

**THE
THEATRE
SCHOOL**
AT DePaul University

presents

**THE
DUCHESS
OF MALFI**

by John Webster

Director – Lavina Jadhvani
Movement Coach – Thom Pasculli
Fight Choreographer – Chuck Coyl
Vocal Coach – Claudia Anderson
Scenic Designer – Greg Pinsoneault
Costume Designer – Stephanie Tomey
Lighting Designer – Lindsay Rosenfeld
Sound Designer – Kevin A Cushman
Dramaturg – Aaryanna Renee
Stage Manager – Julia Bates

April 17 – 26, 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
Fullerton Stage
2350 N Racine Ave | Chicago IL, 60614
Email: theatreboxoffice@depaul.edu | (312) 922-1999



Scan this QR code for
company bios and more

CAST [in order of appearance]

Cardinal.....	Noah Laufer
Daniel de Bosola	Jalen Gilbert
Delio/	Peter Varga
Antonio Bologna	Bernard Gilbert
Ferdinand	Hugh Smith
Roderigo/Executioner.....	Christian Cook
Pescara/Executioner	William Delforge
Julia.....	Erika Miranda
Cariola/Nun	Kayla Raelle Holder
Duchess.....	Ashlyn Lozano

Place and Time: North Carolina, 1885
Recommended for mature audiences due to violent content.
Firearms are used in the production.

The play will be performed with one 10-minute intermission.

PRODUCTION STAFF

Faculty Advisor	Lisa Portes
Assistant Director	Ki-Jana Moore
Assistant Stage Manager	Aiden Kent
Assistant Scenic Designer.....	Camila Devereux
Technical Director	Christina Buerosse
Assistant Technical Director.....	David Millard
Assistant Costume Designer	Madison Briede
Draper/Cutter	Anna Slotterback
Assistant Draper/Cutter	Jennifer Moore
Assistant Lighting Designer.....	James Mitchell
Master Electrician.....	Brian Suchocki
Assistant Sound Designer	Sebby Woldt
Sound Technician	Tyler Blakeman
Assistant Dramaturg.....	Kaysie Bekkela
Production Photos	Michael Brosilow
Master Carpenter.....	Evan Williams
Sign Language Interpreter Coordinator.....	Sheila Kettering
Sign Language Interpreters.....	Al Raci, Patti Shore Kaden
Audio Describer	Shayne Kennedy
Scenery and Property Crew	Vinh Nguyen, Isiah Rusk, Dan Sonnenberg, William Young
Costume Crew	Elizabeth Hampson, Angela Mix, Emilee Orton, Megan Sover
Make-up Crew	Olivia Engobor, Eric Sanchez
Lighting Crew	Madison Delk, Levi Jacobson, Alex Jonasse
Sound Crew	Haley Feiler
Publicity and House Crew	Molly Murtaugh, Emily Callaway, Blane Barton, Spencer Olson

SPECIAL THANKS: Brian Balcom, Jan Drake Brody, Andrew Gehling, Phyllis E. Griffin,
Michael Halberstam, John Jenkins, Damon Kiely, Kevin Kingston, Erin Kraft, Ernie Nolan,
Michael Osinski, Coya Paz, Andrew Peters, Nathan Singh, Sigrid Sutter, Di Trevis,
Catherine Weidner, Kelvin Wong

"Men are oft valu'd high, when th'are most wretched."

~*The Duchess of Malfi*, Act 3, Scene 5

John Webster knew that Jacobean England was ripe with corruption. While studying to become a lawyer he developed an interest in the "natural order" or—as Webster saw it—the way that those born into positions of power use their faith, wealth, and status to guarantee their social situation. But instead of using direct political means to attack the 17th century English aristocracy, Webster used the theatre and the genre of revenge tragedy as his catalysts to incite change. Employing poetic language and a pop culture sensibility, *The Duchess of Malfi* delivered a palatable social critique to an audience en masse.

A majority of those attending a performance had never been to Italy or experienced court life there, but they believed popular stereotypes concerning debauchery and overactive libidos to be true. Now these kinds of stories make up our Netflix cues and determine the kinds of social media posts we like to read. While there may or may not be a real crown involved for us today, we certainly do still love stories about the faces of power and those who challenge them. By repositioning this Jacobean text in the American South during the Gilded Age, 1870-1900, this production attempts to recreate Webster's original theatrical conception of marrying a theatricalized past with a nod toward challenges facing a modern-day audience.

After the Civil War the United States was plagued by both political and social unrest. The South engaged in an ideological war against progressive beliefs stemming from the Industrial Revolution. From these concepts, a radical new class emerged who embraced capitalism, industrialization, and even equality between the races. But the enemies of this new money, those who still believed in what they called the "Lost Cause of the Confederate South," ruled the Southern states with pseudo-religious philosophy and sought to return the region to its glory days.

While you may not know what it's like to work in a field or on a segregated assembly line, this complicated Gilded Age is not so far from our own. Like Webster's Italy, it helps reveal the facade of freedom and the masks of those who hold that power in our own country today.

~ Aaryanna Renee, BFA4/Theatre Arts



1/2 price

THEATRE: hottix.org

Half-price tickets are available ONLINE or IN-PERSON!

<p>★ BLOCK THIRTY SEVEN 108 N. State, Chicago mon-sat: 10am - 6pm sun: 11am - 5pm</p>	<p>★ EXPO 72 72 E. Randolph, Chicago tues-sat: 10am - 6pm sun: 11am - 4pm</p>	<p>★ WATER WORKS 163 E. Pearson, Chicago tues-sat: 10am - 6pm sun: 11am - 4pm</p>
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THE THEATRE SCHOOL FACULTY/STAFF

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

ADMINISTRATION

Anna Ables.....	<i>Director of Marketing and Public Relations</i>
Jason Beck.....	<i>Director of Admissions</i>
Mitsu Beck.....	<i>Executive Assistant</i>
Wendy Irvine.....	<i>Director of Development</i>
Matthew Krause.....	<i>Business Manager</i>
Joshua Maniglia.....	<i>Technical Operations Manager</i>
Elizabeth Soete.....	<i>Assistant VP of Development</i>
Andrea Tichy.....	<i>Manager of PR and Special Events</i>
Melissa Tropp.....	<i>Admissions Assistant</i>
Jeanne Williams.....	<i>Coordinator of Academic Services</i>
Dexter Zollicoffer.....	<i>Diversity Advisor</i>

ACTING & DIRECTING

Dexter Bullard.....	<i>Head of Graduate Acting</i>
Trudie Kessler.....	<i>Head of Undergraduate Acting</i>
Lisa Portes.....	<i>Head of Directing,</i> <i>Artistic Director Chicago Playworks</i>
Greg Allen.....	Jane Drake Brody
Cheryl Lynn Bruce.....	Kirsten Fitzgerald
Andrew Gallant.....	Linda Gillum
Noah Gregoropolous.....	John Jenkins
Nick Johne.....	Damon Kiely
Susan Messing.....	Matt Miller
Kurt Naebig.....	Rachael Patterson
Kimberly Senior.....	Sigrid Sutter
Ann Wakefield.....	

MOVEMENT

Patrice Egleston.....	<i>Head of Movement</i>
Kristina Fluty.....	Vanessa Greenway
Camille L'Italien.....	Kimisha Murphy
Nick Sandys Pullin.....	Clifton Robinson
Mary Schmich.....	

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 Alsiusius.....	<i>Head of Costume Technology</i>
Narda E. Alcorn.....	<i>Head of Stage Management</i>
Jason Brown.....	Richard Bynum
Kevin Depinet.....	Richie Fine
Chris Freeburg.....	Joel Hobson
Ed Leahy.....	David Naughton
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 Shter.....	<i>Head of Dramaturgy</i>
Suzanne Bizer.....	Aaron Carter
Tosha Fowler.....	Brian Gill
Criss Henderson.....	Jim Jensen
Chris Jones.....	Jan Kallish
Jay Kelly.....	Tavia La Follette
Kristin Leahy.....	Brian McKnight
Bonnie Metzgar.....	Shade Murray
Ernie Nolan.....	Bill O'Connor
Tanya Palmer.....	Coya Paz-Brownrigg
Mara Radulovic.....	Maren Robinson
Roche Schulfer.....	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>
Kelsey Lamm.....	<i>Production Coordinator</i>
Jen Leahy.....	<i>Theatre Technical Director</i>
Mark Gartzman.....	<i>Assistant 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>
Megan Turner.....	<i>Drapery</i>
Joanna White.....	<i>Scenic Artist</i>

AUDIENCE SERVICES

Julia Curns.....	<i>Box Office Manager</i>
LaKisha Jackson.....	<i>Chicago Playworks House Manager</i>
Linda RM Jones.....	<i>Group Sales Representative</i>
David Keohane.....	<i>Administrative Assistant</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

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Joseph Slowik

HONOR ROLL OF DONORS

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 +

Fr. McCabe Circle

Sondra Healy, GSD '64 (Life Trustee) & Denis Healy *
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\$25,000-\$49,999

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Segal Family Foundation
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\$2,500-\$4,999

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Princess Grace Foundation - USA
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\$1,000-\$2,499

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Jay Braatz, EdD
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Walt Disney Company Foundation

Ernst & Young Foundation
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Elizabeth Soete & Raymond Narducy +
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Matching Gifts

Walt Disney Company Foundation
Ernst & Young Foundation
Peoples Gas

2014-2015 SEASON ■

ON THE FULLERTON STAGE

The Duchess of Malfi

by John Webster
directed by Lavina Jadhvani
April 17 – 26, 2015
(previews 4/15 & 4/16)

NEW PLAYWRIGHTS SERIES,

Video Galaxy

by Jared Hecht
directed by John Jenkins
May 22 – 30, 2015
(previews 5/20 & 5/21)

IN THE HEALY THEATRE

We're Going to be Fine

by Laura Jacqmin
directed by Dexter Bullard
An ensemble piece to be
performed by MFA III actors
May 15 – 24, 2015
(previews 5/13 & 5/14)

ANNOUNCING OUR 2015-2016 SEASON ■

AT THE MERLE RESKIN THEATRE

Esperanza Rising

adapted for the stage by
Lynne Alvarez
from the book by
Pam Muñoz Ryan
music by Victor Zupanc
directed by Lisa Portes
October 8 – November 14, 2015

Prospero's Storm

based on William Shakespeare's *The Tempest*
adapted & directed by Damon Kiely
January 14 – February 20, 2016

Peter Pan and Wendy

adapted by Doug Rand
from the novel by J.M. Barrie
directed by Ernie Nolan
April 21 – May 28, 20, 2016



ON THE FULLERTON STAGE

Joe Turner's Come and Gone

by August Wilson
directed by Phyllis E. Griffin
November 6 – 15, 2015
(previews 11/4 & 11/5)

God's Ear

by Jenny Schwartz
directed by Andrew Peters
February 12 – 21, 2016
(previews 2/10 & 2/11)

The Misanthrope

by Molière
translated by Richard Wilbur
directed by Brian Balcom
April 15 – 24, 2016
(previews 4/13 & 4/14)

New Playwrights Series

Title, Playwright, and Director TBA
May 20 – 28, 2016
(previews 5/18 & 5/19)

IN THE HEALY THEATRE

Lady from the Sea

by Henrik Ibsen
translated by Pam Gems
directed by Erin Kraft
October 23 – November 1, 2015
(previews 10/21 & 10/22)

In the Blood

by Suzan-Lori Parks
directed by Nathan Singh
January 22 – 31, 2016
(previews 1/20 & 1/21)

MFA16 Title TBA

by Nambi E. Kelley
directed by Ron OJ Parson
An ensemble piece
by MFA III actors
May 6 – 15, 2016
(previews 5/4 & 5/5)

GENERAL INFORMATION

BOX OFFICE TELEPHONE

(773) 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.