

by
DOMINIQUE MORISSEAU
directed by
PHYLLIS E. GRIFFIN

JANUARY 28- FEBRUARY 6, 2022
(previews 1/26 & 1/27)

in the **HEALY THEATRE**
theatre.depaul.edu

Student Tickets Only \$5

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THEATRE SCHOOL DEPAUL UNIVERSITY
The Theatre School at DePaul University (TS) educates, trains, and inspires students of theatre in a conservatory setting that is rigorous, disciplined, culturally diverse, and that stresses the highest level of professional skill and ability. 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 at a wide repertoire of plays—classic, contemporary, and/or great—that challenge, entertain, and stimulate the imagination. We seek to enhance a intellectual and cultural life, serving community, our city, and our profession.



Mission Statement

The Theatre School at DePaul University (TS) educates, trains, and inspires students of theatre in a conservatory setting that is rigorous, disciplined, culturally diverse, and that stresses the highest level of professional skill and ability. 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 at a wide repertoire of plays—classic, contemporary, and/or great—that challenge, entertain, and stimulate the imagination. We seek to enhance a intellectual and cultural life, serving community, our city, and our profession.

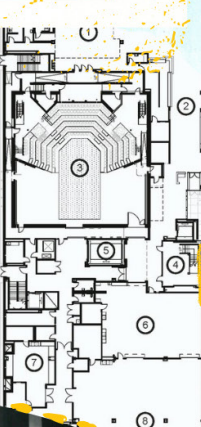
Conservatory

- 85 year tradition as a professional theatre in Chicago
- Foundation of all conservatory and highest quality in the country
- Consistent offering of all problem discussion
- Individualized training
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- Most specialized BFA programs in the country
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- Each student is supervised or mentored from accepted into a specific discipline
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- Each student is evaluated for contribution to the program annually
- Continuous cumulative evaluation of student work
- Degree of research and historical production activity
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THEATRE SCHOOL

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The Theatre School
DEPAUL UNIVERSITY



TO BE A PRODUCTION THE BAK AND TWO PRODUCTIONS ARE CONTROLLED BY THE TWO PRODUCTIONS. SHOULD BE ABLE TO MOVE AT TWO POINTS. UNLESS SHOWN AT THE "CLUB" AND A PAIR OF PANTS AT 15 TO BE AS LIGHT AND A UNRECOVERABLE AS POSSIBLE. BAK IS BRIDG OFF SUN. BICYCLES ATLAS. CARLO 24



THEATRE SCHOOL, DEPAUL UNIVERSITY - GRC



P-3: HARMONY AND THE SEA OF DEPAUL UNIVERSITY: MERLE DISNEY: AMY C. GILMAN MARCH 2010

The Theatre School at DePaul University presents



by Dominique Morisseau

Director - Phyllis E. Griffin
Scenic Designer - Jamie Auer
Costume Designer - Avery Lauer
Lighting Designer - Jared Gooding
Sound Designer - Chris Cook
Projection Designer - Reese Craig
Technical Director - Joey Herman
Dramaturgs - Lila Englehardt & Emily Townley
Stage Manager - Sarah Matthews

January 28 - February 6, 2022

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



theatre.depaul.edu

Detroit '67 was developed with the assistance of the Public Theater, Oskar Eustis, Artistic Director, and Patrick Willingham, Executive Director, and received its World Premiere there on March 12, 2013.

The World Premiere was co-produced by The Classical Theater of Harlem, Ty Jones, Producing Artistic Director.

Developed at The Lark Play Development Center, New York City.

CAST

Bunny	Ashli Funches
Sly	Ahreon Holly
Michelle	Dyamone Hopkins
Lank	Christian Morris
Caroline	Annie Reznik

Detroit '67 is presented by arrangement with Concord Theatricals on behalf of
Samuel French, Inc.
www.concordtheatricals.com

PRODUCTION STAFF

Assistant Costume Designer	Oliver Voirin
Assistant Director	Marisa Langston
Assistant Lighting Designer	Matthew Valerio
Assistant Production Electrician	Leah Donovan
Assistant Props Director	Samuel Lancaster
Assistant Sound Designer	Morgan Dudaryk
Assistant Stage Manager	Alivia Arizaga, Molly Fryda, Dixon Kaufman
Assistant Technical Director	Jacob DeKlyen, Joe Hocking
Assistant Wardrobe Supervisor	Angelina Pacheco
Carpenter	Roman Jones
Production Electrician	Noah Abrams
Scenic Charge	Devin Walls
Stitcher	Abeline Glenzinski
Sound Technician	Forrest Gregor
Wig/Makeup Coordinator	Molly McQuary
Crew Cover	Justin Jacobs, Delaney Kibler
HPR Crew	Kyle Branch, Lillian Deye, Camille Korte Chris Lawson, Omari Sloan
Lighting Crew	Joseph Baust, Devin Meseke, Karina Osbourne Molly Sharfstein
Projection Crew	Ta'Liyah Robinson, Erik Ventrua
Set/Props Crew	Gavin Bradler, Eric Crouse, Eleanor Evison, Eli Wallow
Sound Crew	Quintin Craig, Alexander Perez
Wardrobe Crew	Rachel Johnston, Lim Park

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Faculty Advisor, Projection Design	Liviu Pasare
Faculty Advisor, Scenic Design	Regina Garcia
Faculty Advisor, Sound Design	Toy DeIorio
Faculty Advisor, Stage Management	Cara Parrish
Faculty Advisor, Technical Direction	Shane Kelly

DRAMATURGY NOTE

What defines a decade? Is it immortalized in the music that we dance to, or the movies we watch? Or is it personal moments, both large and small, that fill us with either joy or strife, that define a decade?

Detroit '67, written by Dominique Morisseau, chooses to define the 1960's not by the immense tragedies of the decade, but by the joy and love experienced by the characters. Morisseau, a native of Detroit, has put her city front and center with works such as *Skeleton Crew*, *Ain't Too Proud*, and, of course, *Detroit '67*. This play is as much of a love letter to the city of Detroit as it is a window into the 1960s.

In the Poindexter house on 12th Street, two siblings are trying to make their way in the world. Chelle and Lank have inherited their parents' home and are preparing the basement for their house parties. Helped by Lank's best friend, Sly, the vivacious Bunny, and a new eight-track player, nothing could stop this family from achieving their own "utopia". It is the bond between these four characters, whether bound by friendship or family, that makes play. When a stranger enters their lives, Lank reveals a secret. As the city they love begins to burn to the ground, the duo have to figure out how to navigate the quickly-changing world around them.

Detroit was full of rich culture during the 1960s and defined by the Motown sound. "Hitsville U.S.A.", located on Grand Boulevard, was the headquarters of Motown Records. While Motown has always attracted a wider audience, its sound united Black communities. Artists from Mary Wells to The Temptations feature in Chelle and Lank's basement. To quote resident party gal, Bunny, "Go to Twelfth Street if you wanna partaaaaay"! However, Detroit's nightlife was segregated by white-owned businesses that would refuse to serve Black patrons. The probability for a Black business to be granted a liquor license was slim. Responding to the demand, Black entrepreneurs established speakeasies, or "blind pigs". The term blind pig originates from the prohibition era. It was originally used as a term for illegal bars. The establishment of blind pigs led to some treacherous waters, since police regularly raided these bars. Yet the Detroit police themselves engaged in payoffs and prostitution on 12th Street. There was constant contradiction in the way police benefitted from these blind pigs. On July 23rd, 1967, Detroit police raided a blind pig on 12th Street which escalated into a catastrophic event. What happened in Detroit was a result of years of injustice.

Which leads us to the present. One could (and should) compare the riots of 1967 to the Black Lives Matter protests of 2020. Both were viewed through the same lens of property damage; our characters constantly remark that something is on fire. Both were met with extensive police and military responses; Chelle remarks that her own smoke-filled street looks like a warzone, just as the United States was also waging war in Vietnam. Both became generational defining moments.

So, we leave you, dear audience member, with this question: how will you define this decade?

PLAYWRIGHT'S RULES OF ENGAGEMENT

You are allowed to laugh audibly.

You are allowed to have audible moments of reaction and response.

My work requires a few "um hmms" and "uhn uhns" should you need to use them. Just maybe in moderation. Only when you really need to vocalize.

This can be church for some of us, and testifying is allowed.

This is also live theatre and the actors need you to engage with them, not distract them or thwart their performance.

Please be an audience member that joins with others and allows a bit of breathing room. Exhale together. Laugh together. Say "amen" should you need to.

This is community. Let's go.

-Dominique Morisseau

DIRECTOR'S NOTE

"Callin' out around the world, are you ready for a brand new beat? Summer's here and the time is right for dancing in the street. It's just an invitation across the nation, a chance for folks to meet. There'll be laughing, singing, and music swinging, dancing in the street."

- Lyrics from "Dancing in the Street"
by Martha and the Vandellas
Ivy Jo Hunter/Lyricist

This music was written during the civil rights movement and is just as revolutionary now as it was then.

Let's hope we can one day all meet in the streets across this nation to simply dance and laugh after what has been a very hard three years of violent loss. For many, these hard losses have lasted over generations, stretching into centuries.

The thing that this music and Dominique Morisseau's *Detroit '67* have in common is that they're both a gift. Perhaps the way out of this mess is through laughter- laughter as Black People reclaim their stories and find their own economic success- success without the terrifying blood of beatings coagulated on the hands of all who oppress others for selfish capital gains.

Peace, love, and non-violent problem solving is an invitation to building a future this country has yet to see but tried to create back in the 1960's. Did we miss our chance over the past 55 years? Shall we try to build peace through love and respect for one another as Chelle and Lank do while a violent world on many levels burns outside their door? Or, shall we call the process of keeping love and respect for one another as over? In this story you get to actively choose to help build an inclusive world or simply abandon the hope of a better one and in the words of Shakespeare, "let slip the dogs of war."

- Phyllis E. Griffin, Director

Special thanks to Chris Anthony (In-house Proxy for the Director), Kristina Fluty (Intimacy and Movement Coach), and Interim Dean Coya Paz.

BIOGRAPHIES

Ashli Funches (*Bunny*) BFA4/ Acting. Ashli's focus is decolonizing the film and theatre industry but most importantly, she seeks to explore the decolonization of all bodies through the encouragement of free movement and play.

Ahreon Holly [he/him] (*Sly*) BFA4/ Acting. Ahreon is an actor, writer, and musician from Houston, Texas. Ahreon will be making his mainstage debut at The Theatre School in *Detroit '67*. Recent credits include *Sunset Baby* and *Building the Wall*.

Dyamone Hopkins [she/her] (*Michelle*) MFA2/ Acting. Dyamone is a native of the south side of Chicago. She holds a Bachelors of Arts in Communication and Theatre from Denison University. Theatre School credits include *Our Lady of 121st Street* (Inez) and *Sweat* (Cynthia, upcoming). Dyamone loves spending time with her family, she is very passionate about iced coffee, and loves taking long walks down the chip aisle at the nearest grocery store.

Christian Morris [he/they] (*Lank*) MFA3/

Acting. Christian previously appeared in The Theatre School production of *Everybody* (Usher/ God/ Understanding). He is extremely excited to be a part of this incredible group of artists.

Annie Reznik [she/her] (*Caroline*) BFA4/ Acting. Annie is an actor, singer, writer, and director from Los Angeles. She was a production assistant at NBC Universal last summer before returning to Chicago for her final year at The Theatre School. Previous credits: *Polaroid Stories* (Philomel), *Bachelorette* (Gena), *The Fantasticks* (El Gallo), and *Dis/Ease*. Annie was honored to portray Sue-icide in the LA workshop of new musical *Home Street Home* at Center Theatre Group. Upcoming: *Tall Enough*.

Phyllis E. Griffin [she/her] (*Director*) Phyllis is a Certified Feldenkrais Practitioner® and Certified Lessac Teacher and has taught and directed and performed for many years at the University and professionally. Recently she has coached *The African Mean Girls Play*, the Broadway bound musical *Paradise Square*, and performed on television's *The Red Line*.

BIOGRAPHIES

Jamie Auer [he/him] (*Scenic Designer*) BFA3/ Scenic Design. Jamie is from southern California. This is his first scenic design credit at The Theatre School. He currently works in the properties shop and has experience as a scenic carpenter. His upcoming Theatre School credits include *Much Ado About Nothing* in the Spring (Asst. Properties Director).

Avery Lauer [he/him] (*Costume Designer*) BFA3/ Costume Design. Avery is from Pleasantville, Iowa. This is his first lead costume design role at The Theatre School. Other credits include *Peerless*, *As You Like It*, and *The Tomorrow Project*.

Jared Gooding [he/him] (*Lighting Designer*) Jared is excited to be working with The Theatre School as a 2012 alum! His design credits include designs for Writers Theater, Indiana Repertory Theater, Bristol Riverside Theater, Florentine Opera Company, First Stage Theater, Milwaukee Repertory Theater, Victory Gardens Theater, Timeline Theater, Madison Children's Theater, University of Illinois Chicago Theatre, University of Indiana Northwest, Remy Bumpo Theater, Strawdog Theater, The Hypocrites, Definition Theater, Windy City Playhouse, Sideshow Theatre, Jackalope Theatre, First Floor Theater, About Face Theatre, MPAACT, Pegasus Theatre, Next Theatre, Congo Square, Citadel Theatre, ETA, Fleetwood Jourdain Theatre, and serving as the Lighting Assistant for 'The Wiz Live' on NBC along with Associate Designing for Lookingglass Theatre's tour of *Lookingglass Alice* in Miami and Denver. He is a company member with MPACCT and an ensemble member with American Blues Theatre. He spends weekends as a professional DJ and his design work is featured at goodingdesigns.com.

Chris Cook [he/him] (*Sound Designer*) BFA3/ Sound Design. Chris comes from the southwest side of Atlanta, and since his arrival to Chicago, has built a career as an activist and music artist. He will be making his Theatre School debut with *Detroit '67*. Other works include the founding and directing of the independent record label, Psycho City Records, which aims to build community and careers for creatives of all kinds in a professional manner.

Reese Craig [he/him] (*Projection Designer*) BFA3/ Projection Design. Reese is a projection designer, videographer, and animator from Chicago, Illinois. His Theatre School credits include *Sunset Baby* and *The Model Play*. Reese has also worked on projects with the Chicago Bulls and is currently working as a live camera

operator for Miley Cyrus.

Joseph Herman [he/him] (Technical Director) BFA3/Theatre Technology. Joey is from Glenview, Illinois. His Theatre School credits include *Blood Wedding* (Lead Carpenter) and *Peerless* (Assistant Technical Director). This past summer, Joey was an agile construction project management intern at Aldridge Electric.

Lila Englehardt [she/her] (*Dramaturg*) BFA3/ Playwriting. This is the second Dominique Morisseau play Lila has worked on, the first being *Blood at the Root* which inspired her love for dramaturgy. She would like to thank her family for always being supportive and encouraging her passions. She hopes you enjoy the show!

Emily Townley [she/her] (*Dramaturg*) BFA2/ Dramaturgy & Criticism. Emily is an aspiring dramaturg/writer/geek hailing from Ashburn, Virginia. This is her first show with The Theatre School. She would like to thank all instructors (past and present), her family, and her dogs!

Sarah Matthews [she/her] (*Stage Manager*) BFA3/Stage Management. Sarah is from Yadkinville, North Carolina. Her most recent Theatre School credit is *Mess Fest Comedy Festival* (Stage Manager); other credits at The Theatre School include *V.I.P.* (Asst. Stage Manager) and *Come Back, Little Sheba* (Asst. Stage Manager). In the spring, Sarah will be working on *Tall Enough* (Stage Manager).

Marisa Langston [she/her] (*Asst. Director*) BFA2/Theatre Arts. Marisa is a multifaceted theatre artist from West Palm Beach, Florida. Recent Theatre School credits include the I Spy Family Comedy Show for *Mess Fest Comedy Festival* (Co-director), *Suicide, Incorporated* (Stage Manager), *Ctrl+Alt+Delete* (Stage Manager), and *This is What I Miss the Most* (Ensemble).

Alivia Arizaga [she/her] (*Asst. Stage Manager*) BFA2/Stage Management. Alivia is from Houston, Texas. Her recent Theatre School credits include *Sunset Baby* (Assistant Stage Manager) and *Mess Fest Comedy Festival* (Assistant Stage Manager). Alivia has loved working with the team on *Detroit '67* and is excited for what's next.

Sam Lancaster [he/him] (*Asst. Props Director*) BFA3/Theatre Technology. Sam is from Omaha, Nebraska. He just completed *Everybody* (Lead Carpenter), and is excited for his first prop position at The Theatre School with *Detroit '67*.

BIOGRAPHIES

Morgan Dudaryk [she/her] (*Asst. Sound Designer*) BFA2/Sound Design. Morgan is a sound designer, composer, and video editor from Bolingbrook, Illinois. Her recent Theatre School credits include *The Seagull* (Sound Designer), *The Tragical History of Doctor Faustus* (Sound Designer), and *The Thanksgiving Play* (Sound Designer). Over the last summer, Morgan interned at the Bolingbrook Performing Art Center. Upcoming: *Much Ado About Nothing* (Sound Engineer).

Molly Fryda [she/her] (*Asst. Stage Manager*) BFA3/Stage Management. Molly is from Omaha, Nebraska. Besides theatre she's been working for The Riot Fest, MDM Entertainment, Maha Music Festival, and Chicago Pride Festival. Her other theatre credits include *Her Honor, Jane Byrne* at The Lookingglass Theatre, *Belonging* at The Reinassance Theatre, and *The Tomorrow Show* at The Theatre School.

Dixon Kaufman [she/her] (*Asst. Stage Manager*) BFA1/Stage Management. Dixon is from Las Vegas, Nevada and is very excited to have worked on *Detroit '67*. Her Theatre School credits include *Everybody* (Assistant Stage Manager) and the upcoming production of *Top Girls* (Assistant Stage Manager). She would like to thank her family and friends for always supporting her through everything!

Jacob DeKlyen [he/him] (*Asst. Technical Director*) BFA3/Theatre Technology. Jacob is a craftsman from Happy Valley, Oregon. He is excited to be a part of this production! His recent Theatre School credits include *Peerless* (Technical Director) and *Much Ado About Nothing* (Technical Director).

Joe Hocking [he/him] (*Asst. Technical Director*) BFA4/Theatre Technology. Joe is a technician and jack-of-all-trades from the western suburbs of Chicago. He is excited to be working with this great team on this production. Favorite Theatre School credits include *Everybody* (Technical Director), *Come Back, Little Sheba* (Technical Director), and *Luchadora!* (Lead Carpenter). Upcoming: *Tall Enough* (Technical Director).

Noah Abrams (*Production Electrician*) BFA3/Theatre Technology. Noah is an electrician and theatre technician who recently finished up his work operating sound and lighting for Amtrak's *The Polar Express*. Previous Theatre School credits include *Everybody* (Production Electrician), and he is currently the Assistant Technical Director for *Fefu and her Friends*.

Abeline Glenzinski [she/her] (*Stitcher*) BFA2/Costume Design & Technology. Abeline is a costume technician and designer from Lombard, Illinois. Her experience includes design and sewing at the high school, community theater, and student film level. This has included costume design for short films "Apotheosis" and "Ante Mortem" (Paper Crown Visuals), and design and construction for *Sweeney Todd* (Wheaton Drama Inc.).

Forrest Gregor [he/him] (*Sound Technician*) BFA3/Sound Design. Forrest is from Portland, Oregon. His recent Theatre School design credits include *Peerless*, *V.I.P.*, *Love and Information*, and *Marisol*. This past summer Forrest was the associate sound designer and A2 for *Sanctuaries*, a new jazz chamber opera produced by Third Angle New Music in Portland.

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Damon Kiely	Chair, Performance
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Maggie Fullilove-Nugent	Michael Rourke
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McKinley Johnson	Alden Vasquez
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Jack K. Magaw	Anna Wooden
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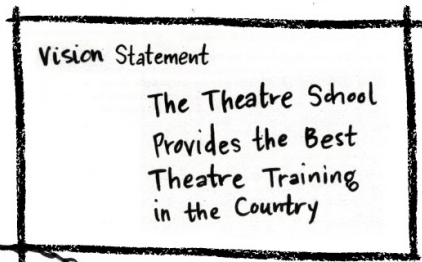
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directed by Liz Joynt Sandberg
October 29-November 7, 2021

Fefu and Her Friends

by Maria Irene Fornes
directed by Mallory Metoxen
February 11-20, 2022
(Previews 2/9 & 2/10)

Meeting Points

by McLennan
directed by Megan Carney
May 20-29, 2022
(previews 5/18 & 5/19)

IN THE HEALY THEATRE

Everybody

by Branden Jacobs-Jenkins
directed by Christine Freije
October 15-24, 2021
(previews 10/13 & 10/14)

Detroit '67

by Dominique Morisseau
directed by Phyllis E. Griffin
January 28-February 6, 2022
(Previews 1/26 & 1/27)

Much Ado About Nothing

by William Shakespeare
directed by Rebecca Willingham
May 6-15, 2022
(previews 5/4 & 5/5)

CHICAGO PLAYWORKS FOR FAMILIES AND YOUNG AUDIENCES

Squirrel Girl Goes to College: A Squirrel Girl Play

by Karen Zacarías
based on the Marvel Comics by Will Murray & Steve Ditko
directed by Michelle Lopez-Rios
January 18-February 19, 2022

Tall Enough

by Gloria Bond Clunie
directed by Chris Anthony
April 19-May 21, 2022

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