

THE
**THEATRE
SCHOOL**

AT DePaul University

presents

**PROSPERO'S
STORM**

Or

***The Magical, Musical-Theatrical Tale of the Wretched Wizard who sought
Revenge on his Enemies with a Terrible Sea-Tempest but through the Power of
Love learned Mercy, Forbearance, and Ultimate Wisdom***

**based on William Shakespeare's *The Tempest*
adapted by Damon Kiely
music and lyrics by Mark Elliott**

Director – Damon Kiely
Musical Director – Mark Elliott
Movement Coach – Kristina Fluty
Combat and Clowning Director – Nick Sandys
Text Coach – Cameron Knight
Magic Consultant – Dennis Watkins
Puppet Consultant – Blair Thomas
Scenic Designer – Mara Ishihara Zinky
Costume Designer – Sydney Dufka
Puppet Designer – Angela McIlvain
Lighting Designer – Toria Gibson
Sound Designer – Connor Wang
Dramaturg – Ro Ogrentz
Stage Manager – Jackson Walsh

January 14 – February 20, 2016

**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**

School bus transportation funded in part by a gift from Lewis & Hilary K. Josephs,
in memory of Bernice Z. Kromelow and Darrell Zwerling.

CAST [in order of appearance]

Prospero.....	Adam Welsh
Ariel	Gail Tierney
Boson/Spirit.....	Jordyn Prince
Alonso.....	JJ McGlone
Ferdinand.....	Dominique Watkins
Antonio.....	William Delforge
Sebastienne.....	Jolie Lepselter
Gonzala.....	Nikhaar Kishnani
Stephano.....	Michael Buono
Trincula.....	Elsa Guenther
Miranda.....	Raven Whitely
Caliban.....	Clint Campbell
Crone/Spirit.....	Rebecca Keeshin
Mother/Spirit.....	Chloe Baldwin

Place and Time:

A magical island during the roaring 1920s

The play will be performed without intermission.

Theatrical haze and a firearm will be used in this production.

PRODUCTION STAFF

Assistant Directors.....	Jacob Janssen, Emily Remsen
Assistant Stage Managers.....	Jonathan S. Campbell, Ben Gates-Utter, Nicholas Nyquist,
Assistant Scenic Designer.....	Jennifer Wernau
Technical Director.....	David Millard
Assistant Technical Director.....	Sophia Hartler
Master Carpenter.....	Jaclyn Miller
Carpenter.....	William Young
Assistant Costume Designer.....	Emilee Orton
Puppet Technician.....	Frankie Charles
Draper/Cutter.....	Sheila Hunter
First Hand.....	Hailey Rakowiecki
Stitcher.....	Megan Pirtle
Assistant Lighting Designer.....	Brian Suchocki
Master Electrician.....	Jamie-Lyn Woods
Assistant Sound Designer.....	Madeline Doyle
Sound Technician.....	Sadie Tremblay
Assistant Dramaturg.....	Trisha Mahoney
Production Photos.....	Michael Brosilow
Accessibility Marketing Coordinator.....	Klaire Brezinski
Sign Language Interpreter Coordinator.....	Sheila Kettering
Sign Language Interpreters.....	Sheila Kettering, Peter Wujcik
Scenery and Property Crew.....	Greg Fields, Jack Lancaster, Sarah Marino, Frankie Pedersen, Cameron Roberts
Costume Crew.....	Tierra Burke, Gabby Gillespie, Cedric Hills, Isabelle Jennings, Paloma Locsin
Make-up Crew.....	Amanda Playford
Lighting Crew.....	Lyndsey Bentham, Samantha Casagrande, Ryan Goldenberg, Natalie Lawrence, Katelyn Le-Thompson

PRODUCTION STAFF [cont.]

Sound Crew Camille Denholm
Publicity and House Crew Jasper Johnson, Thalís Karatsolis-Chanikian,
Jayson Lee, Laila Rodrigues, Aiden Senn, Ella Williams

SPECIAL THANKS:

To the student and alumni actors who gave of their time and talents for the new play workshop of this piece: Taylor Blim, Christian Cook, Ian Custer, Meg Elliott, Laura Harrison, Noah Laufer, Ashlynn Lozano, Jessica Maynard, Maureen Miziner, Casey Morris, Manny Ortiz, Grace Palmer, Brian Rife, and Vahishta Vafardari.

MUSICAL NUMBERS

Beneath The Sea Thy Father Lies Ariel and the Spirits
While You're Snoring In Your Bed..... Ariel
What Is A Servant With No One To Serve?Stephano
Come and Let Me Help YouStephano
Caliban's TurnStephano
Hear Me, O Heaven Ferdinand and Miranda
Well-Accustomed Mates Stephano and Trincula
Lost Prospero, Antonio, Mother, and The Crone
After The Storm The Company

DIRECTOR'S NOTE

I used to be a magician.

At least it seemed that way to me when my kids were younger. No matter what I did or said, it seemed to amaze them. I knew things they didn't, I could do things they couldn't, I provided and protected. Now as they've grown older and know more about the world beyond me—I've lost my magic.

Occasionally I can still pull a trick—display some hidden talent or solve a problem they can't manage—but mostly I'm just a person like them. All too human. Prospero is going through the same challenge with his blended Island family: his daughter Miranda loves and respects him but wants more freedom. His monster Caliban thinks his old man treats him too hard and wants his love. His spirit Ariel chafes at his commands and wants her liberty.

On the day that Prospero finally gets his enemies in his clutches and seeks revenge—his three dependents disobey him, take their own path, and undermine his plan. He must use his potent magic again and again to restore order. Finally, learning mercy from his family—he must forgive the past and embrace a new future.

As a Dad without magic.

I'd tell him—it's a harder road—but much more fulfilling. Dealing with children person to person, seeing them as human beings with their own thoughts and desires. Giving them the freedom to fail and succeed on their own.

Actually, it's a kind of magic of its own: growing up.

~ Damon Kiely

■ DRAMATURGY NOTE

Since she was a little girl, Miranda has known her father, Prospero, is magical. Through the years, she has watched him adoringly. Prospero controls the island that they live on, commanding spirits, casting spells, and making everything run just right. In many ways, we all have magical adults in our lives; powerful people who have control and make sure we are safe and sound. But now that she's growing up, Miranda has begun to see through some of her father's old tricks. She especially hates when he tries to control her with magic. His magic has changed in her eyes. As a young adult, Miranda now recognizes that she too has her own special powers, some which she has gained on her own and some with the help of her family. She is starting to gain knowledge and experience. Although Miranda celebrates her newfound magical gifts, her father's powers to love and protect her are not lost. Magic lives on in both of them. Rather than being something that only Prospero has, magic becomes something that they both now share. As Miranda grows, becomes more independent, and gains her own types of magic, her relationship with her father also changes and grows.

Just like Miranda, as we in the audience grow up our relationships with the adults we love and count on change. While we may no longer need them to help us do magical things like tie our shoelaces or help us ride a bike, that doesn't mean that people like parents, teachers, and coaches lose their magic. By using the knowledge and skills they taught us, we celebrate their magical gifts and begin to develop our very own.

~ Ro Ogrentz

■ BIOGRAPHIES

Chloe Baldwin (*Mother/Spirit*), BFA3/Acting. Chloe is from Western Springs, Illinois where she found her passion for theatre at a young age, studying at The Theatre of Western Springs and Interlochen Center for the Arts. She is currently interning with R&D Fight Choreography and studying Italian rapier swordplay. Recent roles include Nina in *Stupid F---ing Bird* and Medea in *Medea* at The Theatre School, and Liz in *The Immediate Unknown*, a feature film headed to the Women's Independent Film Festival. www.chloebaldwin.net

Michael Buono (*Stephano*), BFA4/Acting. Michael is from Philadelphia, Pennsylvania. Previous Theatre School Credits include *12 Angry Men*, *The Day John Henry Came To School*, *The Memo*, *In The Heights*, *Godspell*, and *Devil Sedan*. Other Credits include *Dog Sees God* (Outside the Box Theatre Co, Philly, PA), and ABC Primetime's *What Would You Do?* Michael is also an accomplished singer, having toured Europe as part of American Music Abroad, has performed at Avery Fisher Hall in New York City and performed alongside the cast of Broadway's *Memphis* and *Chita Rivera*.

Clint Campbell (*Caliban*), 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.

William Delforge (*Antonio*), BFA4/Acting. William is from Pewaukee, Wisconsin. Theatre School acting credits include: *Moonfleece* (Curtis), *The Trojan Women* (Talthybios), *The Duchess of Malfi* (Pescara), and *Juicy and Delicious* (Hushpuppy). In November, William joined the cast and crew of *Joe Turner's Come and Gone* as the production's Make-up Coordinator.

Elsa Guenther (*Trincula*), 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. Other Theatre School credits include *The Lady from the Sea* (Ellida), directed by Erin Kraft and *The Qualms* (Kristy), directed by Shade Murray.

Rebecca Keeshin (*Crone/Spirit*), BFA3/Acting. Rebecca is originally from Highland Park, Illinois. Theatre School credits include *The*

Lady from the Sea, *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.

Nikhaar Kishnani (*Gonzala*), MFA2/Acting. Nikhaar is from New Jersey and California. Before beginning her graduate career, she was a television show host and an improviser. Her previous work at The Theatre School includes *Regine* in *The Qualms* and *Rosalie* in *The Children's Hour*.

Jolie Lepselter (*Sebastienne*), BFA4/Acting. Jolie is from Dallas, Texas. Jolie has previously trained at the La Jolla Playhouse Conservatory. Jolie has been seen in *The Killing Game*, *Dreams*, *Undo*, and *The Children's Hour* at The Theatre School.

JJ McGlone (*Alonso*), BFA3/Acting. Theatre School Credits include *The Lady from the Sea*, directed by Erin Kraft. JJ is from Quincy, Massachusetts, and is a proud graduate of Walnut Hill School for the Arts.

Jordyn Prince (*Boson/Spirit*), BFA4/Theatre Arts. Jordyn Prince is from Cleveland, Ohio. She had her directorial debut this year with *Sparkleshark* by Philip Ridley, part of the Theatre Arts Lab Series. She has been an ensemble member for *The Horror!* for the past three years, devising horror genre theatrical shows at various spaces, such as Free Street Theatre and Young Camelot. Past assistant directing credits at The Theatre School include *Video Galaxy*, directed by John Jenkins; *Symphony of Clouds*, directed by Ann Wakefield; *Really, Really*, directed by Damon Kiely; and *Number the Stars*, directed by Ernie Nolan.

Gail Tierney (*Ariel*), 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 & The Pines* (Emma), directed by Damon Kiely; *The Amish Project* (Velda), directed by Kiera Fromm; *Circle Mirror Transformation* (Lauren), directed by Erin Kraft, and *The Lady from the Sea* (Bolette), directed by Erin Kraft.

Adam Welsh (*Prospero*), MFA2/Acting. Credits include *True Story* (Hal) and *The Qualms* (Chris) at The Theatre School, *Macbeth* (Caithness)

and *Romeo & Juliet* (Abraham/Balthazar) at Midsommer Flight, *Robin Hood* (Eadam, Williamstown Theater Festival), *The Train Play* (Sergei, Will Act For Food), *Absolute Hell* (P.C. Molson, Gift Theater), and *This is Our Youth* (Dennis, Stage 773). Adam is a proud Alumni of the 2014 Summer Acting Apprenticeship of Williamstown Theater Festival and a 2011 Columbia College Chicago Graduate, where he received his Bachelor of Arts.

Dominique Watkins (*Ferdinand*), BFA4/Acting. Dominique is from Houston, Texas. His recent Theatre School credits consist of *The Phantom Tollbooth* (Humbug), *Dreams* (Shattered Man), *4.48 Psychosis* (Ensemble), and *12 Angry Men* (Foreman).

Raven Whitley (*Miranda*), BFA3/Acting. Raven is from Asheville, North Carolina. Her Theatre School credits include *The Children's Hour*, *Man of La Mancha*, *Eurydice*, and *An American Daughter*. Raven is a graduate of the University of North Carolina School of the Arts Drama Program.

Damon Kiely (*Director/Adaptor*): Damon is a professional director and writer, and a full time professor of directing and acting and Chair of Performance for DePaul's Theatre School. He is currently writing a book for Routledge called *How to Read a Play: Script Analysis for Directors* due out February 2016. The House Theatre of Chicago recently produced his new play *The Revel*. He was nominated for a Jeff Award for Best director of a musical for his production of *Hank Williams: Lost Highway for American Blues Theatre*, which won a Jeff award for best musical/midsized. In Chicago, he 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. He has won numerous awards, including the Drama League Directing Fellowship as well as the NEA/TCG Career Directing Fellowship.

Mark Elliott (*Composer/Lyricist/Musical Director*) Mark has provided musical direction for nearly one hundred productions. He has worked for Alabama Shakespeare Festival, Center Theatre, Candlelight Dinner Playhouse, Roosevelt University, Fox Theatricals,

BIOGRAPHIES [cont.]

Centerlight Theatre and Appletree Theatre, among others. He has also collaborated on many productions at The Theatre School where he is the Composer-In-Residence. He has served as musical director for the annual Joseph Jefferson Awards and Joseph Jefferson Citations on several occasions.

Nick Sandys (*Combat and Clowning Director*). Nick has been adjunct faculty at The Theatre School since 1994 and he is a Certified Teacher and Fight Director with the Society of American Fight Directors. He has choreographed over 50 shows at The Theatre School. Outside DePaul, he is the Resident Fight Director at Lyric Opera of Chicago where he has designed combat for over 45 productions. He has also choreographed violence for Goodman Theatre (over 30 shows, including *The Iceman Cometh* [BAM 2015] and the world premieres of *Ruined*, *Stage Kiss*, and August Wilson's *Gem Of The Ocean*), as well as for Steppenwolf Theatre (including the Tony-winning *Who's Afraid Of Virginia Woolf* [Broadway 2012]), and many other regional theatres and colleges. His fight choreography has won four Joseph Jefferson Nominations, winning in 2008 for *Requiem For A Heavyweight*.

Cameron Knight (*Text Coach*) Cameron is an Assistant Professor of Acting/ Shakespeare and Heightened Text at The Theatre School. He recently directed *Seven Guitars* by August Wilson and *Once on this Island* at Carnegie Mellon University where he was previously a professor. Cameron has coached and taught actors of all ages in Acting, Shakespeare, Text Analysis, Improvisation, Stage Movement and Stage Combat. His acting credits include Oregon Shakespeare Festival, Texas Shakespeare Festival, Alabama Shakespeare Festival, Lake Tahoe Shakespeare Festival, Michigan Shakespeare Festival, Milwaukee Repertory Theatre, The Kennedy Center, City Theatre, Bricolage, and No Name Players.

Dennis Watkins (*Magic Consultant*). Dennis works as a corporate entertainer, magician, mentalist, and speaker for events coast to coast. He returns to the theatre as often as possible and is a classically trained actor, playwright, and director. He is a company

member with The House Theater of Chicago and often partners with them to tell stories through magic, illusion, and mentalism.

Jacob Janssen (*Assistant Director*), MFA1/ Directing. DIRECTING: *Fuga Mundi*, Center Stage & Embassy of Spain; *Carrie: The Musical*, Studio 2ndStage; *Supplication*, *Strangers on a Train*, Source Festival; *Camp Rock*, Adventure Theatre; *The Tempest*, *Twelfth Night*, *Romeo & Juliet*, *Macbeth*, *A Midsummer Night's Dream*, Plimoth Players. ASSISTANT DIRECTING: *Red Speedo*, Studio Theatre; *The Totalitarians*, *Woolly Mammoth*; *Little House Christmas*, Adventure Theatre; *Unnecessary Farce*, *Footloose*, Cape Playhouse. EDUCATION: Artistic Fellow, Shakespeare Theatre; BFA, UW-Stevens Point.

Emily Remsen (*Assistant Director*), BFA3/ Theatre Arts. Emily has a concentration in directing. Some of her credits at The Theatre School include stage managing *Man of La Mancha* and assistant directing *Glengarry Glen Ross*. She just completed a development internship at Windy City Playhouse Theatre.

Mara Ishihara Zinky (*Scenic Designer*), BFA3/ Scenic Design. Mara is from Cambridge, Massachusetts. Her previous Theatre School credits include Scenic Designer for *The Killing Game* and Assistant Scenic Designer for *We're Going to Be Fine* and *Symphony of Clouds*. Mara works as a scenic carpenter in the Boston area and is a prop shop assistant at The Theatre School.

David Millard (*Technical Director*), BFA4/ Theatre Technology. David hails from Ada, Michigan, where he graduated high school from Forest Hills Central. David's professional credits include Technical Show Support Intern at Cirque du Soleil in Las Vegas, Nevada (Summer 2015), and Technical Direction Intern at the Hangar Theatre (Summer 2014). Theatre School credits include Technical Director for *Joe Turner's Come and Gone*, and *Elemeno Pea*; Assistant Technical Director for *The Duchess of Malfi*, *In the Heights*, *The Scavengers*; and Master Carpenter for *A Free Man of Color* and *Arabian Nights*. This year, David will also be Technical Director on *Peter Pan* and *Wendy*.

Blair Thomas (*Puppet Consultant*). Blair started his first puppet company, The Palace Puppeteers, when he was ten years old and toured churches and schools in Jacksonville, Alabama for three years. In 1989 he started Redmoon Theater, where he served as the artistic director until 1998. He founded his current company, Blair Thomas & Company in 2002. He has received the international UNIMA awards for excellence in the art of puppetry at the School of the Art Institute of Chicago twice.

Angela McIlvain (*Puppet Designer*), 3rd Year BFA Scenic Designer. Most recently Angela designed the sets for a studio production of *Last Night I Dreamt*, directed by Carlos Murillo. Angela's work can be seen in many Theatre School sets as she is employed as a scenic painter in the paint deck under the charge of Jo White. She is looking forward to designing the world premiere of *The Women Eat Chocolate* by Caroline Macon this spring.

Frankie Charles (*Puppet Technician*), BFA2/ Theatre Technology. Frankie's previous work includes *The Lady from the Sea*, *Metamorphosis* and *Vigils*.

Jacklyn Miller (*Master Carpenter*), BFA2/ Theatre Technology. Jacki is from Cincinnati, Ohio. Her recent work includes Props Artisan of *Esperanza Rising*. Later this year she will be the Technical Director of *What the F*** is Going on in Kilgore, Texas* by Grace Cunyus.

William Young (*Carpenter*), BFA2/Theatre Technology. William Young is from Cincinnati, Ohio. His past work here at the Theatre School includes *The Lady From The Sea*, and *The Duchess of Malfi*, as carpenter, and *The Phantom Tollbooth*, as crew.

Toria Gibson (*Lighting Designer*), BFA4/ Lighting Design. Toria Gibson has designed *Vigils*, *Marat/Sade*, *The Great God Pan*, *When the Rain Stopped Falling*, and *Malpractice* while at The Theatre School. Outside of school, she has worked with companies including Oak Part Festival Theater, Cock and Bull Theater, and Night Blue Performing Arts, and has interned with Hubbard Street Dance Chicago and the Cirque Du Soleil touring show *Kurios: Cabinet des Curiosities*.

Jamie-Lyn Woods (*Master Electrician*) 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.

Connor Wang (*Sound Designer*), BFA3/Sound Design. Connor comes to us from West Des Moines, Iowa. His previous Theatre School credits include *We're Going to be Fine*, directed by Dexter Bullard, *Anna Bella Eema*, directed by M.E. Barker, and *Gruesome Playground Injuries*, directed by Andrew Peters. Connor also recently designed *Sparkleshark!*, directed by Jordyn Prince.

Ro Ogrentz (*Dramaturg*), BFA3/Theatre Arts. Ro's previous productions at The Theatre School include *The Day John Henry Came to School* where she worked as the assistant director as well as *And Then Came Tango* where she worked as a dramaturg.

Trisha Mahoney (*Assistant Dramaturg*), BFA2/ Dramaturgy/Criticism. Trisha comes from Nashua, New Hampshire. This past summer while back home, she produced *The Wedding Singer*. Some of her past acting credits include Poppy in *Noises Off* and Kathy in *Singin' in the Rain*.

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.

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MISSION STATEMENT

The Theatre School at DePaul University educates, trains, and inspires students of theatre in a conservatory setting that is rigorous, disciplined, culturally diverse and that strives for the highest level of professional skill and artistry.

A commitment to diversity and equality in education is central to our mission. As an integral part of the training, The Theatre School produces public programs and performances from a wide repertoire of classic, contemporary, and original plays that challenge, entertain, and stimulate the imagination. We seek to enhance the intellectual and cultural life of our university community, our city, and the profession. For admissions information, telephone (773) 325-7999 or 1-800-4-DEPAUL.

CHICAGO PLAYWORKS FOR FAMILIES AND YOUNG AUDIENCES

Chicago Playworks offers a live theatre experience to students, teachers and parents in the Chicago metropolitan area. It is our mission to provide theatre for children that reflects their experiences in a contemporary, multi-ethnic, urban environment.

Founded as the Goodman Children's Theatre in 1925, Chicago Playworks is the city's oldest continuously operating children's theatre. It has been the first theatre experience for audiences of Chicago's young people for more than seven decades and was one of the first major theatres for children in the United States. In 1997 and again in 2003, Chicago Playworks was honored by the Illinois Theatre Association with the Children's Theatre Division Award, for its outstanding long-term contribution to children's theatre. In 1980, Chicago Playworks was awarded the prestigious Sara Spencer Award by the Children's Theatre Association of America (now the American Alliance for Theatre and Education).

Chicago Playworks is a vital aspect of the training at The Theatre School at DePaul University. Students gain pre-professional experience in an extended run before a most demanding and appreciative audience. Chicago Playworks presents three unique productions to more than 35,000 young people each season and has entertained more than 1 million schoolchildren and families since 1925.

HISTORY

The Theatre School at DePaul University was founded as the Goodman School of Drama in 1925, made possible by a gift of \$250,000 from William and Erna Goodman to the Art Institute of Chicago. The gift was in memory of their son, Kenneth Sawyer Goodman, a playwright. Kenneth dreamed about opening a theatre that combined a repertory company with a dramatic arts school, where classes would be taught by professional artists and actors.

In 1975 the trustees of the Art Institute of Chicago voted to phase out the Goodman School of Drama over a three-year period. Luckily, DePaul University stepped in and embraced the Goodman School of Drama to keep alive a tradition of dramatic programming. DePaul's first theatre, The College Theatre, opened on the Lincoln Park Campus in 1907.

Throughout the years, The Theatre School at DePaul University has grown in reputation and stature. Our new home at Fullerton and Racine opened in September 2013 and was designed by the internationally renowned architect César Pelli and his firm Pelli Clarke Pelli Architects.

To learn more about our history, please visit theatre.depaul.edu

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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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PNC Bank *
PNC Financial Services Group, Inc. *
Dr. John Ransford Watts & Joyce L. Watts

\$10,000-\$24,999

Fr. Corcoran Circle

Antunovich Associates, Inc.
Leslie Antunovich & Joseph Antunovich
Carol Bernick
Bruce Boyd #
Lawrence Bundschu +
Mary Burns & Joseph Burns
Richard H. Driehaus
Charitable Lead Trust *
Richard H. Driehaus, BUS '65; MBA '70; DHL '02 (Life Trustee) *
Elizabeth English #

Exelon Corporation
Fidelity Charitable Gift Fund # #
Focus Lighting, Inc.
Geico
Paul Gregory, GSD '73
David Herro & Jay Franke
Edgar Jannotta
Lewis & Hilary K. Josephs
Lavin Family Foundation
Magellan Corporation
Paul Miller
Michael Minkus
Brian Montgomery, JD '89
Thomas Neary Jr. #
Bill & Penny Obenshain
R4 Services
Trisha Rooney
Carole Segal & Gordon Segal +

\$5,000-\$9,999

Fr. O'Connell Circle

Rochelle Abramson, MED '89 & Elliott Abramson
Dean L. & Rosemarie Buntrock Foundation
Rosemarie Buntrock & Dean Buntrock
Jennifer Faron, BUS '94; MBA '05 & Michael Faron
Glass Solutions, Inc.
Victoria Grosh (dec.)
Illinois Tool Works, Inc.
Bob & Linda Kozoman

Malcolm Lambe, JD '84 & Linda Usher
Whitney Lasky & Jerry Lasky
Kenneth A. Lattman Foundation, Inc.
Julia Neary (dec.), THE '90
Northern Trust Corporation #
Ben Nye Makeup Company, Inc.
Dana Nye
Robert Janis, SNL '82; MS '86 & Nancy Rick-Janis, MBA '93 +
Sarah Siddons Society, Inc.
Segal Family Foundation +
Rev. Charles Shelby, C.M., MS '72 *
Patricia Slovak
Staples, Inc.
W. E. O'Neil Construction Co.

\$2,500-\$4,999

Fr. O'Malley Circle

The Cleveland Foundation
John Culbert & Katherine Culbert, MED '04 #
Toni Dunning & David Dunning
Susan Elovitz & Jody Elovitz #
Exelon Foundation
John Jawor

The Private Bank & Trust Company
Richard J. & Linda J. Sieracki Foundation
Larry Richman
James Schaefer, BUS '59 & Mary Schaefer * +
Schiff Hardin, LLP
Linda Sieracki & Richard Sieracki

Matching Gifts

ArcelorMittal
The Baxter International Foundation
Ernst & Young Foundation
Exelon Foundation
Goldman Sachs & Co.
Peoples Gas
PSEG
Verizon Foundation
Xcel Energy Foundation

Gifts-in-Kind

Janet C. Messmer #
Patricia Slovak
Chartwells Dining Services
Waterford Wedgwood USA, Inc.
PNC Bank
Leslie Antunovich & Joseph Antunovich
Mary Burns & Joseph Burns
Bill & Penny Obenshain
Brian Montgomery, JD '89

ANNOUNCING OUR 2015-2016 SEASON

AT THE MERLE RESKIN THEATRE

Prospero's Storm

based on William Shakespeare's *The Tempest*
adapted & directed by Damon Kieley
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

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

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

(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.