

THE
**THEATRE
SCHOOL**

AT DePaul University

presents

*the
Lady from Sea
the*

**by Henrik Ibsen
translated by Pam Gems**

Director – Erin Kraft
Scenic Designer – Camila Devereux
Costume Designer – Lara Hall
Lighting Designer – Jamie Lyn Woods
Sound Designer – Spencer Batho
Dramaturgs – Shea Corpora, Johanna Orr
Stage Manager – Jackson Walsh

October 23 – November 1, 2015

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

Email: theatreboxoffice@depaul.edu | (773) 325-7900

Presenting Level Sponsor



■ CAST [in order of appearance]

Bolette	Gail Tierney
Ballested	JJ McGlone
Lynstrand	Sam Kotansky
Hilde	Rebecca Keeshin
Wangel	Greg Wenz
Arnholm	Charles Johnston
Ellida	Elsa Guenther
The Stranger	Clint Campbell

Place and Time: Norway, early 1900's

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

***The Lady from the Sea* is presented by special arrangement with the playwright.**

■ PRODUCTION STAFF

Faculty Advisor	Damon Kiely
Assistant Directors	Margaret Baughman, Hampton Cade
Assistant Stage Managers	Erin Collins
Assistant Scenic Designer	Christina Hubbard
Technical Director	Alyse Porsella
Assistant Technical Director	Sophia Hartler
Master Carpenter	Frankie Charles
Carpenter	Will Young
Assistant Costume Designer	Megan Pirtle
Draper	Margot Bardeen
Master Electrician	Alex Jonasse
Assistant Sound Designer	Alyssa Kerr
Sound Technician	Connor Wang
Production Photos	Michael Brosilow
Audio Describer	Martin Wilde
Scenery and Property Crew	Rachel Blakes, Allison Ernst, Thalis Karatsolis-Chanikian, Sarah Marino
Costume Crew	Lyndsey Bentham, Celia Duran, Lillian Lee, Cameron Roberts
Make-up Crew	Allison Millar
Lighting Crew	Christina Euphrat, Jay Koch, Jack Lancaster, Maria Matheus
Sound Crew	Aidan Senn
Publicity and House Crew	Keegan Condon, Ryan Goldenberg, Natalie Lawrence, Cody McGlashan

SPECIAL THANKS:

Brian Balcom, Michael Burke, Jason Harber, Jacob Janssen,
Damon Kiely, Andrew Peters, Lisa Portes, and Nathan Singh.

*"Why should we belong to the dry land?
Why not to the air? Why not to the sea?"*
- Henrik Ibsen, in a letter to William Archer

In 1887, Henrik Ibsen and his wife summered on Denmark's Jutland coast in Frederikshavn, a harbor town, and Saeby, a seaside vacation town. He wrote to Archer about how much the sea excited him. It was "favourable to contemplation and constructive thought." He ended the letter by saying that he was "preparing some tomfoolery for next year." One year later, Ibsen published *The Lady from the Sea*.

Ibsen drew on many influences while writing this play. Geographically and culturally isolated from the rest of Europe, the people of Norway held onto their rich history of mythology, much of which involved the mysteries of the sea. Ibsen was fascinated by the theory that humans had evolved from tadpoles. He also found inspiration in his mother-in-law, Magdelene Thoreson, whose romances and feeling for the sea are reflected in the character of Ellida.

The late 1800s was the beginning of the Modernist movement in Europe. Ibsen began to focus on introspection and psychology. He was drawn to ideas challenging the expectations of strict morality in family life. Interested in revealing what lay behind human façades, Ibsen created works that contained disconcerting conclusions.

The Lady from the Sea was written between two of Ibsen's most famous plays, *A Doll's House* and *Hedda Gabler*. All three center on a strong female protagonist. All three deal with secrets, morality, and choice. Like the others, *The Lady from the Sea* captures Ibsen's interest in social and familial issues, but is uniquely breaks from his well-known style of realism to explore the spiritual elements of people and their relationships.

~Johanna Orr, BFA4/Theatre Arts

BIOGRAPHIES

Clint Campbell (*The Stranger*) MFA2/Acting. Clint grew up in Northern California where he earned his BA in Technical Theatre at Sonoma State University. A year later, he flew to Ireland where he became an extra on HBO's *Game of Thrones*, where he discovered his passion for acting. He attended American Conservatory Theatre's Summer Training Congress in 2011.

Elsa Guenther (*Ellida*) MFA2/Acting. Elsa hails from Wheaton, Illinois, but part of her heart lives in New Zealand. She has a BA in Creative writing from DePaul University.

Charles Johnston (*Arnholm*) MFA3/Acting. Theatre School credits include *Why We Left Brooklyn* (or *The Dinner Party*), *From Up Here*, *The Killing Game*, *The Memo*, and *Video Galaxy*. He received his undergraduate degree at UNC Wilmington.

Rebecca Keeshin (*Hilde*) BFA3/Acting. She is originally from Highland Park, Illinois. Theatre School credits include *Book of Days*, *Medea*, and *U.S. Drag*. Chicago credits include work with Light Opera Works, The Poor Theatre, The Music Theatre Company, and Writers' Theatre.

Sam Kotansky (*Lyngstrand*) BFA4/Acting.

JJ McGlone (*Balleted*) BFA3/Acting. JJ is a proud graduate of Walnut Hill School for the Arts.

Gail Tierney (*Bolette*) BFA4/Acting. Gail is from Lemoyne, Pennsylvania. Previous Theatre School credits include *In The Heights* (Ensemble, U/S Nina), directed by Lisa Portes; *The Blood and the Pines* (Emma), directed by Damon Kiely; *The Amish Project* (Velda), directed by Kiera Fromm; and *Circle Mirror Transformation* (Lauren), directed by Erin Kraft.

Greg Wenz (*Wangel*) MFA2/Acting. Originally from Cleveland, Ohio, Greg received his B.F.A. in acting from Ohio University. He has lived in Chicago since 2005. Greg has worked with many Chicago

companies such as Signal Ensemble, Victory Gardens, Lifeline, Right Brain Project, among several others.

Erin Kraft (*Director*) MFA2/Directing. Erin directed Annie Baker's *Circle Mirror Transformation* last spring at the Theatre School. Other recent projects include the world premiere of Holly Arsenault's *Undo* (Annex Theatre, Gregory Award for Outstanding New Play), *It's a Wonderful Life* (Theatre Anonymous), and the world premiere of Paul Mullin's *Ballard House Duet* (Custom Made Plays/Washington Ensemble Theatre). At Seattle Repertory Theatre, she's helmed workshops of *The Cut* and *The Manor* by Holly Arsenault, *Summerland* by Arlitia Jones, and *100 Heartbreaks* by Joanna Garner. Erin is a member of the Lincoln Center Director's Lab and served for five years as the Casting Director at Seattle Repertory Theatre.

Margaret Baughman (*Assistant Director*) BFA4/Theatre Arts. Last year at the Theatre School, Margaret was the Assistant Director for *These Shining Lives* and *Rockaby*. She was in *Symphony of Clouds* and ... *Said She*. Margaret also directed and stage managed for *Wrights of Spring*. She has worked with Underscore Theatre Company as the Associate Director for *Prone* in the Chicago Music Theatre Festival.

Hampton Cade (*Assistant Director*) BFA3/Theatre Arts. Hampton Cade has directed for the Academy Theatre and Hagerstown Community College in Hagerstown, Maryland. Acting wise, his most recent roles were in *Marat/Sade*, *Sweeney Todd*, *Godspell*, and *Much Ado About Nothing*. He is the founder and Artistic Director of the Student Stage Actors Guild in Hagerstown, Maryland.

Camila Devereux (*Scenic Designer*) BFA3/Scenic Design.

Christina Hubbard (*Assistant Scenic Designer*) BFA3/Scenic Design.

Lara Hall (*Costume Designer*) BFA4/
Costume Design. Lara hails from Asheville,
North Carolina. For last year's Theatre
School season, she designed Kelvin Wong's
Metamorphosis, on the Fullerton Stage,
and Dexter Bullard's *We're Going to be Fine*,
in the Healy Theatre. She was the Assistant
Costume Designer to Anne Stebbins for
Guidance, a film directed by Josh Wolff and
she is currently designing an Independent
film, *Blood*, directed by Jordan Graves.

Jamie Lyn Woods (*Lighting Designer*)
BFA3/Lighting Design. Jamie Lyn is a
transfer from Orlando, Florida. Jamie
started on stage at the age of twelve but
transitioned to working backstage in high
school by working as a freelance stage
manager and theatre technician. She
quickly discovered lighting as a perfect
medium for her creativity. Always being
more drawn to styles of high spectacle,
Jamie plans on designing for the circus arts
after graduating.

James Mitchell (*Assistant Lighting
Designer*) BFA3/Lighting Design.

Spencer Batho (*Sound Designer*) BFA4/
Sound Design. Spencer hails from West
Babylon, New York, where he attended
Suffolk County Community College. There,
he was Sound Designer for The Festival of
Ten Minute Plays, *The Shape of Things* and
The Foreigner for which he was awarded
the National KCACTF Award for Excellence
in Sound Design. Other Sound Design
credits include Airmid Theatre's *A Little
Betrayal Among Friends* and *Trifles*, Red
Tape Theatre's *Mnemonic* and Chika Ike's
Production of *King Oedipus*. Theatre School
credits include sound designer for *Brewed*,
Vigils and ...*Said She*.

Shea Corpora (*Dramaturg*) BFA3/
Playwriting. Shea has worked on many
plays in her time at The Theatre School
including Assistant Director of the 2014
Intro production, *An American Daughter*.

She has also presented two of her own
original plays for the Theatre School's
annual Wrights of Spring festival.

Johanna Orr (*Dramaturg*) BFA4/Theatre
Arts.

Jackson Walsh (*Stage Manager*) BFA4/
Stage Management. Jackson is from
Keystone, Colorado. His professional
credits include Venue Management Intern
for the City of Denver – Arts and Venues
Division; Stage Management Intern for
KA by Cirque du Soleil; Assistant Stage
Manager for the Los Angeles 2015 Special
Olympics World Games Ceremonies; and
most recently Talent escort and Logistics
Crew for the season ten finale of *America's
Got Talent* on NBC.

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

Damon Kiely (*Faculty Advisor*) Damon is
a professional director and writer, as well
as a full time professor of directing and
acting for DePaul's Theatre School. He is
currently writing a book for Routledge
called *How to Read a Play: Text Analysis for
Directors* due out Fall 2015. He was recently
nominated for a Jeff Award for Best
director of a musical for his production of
*Hank Williams: Lost Highway for American
Blues Theatre*. In Chicago, he has directed
regional premieres of work by Lisa Kron
and Jordan Harrison for Next Theatre, the
Chicago premiere of Gina Gionfriddo's
Becky Shaw for A Red Orchid Theatre, and
the world premiere of McMeekin Finds Out
for Route 66.

THE THEATRE SCHOOL FACULTY/STAFF

John Culbert.....	<i>Dean</i>
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Barry Brunetti.....	<i>Chair, Theatre Studies</i>
Damon Kiely.....	<i>Chair, Performance</i>

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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, Artistic Director Chicago Playworks</i>
Greg Allen.....	Cheryl Lynn Bruce
Kirsten Fitzgerald.....	Andrew Gallant
Linda Gillum.....	Noah Gregoropolous
John Jenkins.....	Nick Johne
Damon Kiely.....	Cameron Knight
Kymerly Mellon.....	Susan Messing
Matt Miller.....	Kurt Naebig
Rachael Patterson.....	Kimberly Senior
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MOVEMENT

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Kristina Fluty.....	Vanessa Greenway
Kimosha Murphy.....	Nick Sandys Pullin
Clifton Robinson.....	Mary Schmich

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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 Zabriske.....	<i>Head of Make Up and Wigs</i>
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Henrijs Priess.....	Janice Pytel
Birgit Rattenborg-Wise.....	Noelle Thomas

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Shane Kelly.....	<i>Head of Theatre Technology</i>
Deanna Alsius.....	<i>Head of Costume Technology</i>
Narda E. Alcorn.....	<i>Head of Stage Management</i>
Kevin Brown.....	Richard Bynum
Kevin Depinet.....	Richie Fine
Chris Freeburg.....	Joel Hobson
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Noelle Thomas.....	Alden Vasquez
Laura Whitlock.....	

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Carlos Murillo.....	<i>Head of Playwriting</i>
Alan Salzenstein.....	<i>Head of Arts Leadership</i>
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Suzanne Lang.....	Reggie Lawrence
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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>
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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>
Shelia Hunter.....	<i>Drapery</i>
Joanna White.....	<i>Scenic Artist</i>

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David Keohane.....	<i>Administrative Assistant</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

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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.

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AT THE MERLE RESKIN THEATRE

Esperanza Rising

by Lynne Alvarez

based on the book by Pam Muñoz Ryan

music by Victor Zupanc

directed by Lisa Portes

musical direction by Mark Elliott

October 8 - November 14, 2015

Prospero's Storm

based on William Shakespeare's *The Tempest*

adapted & directed by Damon Kiely

music & lyrics and musical direction by Mark Elliott

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

August Wilson's

Joe Turner's Come and Gone

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)

The Women Eat Chocolate

New Playwrights Series

by Caroline Macon, directed by Heidi Stillman

May 20 - 28, 2016

(previews 5/18 & 5/19)

IN THE HEALY THEATRE

The 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)

The Translation of Likes

by Nambi E. Kelley

directed by Ron OJ Parson

An ensemble piece

featuring 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.

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Restrooms are located in the lobbies on the main floor and balcony levels.

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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.

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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.

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an evening of song

A benefit for Season of Concern

hosted by

E. FAYE BUTLER



featured performances by

Bethany Thomas,

Christine Mild,

and a host of Chicago theatre favorites.

**MONDAY
OCTOBER 26, 2015**

7pm at Steppenwolf Theatre
1650 N. Halsted Chicago, IL

\$75 VIP tickets

\$35 General Admission

For information or to purchase tickets:

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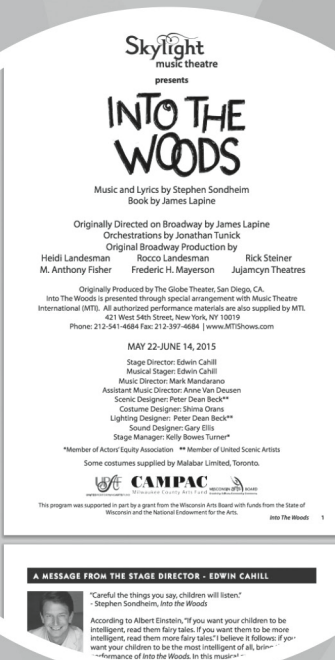


steppenwolf

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