Costume Designer and Assistant Costume Designer. Some of the plays she has worked on include *Steel Magnolias*, *Harvey*, *The 39 Steps*, *Leaving Iowa*, *A Midsummer Night's Dream*, *The Pillowman*, and *Into the Woods*.

**Cristian Esparza** (*Draper/Cutter*), 3<sup>rd</sup> Year BFA/Costume Technology. Cristian is from Worcester, Massachusetts. His previous Theatre School credits include *In the Red and Brown Water* (First Hand), *The Coral King* (First Hand), and *Arabian Nights* (Assistant Draper Cutter).

**Bailey L. Rosa** (*Lighting Designer*), 4<sup>th</sup> Year BFA/Lighting Design. Bailey hails from Lafayette, Indiana. Theatre School credits include Lighting Design for *The Royal Hunt of the Sun*, *The Turn of the Screw*, *Broadsword*, and *In Regards to the Shark*; Assistant Lighting Design for *Number the Stars*, *Barrio Grrrl!*, *In the Red and Brown Water*, and *Lizzie Bright and the Buckminster Boy*; Assistant Lighting Design/Master Electrician for *The Mexican as Told by Us Mexicans*; and Master Electrician for *The Witches* and *The Death of Gaia Divine*.

**Daniel Friedman** (*Assistant Lighting Designer*) 3<sup>rd</sup> Year BFA/Lighting Design. From Skokie, Illinois, Daniel has worked on many productions around Chicago, including Lighting Design for *Arabian Nights*, *The Bee*, *Tartuffe* (The Theatre School), *Drunk and Ready* (Redtwist Theatre), *Hedwig and the Angry Inch* (Haven Theatre), and Assistant Lighting Design for *Hedda Gabler* (Writers' Theatre), *To Master the Art* (Chicago Commercial Collective), *The Color Purple*

(Mercury Theatre), *Oklahoma!* (Lyric Opera of Chicago), *The Coral King* (The Theatre School), *Bengal Tiger at the Baghdad Zoo* (Lookingglass Theatre), and *November* (ProudKate Theatre Project). Daniel currently serves on the board of the Musical Theatre Collective, is a member of The Theatre School Student Government, and is Chair of the USITT Student Chapter.

**Toria Gibson** (*Master Electrician*), 2<sup>nd</sup> Year BFA/Lighting Design. Toria's work includes designing *When the Rain Stops Falling*, *Malpractice*, and *Marat/Sade*, as well as work on *Assassins* and *Jackie and Me*. She also designed Cock and Bull Theater's recent production of *Voof*.

**Morgan Lake** (*Sound Designer*), 3<sup>rd</sup> Year BFA/Sound Design. Morgan has worked professionally with American Blues Theatre Company, Remy Bumpo Theatre Company, and Eclipse Theater Company. Upcoming Theatre School credits include designing *Elemeno Pea* and *The Day John Henry Came to School*, as part of The Theatre School's 2014-2015 season.

**Rachel Reagan** (*Assistant Sound Designer*), 3<sup>rd</sup> Year BFA/ Sound Design.

**Dana Stringer** (*Stage Manager*), 3<sup>rd</sup> Year BFA/ Stage Management. Dana hails from Owasso, Oklahoma. Her Theatre School credits include stage managing *Machinal* and *Arabian Nights*, and assistant stage managing *The Witches*, *Venus*, *I am Bradley Mannging*, and *Lizzie Bright and the Buckminster Boy*. Her professional credits include Assistant Stage Manager for DePaul Opera Theatre's *Falstaff* and Chicago Symphony Orchestra's *Welcome Yule*, Stage Management Intern for Central City Opera's *Showboat*, and Production Assistant for Tulsa Opera's productions of *Rigoletto*, *La Traviata*, *Don Giovanni*, and *Norma*.

**Julia Bates** (*Assistant Stage Manager*), 2<sup>nd</sup> Year BFA/Stage Management. Julia is from Cincinnati, Ohio. Her Theatre School credits include serving as Stage Manager for *Marat/Sade*, and Assistant Stage Manager for *Hansel and Gretel*, *Measure for Measure*, *Royal Hunt of the Sun*, and *A Wrinkle in Time*. Julia recently worked as an Assistant Stage Manager for DePaul Opera Theatre's *Falstaff*.

**Emily Mills** (*Assistant Stage Manager*), 1<sup>st</sup> Year BFA/Stage Management. Emily's previous Theatre School credits include Assistant Stage Manager on *Number the Stars* and *Assassins*.



## 2014-2015 SEASON

### ON THE FULLERTON STAGE

#### ***In the Heights***

music and lyrics by Lin-Manuel Miranda  
book by Quiara Alegria Hudes  
conceived by Lin-Manuel Miranda  
directed by Lisa Portes  
October 3 – 12, 2014 (previews 10/1 & 10/2)

#### ***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)

#### ***MFA15***

Title/Author/Director TBA  
An ensemble piece to be performed  
by MFA III actors  
May 15 - 24, 2015 (previews 5/13 & 5/14)

### IN THE HEALY THEATRE

#### ***Vigils***

by Noah Haidle  
directed by Andrew Peters  
November 7 – 16, 2014 (previews 11/5 & 11/6)

#### ***Elemeno Pea***

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

#### ***NEW PLAYWRIGHTS SERIES,***

Title/Author/Director TBA  
A new play to be announced, written by a  
current Theatre School student or recent  
graduate.  
May 22 – 31, 2015 (previews 5/20 & 5/21)

### CHICAGO PLAYWORKS FOR FAMILIES AND YOUNG AUDIENCES

at DePaul's Merle Reskin Theatre

#### ***The Phantom Tollbooth***

by Susan Nanus  
based on the book by Norton Juster  
directed by David Catlin  
October 7 – November 15, 2014

#### ***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

## CURRENT SEASON

#### ***The Scavengers***

by Lucas Baisch  
directed by Bonnie Metzger  
May 9 – 18, 2014 (previews 5/7 & 5/8)

#### ***What Happened in Pinkville?***

#### ***A Cubist Dialectic on the***

#### ***Massacre at My Lai***

by Greg Allen  
directed by James Bohnen  
An ensemble piece to be  
performed by MFA III actors  
May 16 - 25, 2014 (previews 5/14 & 5/15)

## 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](http://theatre.depaul.edu)**

# THE THEATRE SCHOOL BOARD

## Sustaining Members

Mary Spalding Burns, *Chair*  
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 Linda Buchanan..... *Associate Dean of Curriculum*  
 Shane Kelly..... *Chair, Design and Technical Theatre*  
 Barry Brunetti..... *Chair, Theatre Studies*  
 Phil Timberlake..... *Chair, Performance Department*

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 Andrea Tichy..... *Manager of PR and Special Events*  
 Melissa Tropp..... *Admissions Assistant*  
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 Trudie Kessler..... *Head of Undergraduate Acting*  
 Lisa Portes..... *Head of Directing, Artistic Director Chicago Playworks*

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Janet C. Messmer	..... <i>Head of Costume Technology</i>
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Marcie McVay	..... <i>Head of Theatre Management</i>
Carlos Murillo	..... <i>Head of Playwriting</i>
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# ALUMNI FACTS

## THE THEATRE SCHOOL ALUMNI WORKED AT:

- 139 Chicagoland area theatre companies
- 65 theatre companies on the West Coast
- 57 theatre companies on the East Coast
- 39 theatre and film festivals internationally
- 76 schools including The American Film Institute, The Art Institute of Chicago, Columbia College, Columbia University, Harvard, University of Houston School of Theatre, NYU, Notre Dame, Oakland University, School at Steppenwolf, UC Irvine, University of Chicago, USC School of Theatre, and Yale University.
- 42 states and 14 countries other than the U.S. including Canada, England, France, Germany, Honduras, India, Japan, Kenya, Korea, The Netherlands, Spain, Sweden and Switzerland.

## OUR ALUMS:

- hold 28 positions as Artistic or Co- Artistic Directors of theatres
- have multiple television shows in syndication including *The Oprah Winfrey Show*, *The Sopranos*, and *The X-Files*.
- worked on over 300 theatre productions worldwide
- worked with over 25 production companies including 20th Century Fox Productions, Disney, MGM, Miramax, New York Stage and Film, Saturn Films, Sony Pictures, Spyglass Entertainment, Tribeca Productions, and Warner Brothers Pictures.
- worked on at least 24 commercials or voiceovers for products including American Family Insurance, Cartoon Network, Chevy Volt, Crown Royal, Dannon, Hyundai, Kraft, L'Oreal, McDonald's, Mountain Dew, Pillsbury, Staples, Taco Bell, Verizon, and Xbox.
- were featured in numerous articles in publications including *American Theatre Magazine*, *Chicago Reader*, *Chicago Sun-Times*, *Chicago Tribune*, *Entertainment Weekly*, *Esquire*, *The Huffington Post*, *The New York Times*, *The New Yorker*, *USA Today* and *The Wall Street Journal*.
- were recognized with 43 awards or nominations, including the Black Theatre Alliance Award, Emmy Award, Fulbright Scholarship, Humanitas Prize Fellowship, Jeff Award, Jonathan Larson Grant, Princess Grace Award, Tony Award, and the Windham-Campbell Literature Award.
- have also become assistant library directors, business owners, DJs, entrepreneurs, floral shop managers, lawyers, magicians, mountain climbing tour guides, musicians, outreach program instructors, personal trainers, and more.

For all the info see The Theatre School  
News at [theatre.depaul.edu/tsn](http://theatre.depaul.edu/tsn)

## TV & WEB

Alums worked on at least 32 different television networks including ABC, FX, Disney, CBS, Nickelodeon, CW, Bravo, MTV, Showtime, BBC, TBS, NBC, VH1, HBO, and Fox; on 85 different programs and webisodes including:

<i>Archer</i>	<i>The Middle</i>
<i>Bates Motel</i>	<i>Modern Family</i>
<i>Californication</i>	<i>Rookie Blue</i>
<i>Castle</i>	<i>Shameless</i>
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<i>The LA Complex</i>	<i>Under the Dome</i>
<i>The League</i>	<i>The Walking Dead</i>
<i>The Mentalist</i>	

## THEATRE

Alums worked on more than 25 Broadway shows and/or national tours including:

<i>Anything Goes</i>	<i>The Mystery of Edwin Drood</i>
<i>Billy Elliot</i>	
<i>Cirque du Soleil</i>	<i>Nice Work If You Can Get It</i>
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<i>Follies</i>	<i>Spiderman: Turn Off the Dark</i>
<i>Ghost: The Musical</i>	<i>Who's Afraid of Virginia Woolf?</i>
<i>Godspell</i>	<i>Wicked</i>
<i>Kinky Boots</i>	
<i>The Lion King</i>	
<i>Matilda the Musical</i>	

## FILM

Alums worked on over 100 films including:

<i>Argo</i>	<i>Jeff Who Lives at Home</i>
<i>Carnage</i>	<i>Just Go With It</i>
<i>Compliance</i>	<i>The Lone Ranger</i>
<i>The Descendants</i>	<i>Man of Steel</i>
<i>Dorothy of Oz</i>	<i>The Master</i>
<i>The Giant Mechanical Man</i>	<i>The Sessions</i>
<i>Horrible Bosses</i>	<i>Tim &amp; Eric's Billion Dollar Movie</i>

# 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) 325-9900.

## **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: \$6.50 after 4 p.m. on weekdays and weekends or \$8.50 before 4 p.m. Present your theatre ticket or parking coupon to the garage attendant when you exit.

## **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 13-14 season. Call the Box Office or see the website for the schedule.





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