

THE
**THEATRE
SCHOOL**
AT DePaul University

presents

NIGHT RUNNER

by **Ike Holter**

music by **Kendall Barron**

Director – Lisa Portes
Musical Director/Consultant – Mikel Patrick Avery
Choreographer – Breon Arzell
Fight Choreographer – Katherine Coyl
Vocal & Dialect Coach – Phil Timberlake
Scenic Designer – Camila Devereux
Costume Designer – Megan Pirtle
Lighting Designer – Eric Phillips
Sound Designer – Kendall Barron
Dramaturg – Rachel Perzynski
Stage Manager – Cat Andrade

January 12 – February 18, 2017

**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

Cora	Kayla Forde
Night Runner.....	Sola Thompson
Marcus	Matthew Elam
Luke.....	Michael Russo
Mr. Lexington/Man	Edward Hall
Bessie/Ensemble.....	Tia Jemison
Danson/Zacharia/Ensemble.....	Vincent Banks
Angela/Ella/Ensemble	Courtney Peck
Elise/Rose/Abigail.....	Noelle Simone
Nelson/Billy.....	Ki-Jana Moore
Guy/Ensemble	Jack Rhea

Time: Now and Then

Place: Somewhere along the Mississippi

Theatrical haze, fog and gunshots are used in this production.

The play will be performed without intermission.

Night Runner was commissioned and developed by The Theatre School at DePaul University with the support of the Cunningham Commission for Youth Theatre.

PRODUCTION STAFF

Assistant Directors	April Cleveland, Samantha Kittelson
Assistant Stage Managers	Jonathan S. Campbell, Chloe Schweizer
Assistant Scenic Designers.....	Maggie Armendariz, Sophie Blood
Technical Director	Todd Bleiman
Assistant Technical Director.....	Frankie Charles
Master Carpenter.....	Will Young
Assistant Costume Designer	Madeleine Byrne
Draper/Cutters.....	Margot Bardeen, Eric Sanchez
Head Makeup Assistant.....	Hailey Rakowiecki
Makeup Assistants	Emma Colbaugh, Emilee Orton
Assistant Lighting Designer.....	Richard Latshaw
Master Electrician	Natalia Janusz
Assistant Sound Designer	Connor Ciesil
Sound Technician	Maddie Doyle
Properties Artisan.....	Evan Williams
Production Photos	Michael Brosilow
Audio Describer	Brian Hawkins
Sign Language Interpreter Coordinator.....	Sheila Kettering
Sign Language Interpreters.....	Trenee Malone, Susan Elizabeth Rangel
Scenery and Property Crew	Alec Cosentino, Laura Fabien-Rojas, Ahreon Holly, Nic McNulty-Hart, Gabriela Orta, Liz Volpert
Costume Crew	Adam Crawford, Bridget Painter, Helen Pearson, Kelsey Sullivan
Make-up Crew	Lisa Howanec, Isabelle Muthiah
Lighting Crew	Gabriel Halstead-Alvarez, Brendan Hein, Kamari Saxon, Scott Tobin
Sound Crew	Sarah Parker, Helena Redgate
Publicity and House Crew	Tiffany Abreu-Acevedo, Maria Fittipaldi Da Cruz, Michela Murray, Olivia Shine

SPECIAL THANKS:

Carlos, Eva, and Carlitos Murillo.

DIRECTOR'S NOTE

Did you know that Harriet Tubman rescued over 200 enslaved people between 1850 and 1860?

Did you know that Harriet Tubman had been hit in the head with an iron weight by an angry overseer when she was an enslaved girl?

Did you know that Harriet Tubman suffered dizzy spells and often fainted dead asleep because of it?

Did you know that Harriet Tubman was a master of disguise?

Did you know she followed codes carved in the trees and sewn into quilts?

Did you know she was a spy for the Union army?

Did you know she believed in omens and dreams?

Did you know slaveholders put a \$40,000 bounty on her head (that's \$1,091,063 in today's money)?

Did you know Harriet Tubman lived to be 91 years old?

I can think of no better time to tell the story of a real life Super Hero whose special powers were Courage, Resistance, Ingenuity and Faith.

What's your Super Power?

~Lisa Portes

DRAMATURGY NOTE

With every new blockbuster superhero movie that comes out, our obsession with the superhuman grows stronger. In a time when the problems of our world seem too difficult for the human race to solve, fictional superheroes give us hope that good can triumph over evil. In the play, Cora is captivated by the story of the Night Runner, a Harriet Tubman-like superhero who fights against the ultimate evil: slavery.

When the legendary Night Runner joins Cora on her journey to freedom, Cora goes through a training process just like a sidekick would. Just as comic book superheroes often pass on their legacies to their sidekicks, Cora is inspired to take up the mantle from Night Runner. By harnessing the power within herself, Cora becomes a superhero in her own right. She answers the call to action and shows us that it doesn't take supernatural powers to be a hero.

~ Rachel Perzynski, BFA3, Dramaturgy/Criticism

Vincent Banks (*Danson/Zacharia/Ensemble*) BFA3/Acting. Instilled with the sort of virtues one could have only gained in his hometown of Gary, Indiana, this amateur writer, recording artist, standup comedian, and actor was awarded “most likely to succeed” by his senior class at Wirt-Emerson Visual and Performing Arts High Ability Academy.

Matthew Elam (*Marcus*) BFA3/Acting. Matthew hails from Los Angeles, California’s inner city neighborhood of Leimert Park. He started his study of acting, singing and dance at the Amazing Grace Conservatory in South Central, Los Angeles, and continues to use his passion for acting, music, and writing as vessels for his art.

Kayla Forde (*Cora*) BFA3/Acting. Kayla began honing her artistic skills in her hometown of Boston, Massachusetts, where she performed and trained in theatre and dance. She completed her secondary education at Duke Ellington School of the Arts in Washington, D.C.

Edward Hall (*Mr. Lexington/Man*) BFA3/Acting. Edward is from Rockford, Illinois. His previous Theatre School credits include Jack in *Better Living*, Daniel in *Kingdom City*, Roget/Phil in *An Experiment With an Air Pump*, and Big Stone in *Eurydice*.

Tia Jemison (*Bessie/Ensemble*) MFA2/Acting. Degrees in Jazz, theatre studies and psychology. She is a vocalist and plays saxophone. Tia works as an educator to influence through the arts, which is why she is in graduate school. She hopes to continue to teach and learn from the youth. It is truly up to them to change the world because the grown-ups have no idea what they are doing. You can also Google her.

Ki-Jana Moore (*Nelson/Billy*) BFA4/Theatre Arts. Ki-Jana hails from Omaha, Nebraska. His concentration is in Directing with a minor in Applied Psychology. His other works include Assistant Directing *The Duchess of Malfi*, and *Book of Days*. He has also acted in *So Proudly We Hailed* over the summer as a part of the Indianapolis Fringe Festival with NoMads Art Collective. Just recently he put on his first production of *Before it Hits Home* as a part of The Theatre School Lab Series.

Courtney Peck (*Angela/Ella/Ensemble*) BFA3/Acting. Courtney is from New York City. Credits at The Theatre School include *Romeo and Juliet*, directed by Cameron Knight; *A Lie of the Mind*, directed by Azar Kazemi; *Molara*, directed by Ann Wakefield; and *Better Living*, directed by Dan Kerr-Hobert. Regional: *El Stories* (Waltzing Mechanics) BADA: *A Midsummer Night’s Dream*, directed by John Gorrie.

Jack Rhea (*Guy/Ensemble*) BFA3/Theatre Management. Jack was recently seen as an ensemble member in *Romeo and Juliet* and *Esperanza Rising*. This past summer, Jack served as a Production Assistant on *The SpongeBob Musical* and stage managed a production of *In the Heights* at WPPAC in White Plains, New York.

Mikey Russo (*Luke*) BFA4/Acting. Mikey is a proud son of Boston, Massachusetts. Past Theatre School credits include Tom in *The Glass Menagerie*, Tootles in *Peter Pan and Wendy*, and Con in *Stupid F**king Bird*. Mikey has performed at The Edinburgh Fringe Festival and is also a trained chef.

Noelle Simone (*Elise/Rose/Abigail*) BFA4/Theatre Management. Noelle Simone has been performing for over thirteen years. She has received all her dance training at the Joel Hall Dancers & Center, Northside Dance Theatre, and Gus Giordano Jazz Dance School. She has worked with

multiple dance companies and youth dance companies throughout the Chicago land area and loves teaching. Her credits include backup dance for Janet Jackson and Paula Abdul, ensemble member on Royal Caribbean Cruise Line Production of *Chicago*, and choreographer for *A Little Princess* at Windy City Music Theatre.

Sola Thompson (*Night Runner*) MFA2/Acting. Sola holds a B.A. in English from the University of Wisconsin-Milwaukee. She was most recently seen as the title role in *Eurydice*.

Ike Holter (*Playwright*) Ike Holter’s work has been produced at The Steppenwolf Garage, A Red Orchid, Barrow Street, Primary Stages, The Lily Tomlin Theater, Philadelphia Theater Company, The New Colony, Jackalope Theater, Nothing Without A Company and The Inconvenience, where he is a founding member. He’s received fellowships and commissions from Goodman Theatre, Studio Theater, The Kennedy Center, Writers Theater, Teatro Vista, and Playwrights Center. Both his plays *Exit Strategy* and *Hit The Wall* premiered in Chicago and moved to Off Broadway productions in New York. Last year his play *Sender* opened at A Red Orchid, *Prowess* opened at Jackalope, and his show *Stay Lit* played at Oracle Theater and Steppenwolf. He was named “Chicagoan of the Year in Theater 2014” by Chris Jones of *The Chicago Tribune*, and his monologues have been published in *The New Yorker* and several editions of Applause Books. Holter was recently named one of Victory Gardens newest ensemble playwrights, and his show *The Wolf at the End of the Block* will open in their upstairs theater this winter, presented by Teatro Vista and directed by Ricardo Gutierrez.

Lisa Portes (*Director*) serves as Artistic Director of Chicago Playworks and Head of Directing at The Theatre School at DePaul University. Primarily a director of new American plays and musicals that seek to expand our understanding of who we are, Lisa has directed work locally at Steppenwolf, Goodman, Northlight, Timeline, Silk Road Rising, Teatro Vista, American Blues and Next theatres.

Mikel Patrick Avery (*Musical Director/Consultant*) Interdisciplinary artist Mikel Patrick Avery has been active within the Chicago area for the past 12 years. Established as a jazz drummer, he is commonly recognized for his orchestral and melodic style of drumming that often involves the use of unconventional “non-musical” objects. As well as being a performing musician, Mikel is a dedicated composer, photographer, producer and educator. In recent years, Mikel has become an integral voice in varying ensembles including Rob Mazurek’s *Moon Cycles*, Joshua Abrams’ *Natural Information Society*, The Chicago Jazz Philharmonic, and Theaster Gates’ *Black Monks of Mississippi* as well as leading several of his own projects including *1/2 Size Piano Trio*, *Rats+Star*, and *Mikel Patrick Avery PLAY*. Mikel has had the privilege to perform at some of the world’s greatest outlets including at Pritzker Pavilion at Millennium Park, the Museum of Contemporary Art (Los Angeles), Documenta 13 (in Kassel Germany), Kepler Studio (Berlin), Guelph Jazz Festival, White Cube (London), MCA Chicago and at a performance for President Barack Obama.

Breon Arzell (*Choreographer*) is fairly new to the Chicago choreography community. Recently his talents, and choreography, have been seen in the productions of *Cinderella at the Theater of Potatoes* (The Hypocrites), *The House That Will Not Stand* (Victory Gardens Theatre), *Julius Caesar*

BIOGRAPHIES

(Writers Theatre), and *The Hairy Ape* (Oracle Productions). He received the 2016 Jeff Award for Artistic Specialization, for his movement and step choreography in *The Hairy Ape*. He specializes in hip hop, jazz, lyrical, contemporary, and step. www.breonarzell.com

Camila Devereux (*Scenic Designer*) BFA4/Scenic Design. Camila is from Buenos Aires, Argentina. Her past design credits at The Theatre School include *The Lady From The Sea*, and *The Memo*. She has been a studio assistant for Chicago designers Kevin Depinet, and Collete Pollard. Currently she is assisting Courtney O'Neill on *Harvey* at Court Theatre.

Todd Bleiman (*Technical Director*) BFA4/Theatre Technology. Todd is a native of the Chicagoland Suburbs. His professional credits include Automation Intern for *The Beatles LOVE* by Cirque du Soleil. Todd's past Theatre School credits include Assistant Technical Director for *The Women Eat Chocolate*, *In The Blood*, and *Video Galaxy*; Master Carpenter for *Joe Turner's Come and Gone*, *Metamorphosis* and *The Phantom Tollbooth*; Carpenter for *Jackie and Me*; and Scenery and Properties Crew for *Our Town*.

Megan Pirtle (*Costume Designer*) BFA3/Costume Design & Technology. Megan has served as an Assistant Costume Designer for The Theatre School's *The Lady From the Sea* and *The Misanthrope*. She has also worked as a costume technician on *Prospero's Storm*, *Romeo and Juliet*, and the Goodman Theatre's production of *Wonderful Town*. This year she will be designing The Theatre School's upcoming production of *Mrs. Phu's Cleansing Juices (And Also Salads)*.

Madeleine Byrne (*Assistant Costume Designer*) Madeleine is from Evanston, Illinois. She has previously served as an Assistant Costume Designer, Wardrobe

and Make-up crew member at The Theatre School. Later this season, she will be working on *Hedda Gabler* and *Michael Jordan in Lollipop*.

Eric Phillips (*Lighting Designer*) Eric fell in love with the magic of lighting 11 years ago. Deeply moved by the stories told through music and dance at College of DuPage and The Academy of Movement and Music, Eric knew his future would be shaped by light. Favorite projects include *These Shining Lives* (The Theater School) *Godspell* (Brown Paper Box Co.), *Desdemona* (The Theater School), and *AMOK* (Karen Yates).

Emma Colbaugh (*Make-up Assistant*) BFA2/Costume Technology. In addition to stitching in the costume shop, she also worked on hair and makeup prep for the production. Last quarter she assisted for makeup on *The Kid Who Ran For President*.

Natalia Janusz (*Master Electrician*) BFA2/Lighting Design. Natalia has a love for lights, especially when they work.

Kendall Barron (Sound Designer & Composer) BFA3/Sound Design. Kendall has originally composed all of the music for the world premiere of *Night Runner*. Other Theatre School credits include Sound Designer for *The Merchant of Venice*; and Assistant Sound Designer for *Joe Turner's Come and Gone*, *The Translation of Likes*, and *Eurydice*.

April Cleveland (*Assistant Director*) April served as the Artistic Director of the Urbana Youth Theatre for five years. Favorite directing credits include *Annie*, *Anything Goes*, *Lucky Stiff*, *The Sound of Music*, and *Once Upon a Mattress*. She studied acting and filmmaking at The Strasberg Institute in Hollywood. She received her BA in The History of Math & Science and Philosophy from St. John's College.

Samantha Kittelson (*Assistant Director*) Samantha has worked on various shows doing various jobs, but directing is her main passion. Samantha has worked on such shows as *The Velda*, *A Lie of the Mind*, and *Film Revue*. Samantha has her directing debut in the spring when she will direct an original piece by Devin Asperger.

Rachel Perzynski (Dramaturg) BFA3, Dramaturgy/Criticism. Rachel has had previous experience as a dramaturg for Galcity Theatre Collective's original musical *House of Vinyl* (Summer 2015), Assistant Dramaturg for *Joe Turner's Come and Gone* (The Theatre School, Fall 2015), and Dramaturg for *Contractions* (The Theatre School, Spring 2016). She also worked as a literary and Civic Dramaturgy Intern for Victory Gardens Theater.

Cat Andrade (*Stage Manager*) BFA4/Stage Management. Cat was born in Chicago and raised in Singapore. Her Theatre School credits include Stage Manager for *Peter Pan and Wendy* and *Elemeno Pea*, and Assistant Stage Manager for *In the Blood*, *The Day John Henry Came to School*, *The Phantom Tollbooth*, *Jackie and Me*, *Marat/Sade*, and *Our Town*. This past quarter, she was Assistant Stage Manager on a sold-out Singapore production of *Rent*.

BIOGRAPHIES [cont.]

Jonathan S. Campbell (*Assistant Stage Manager*) BFA2/Stage Management. Jonathan is from West Chester, Pennsylvania. His past Theatre School credits include Stage Manager for *Trouble in Mind* (directed by Jacob Janssen) and Assistant Stage Manager for *The Children's Hour* (directed by Nathan Singh), *Prospero's Storm* (directed by Damon Kiely), and *The Misanthrope* (directed by Brian Balcom). He looks forward to being Assistant Stage Manager of the DePaul Opera Theatre's productions of *Suor Angelica* and *Gianni Schicchi* this spring.

Chloe Schweizer (*Assistant Stage Manager*) BFA1/Stage Management. Chloe hails from California's San Francisco Bay Area, having worked for several years in theaters from Santa Cruz to Redwood City. Past Stage Management and Assistant Stage Management credits include *Evita*, *Rent*, *A Chorus Line*, *Anna Christie*, *The Mystery of Edwin Drood*, *Little Shop of Horrors*, and *Gypsy*.

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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

To donate to The Theatre School, please visit: alumni.depaul.edu/givetotheatre

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*\$1,000,000+ lifetime giving to DePaul University

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CHICAGO PLAYWORKS FOR FAMILIES AND YOUNG AUDIENCES

Night Runner

(developed through The Theatre School's Cunningham Commission for Youth Theatre)

by Ike Holter, directed by Lisa Portes

Recommended for Ages 9 & Up

January 12 – February 18, 2017

Cinderella: The Remix

book and lyrics by Psalmayene 24

music by Nick tha 1Da

directed by Coya Paz

Recommended for Ages 5 & Up

April 20 – May 27, 2017



ON THE FULLERTON STAGE

We are Proud to Present

a Presentation About the Herero of Namibia,

Formerly Known as South West Africa,

From the German Sudwestafrika,

Between the Years 1884-1915

by Jackie Sibblies Drury
directed by Erin Kraft

February 10 – 19, 2017

(previews 2/8 & 2/9)

Wig Out!

by Tarell Alvin McCraney
directed by Nathan Singh

April 14 – 23, 2017

(previews 4/12 & 4/13)

World Premiere!

Mrs. Phu's Cleansing Juices

by Emily Witt

directed by Krissy Vanderwarker

May 19 – 27, 2017

(previews 5/17 & 5/18)

IN THE HEALY THEATRE

Richard III

by William Shakespeare
directed by Jacob Janssen

January 27 – February 5, 2017

(previews 1/25 & 1/26)

World Premiere!

Michael Jordan In Lollipop

by Mickle Maher

directed by Erica Weiss

An ensemble piece to be performed

by MFA III actors

May 5 - 14, 2017

(previews 5/3 & 5/4)

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.

AUDIO DESCRIPTION

Designated audio-described performances are scheduled throughout the season. Call the Box Office or see the website for the schedule.