

4-26-2024

## The Storm in the Barn

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# ***THE STORM IN THE BARN***

Adapted by Eric Coble  
Based on the graphic novel  
by Matt Phelan

Directed by Jeremie Loncka

**April 26 & 27, 2024**  
**May 2-4, 2024**



CHAPMAN  
UNIVERSITY

**College of  
Performing Arts**  
Department of Theatre

## A MESSAGE FROM THE DEAN



Dear Friends:

Without you, our audience, the performance you are about to enjoy would be incomplete. On behalf of our students, faculty, and staff, thank you for supporting Chapman University's Department of Theatre through your attendance at today's performance.

Our students are at the core of everything we do in the College of Performing Arts (CoPA), and we are passionately dedicated to providing them the best possible education. Our mission is to help them master their craft and prepare for today's performing arts professions by providing access to all the tools necessary to succeed.

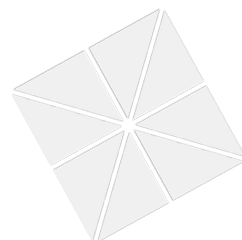
*Training artists and transforming lives:* that's our focus each and every day. Our students have exceptional opportunities to learn; whether from master artists and residencies or experience performing in venues ranging from intimate studios to state-of-the-art facilities, thanks to the extended support of patrons like you. The end result is a strong record of alumni who have enjoyed rich and diverse careers in the performing arts around the world.

Please enjoy this performance and come back for another CoPA event soon! To view our full season of events, visit [Chapman.edu/tickets-copa](https://chapman.edu/tickets-copa).

**Giulio Ongaro, Ph.D.**

Dean and Professor  
Berteau Family Chair in Music  
College of Performing Arts

**Chapman University**



**CHAPMAN UNIVERSITY  
DEPARTMENT OF THEATRE PRESENTS**

# ***THE STORM IN THE BARN***

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Based on the graphic novel  
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**April 26 & 27, 2024  
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**WALTMAR THEATRE**

Produced by special arrangement with THE DRAMATIC PUBLISHING COMPANY, INC., of Woodstock, IL. Originally commissioned and produced by Oregon Children's Theatre in 2012.

## **CREATIVE TEAM**

Director.....**Jeremie Loncka**

Scenic Designer.....**Jessa Orr**

Costume Designer.....**Kaitlyn Caspary**

Lighting Designer.....**Avery Reagan**

Projection Designer.....**John Favreau**

Projection Apprentice.....**Ariya Selvakumar**

Sound Designer.....**Cinthia Nava**

Props Master.....**Victoria Montes**

Hair & Makeup Designer.....**Joyce Cantrell**

Dramaturgy.....**Carina Leland**  
**Karli Jean Lonnquist**  
**Ariya Selvakumar**

Music Director.....**Spencer Pepke**

Music and Composition by Black Prairie

Additional Composition:

Portions composed by Spencer Pepke  
and Ata-Han Alexander Erentok

## CAST

Jack.....**Zachary Grey Deakyne**

Ray.....**Madeleine Thomas**

Frank.....**Ata-Han Alexander Erentok**

Ma.....**Nicole Wong**

Pa.....**Wyatt Tithof**

Dorothy.....**Marguerite Joy Fields**

Mabel.....**Alex Skotarczak**

Ernie.....**Gracie Wakefield**

Doc.....**Joe Hoodenpyle**

Storm.....**Zachary Kieran McDevitt**

## **PRODUCTION TEAM**

Stage Manager.....**Julia Poprac**  
Assistant Stage Manager.....**Victoria Hess**  
Assistant Stage Manager.....**Elizabeth Kulaga**  
Assistant Stage Manager.....**Olivia Lehnert**

## **FACULTY MENTORS**

Lighting.....**Joshua Epstein**  
Hair & Makeup.....**Joyce Cantrell**  
Practicum.....**Madison Huckaby-Budds**  
Dramaturgy.....**Jocelyn Buckner**  
Stage Management.....**Lyla Flashman**

## **DRAMATURGY NOTE**

### **The Significance of Imagination**

by Karli Jean Lonquist, Ariya Selvakumar and Carina Leland  
Dr. Jocelyn L. Buckner, faculty advisor

Imagine a place where all the eye can see are miles upon miles of plains, covered with layers of dust. This apocalyptic sight was a living reality and home for millions of Americans during the 1930s, when a series of several consecutive and devastating droughts ate away at the Central United States. Caused by a combination of economic, agricultural and environmental factors, dust storms began in 1931 and would last almost the entire decade until the regular rainfall returned in 1939. After the Civil War, a series of federal land acts coaxed pioneers westward by incentivizing farming in the Great Plains. The Homestead Act of 1862, which provided settlers with 160 acres of public land, was followed by the Kinkaid Act of 1904 and the Enlarged Homestead Act of 1909. These acts led to a massive influx of new and inexperienced farmers to the High Plains region specifically. Many of these new farms set up shop but, unfortunately, some had misguided knowledge regarding their farming practices, such as "rain follows the plow." Rising wheat prices in the 1910s and 1920s and increased demand for wheat from Europe during World War I encouraged farmers to plow up millions of acres of native grassland to plant row crops such as wheat and corn. However, when the Great Depression hit, wheat prices plummeted and farmers felt forced to tear up even more grassland in an attempt to harvest a bumper crop to break even. These deep plowing techniques that were used to uproot the native grasses, which were holding all the ground beneath it in place, left a vulnerable and now exposed topsoil that, before long, began to blow away. The flat, high and dry areas that made up the semi-arid plains were much more susceptible to high winds. And now the wind had access to dirt that it swept up into dust, grinding it into a fine but violent powder that was at the heart of the dangerous storms. In the early 1930s, these storms coated



## DRAMATURGY NOTE

the entire region with red dust. In the High Plains, "Black Blizzards," as the dust storms were referred to, sometimes created clouds that would block out sunlight for days. Dust would find its way through any crack or crevice within homes and barns, ensuring no space could be free of that red powder coating, and no resident could avoid inhaling some of these particles.

The Dust Bowl was a time when people constantly helped strangers, and kindness was the best currency. Everyone was in the same boat, so neighbors constantly turned to each other for help and supplies. People often resorted to trading since they had little money to buy food. They also chose to repair and make what they could rather than buy new things. Many men went into states of depression and intense alcoholism during this time. They believed they had failed because they could not grow crops and make money for their families. This resulted in mothers often stepping up to be the breadwinner and the caregiver. It was a constant struggle whether to put more time into attempting to grow something in the fields or spending time taking care of family.

In the 1930s, the Dust Bowl ripped apart communities in the American southern plains and Midwest regions, devastated the land, and shattered livelihoods. Indulging in "childish imaginings" seemed of little importance. However, in *The Storm in the Barn*, one little boy's imagination and subsequent acts of courage are enough to save an entire community of people from the plague of dust. *The Storm in the Barn* calls us to ask ourselves, what does it take to embrace bravery and the unknown in the midst of fear? How can we welcome imagination into our everyday lives? Moreover, how can our imaginations help us face the inevitable struggle that comes with being alive?

Award-winning author and illustrator Matt Phelan, creator of *The Storm in the Barn* graphic novel, is an expert at bringing imagination to life. He artfully creates windows into other worlds, capturing an unmistakable sense of time

## DRAMATURGY NOTE

and place over and over again. Shedding light on what the book means to him, Phelan explains that “at its heart, *The Storm in the Barn* is the story of a hero. Jack is terrified. He does not want to confront the Storm King. But he does it anyway, for his family, his town, everyone. That’s true courage.” Phelan teamed up with Tony, Emmy and Pulitzer-nominated playwright and screenwriter Eric Coble to take his words and illustrations from page to stage and bring the story to new heights. Coble describes the play as “a truly American fable about courage in the face of environmental disaster, and rising to be seen when the world wants to ignore you.” Both creators emphasize the theme and importance of courage in the midst of utter devastation. Regardless of the consequences, finding the strength to face challenges head-on reveals a brighter future within the darkness.

Learn more at the [dramaturgy website](#).

## ABOUT THE CREATIVE TEAM

**JEREMIE LONCKA** (director) is a Los Angeles-based actor and director. He's worked alongside renowned directors like Tim Robbins, George Bigot and Dominique Serrand, touring plays across the country and around the world. He currently serves as director of programming for The Actors Gang Prison Project. A program developed to take physical theatre into California state prisons as a form artistic rehabilitation. He's a proud alumnus of Chapman University and thrilled to be returning to his alma mater.

**JESSA ORR** (scenic designer) has been a set designer and painter for 25 years, working across Southern California for a variety of venues and companies, including Walt Disney Studios and Pfinix Entertainment Group.

**AVERY REAGAN** (lighting designer) is currently based in the Los Angeles area. She has designed and assisted from coast to coast with companies such as South Coast Repertory Theater, City Springs Theater Company, Great River Shakespeare Festival, New York City Ballet, San Francisco Opera, and the Alvin Ailey American Dance Theatre. She received a MFA from the University of California, Irvine, a BS from the University of Evansville, and was the 2020–2022 Gilbert Hemsley Lighting Intern. She is a proud member of United Scenic Artists, Local USA-829.

**JOHN FAVREAU** (projection designer) has been working and designing lighting, sound and projections around the southwest United States for the past 20 years. He completed his undergraduate degree at Arizona State University and graduated with his MFA in design from Cal State Fullerton. He is currently the head of the Sound & Video department at South Coast Repertory. His recent works include *Pride and Prejudice* and *The Wild Party* at Cal State Fullerton; *Grease* and *Little Shop of Horrors* at Cypress College; *Faith: A Dance Collaborative* for The Wayward Artist; *College*, *Pippin* and *Three Sisters* at Pomona College; and *Sheepdog* at Onstage Playhouse. His work can be viewed at [johnfavreau.com](http://johnfavreau.com).

## ABOUT THE CREATIVE TEAM

**CINTHIA NAVA** (sound designer) is a local sound designer. They studied Drama at UC Irvine. This is their second production at Chapman; their first was last fall's *Mother Courage and Her Children*. Recent credits include *Anon(ymous)* at Pomona College, *Fuente Ovejuna* at Cerritos College, *Back Porch* at Victory Center Theatre, and *Almost, Maine* at Rubicon Theatre. At South Coast Repertory they sound-designed Theatre For Youth productions *After Juliet* and *Harriet The Spy*, and they were the associate sound designer for *Nina Simone: Four Women*. Cinthia has also done the sound design for touring company Shakespeare by the Sea for the past four Summers.

**VICTORIA MONTES**, she/her (props master), graduated with a BA in Theatre and Film from the University of California, Riverside. Along with being prop master, she has taken on other roles such as set designer and makeup artist for various plays and films. This is her second production at Chapman's College of Performing Arts.

**CARINA LELAND**, she/her (dramaturg): junior, BA Theatre, technical emphasis, Business of Entertainment minor. Chapman credits: *The Curious Incident of the Dog in the Night-Time* (stage manager), *Our Town* and *Native Gardens* (assistant stage manager). Other credits: *Urinetown* (technical director and production manager, Chapman on Broadway). She is the founder of Chapman on Broadway's Resident Ensemble, an all-skill-levels inclusive group for students to sing, dance and have fun. She has enjoyed her first role on a dramaturgy team and wants to thank her teammates and advisor, Dr. Buckner, for their support.

**KARLI JEAN LONNQUIST**, she/her/hers, (dramaturg): sophomore, BA Theatre (Dramaturgy, Playwriting and Literary Management emphasis), BA Peace and Justice Studies. Chapman credits: *Mother Courage and Her Children* (Second Soldier, Singing Soldier); *The Curious Incident of the Dog in the Night-Time* (Mrs. Shears, Mrs. Gascoyne, others). Other credits: Chance

## ABOUT THE CREATIVE TEAM

Theater (upcoming), *Alma* (dramaturg). Additionally, Karli is a playwright. Her work combines macabre surrealism and absurdism with poetic whimsy and has been produced locally in Orange, as well as in Portland, OR. Most recently, Karli's 10-minute play on the topic of gun violence, *Hunter/Hunted*, was one of 20 finalists out of 244 submissions in the ENOUGH! Plays to End Gun Violence 2023 competition, and received feedback from industry professionals including Lauren Gunderson, David Henry Hwang and Zora Howard. In 2023, Karli founded the Chapman Student Playwrights, an organization for students that focuses exclusively on playwriting education and new work development. She serves as the organization's president and executive producer.

**ARIYA SELVAKUMAR**, she/her (projection apprentice/dramaturg): senior, BA Theatre, Psychology minor. Chapman credits: *Twelfth Night* (ensemble), *Our Town* and *Freaky Friday* (lightboard operator). Other credits: *The Crooked Star* (assistant projection designer & ensemble, CSOP), *Songs for a New World* (projection designer, No Square Theatre). This is Ariya's first production as a dramaturg, and she has loved the additional role of digging into the play from both aesthetic and research-based angles!

**SPENCER PEPKE** (music director) specializes in collaborative music from creation to interpretation and improvisation. Their work covers ground from American folkways including the blues and early jazz to conceptual new music. This is their third show as music director with Chapman, following *Mother Courage and Her Children* and *Twelfth Night*. Aside from theater, they write and perform music for jazz and contemporary dance settings, and design computer systems for sound art installations.

## ABOUT THE CAST

**ZACHARY GREY DEAKYNE**, he/him (Jack): first-year student, BFA Theatre Performance. Chapman Debut. Other Credits: JD (*Heathers*), Capt. Jack Ross (*A Few Good Men*), Link Larkin (*Hairspray*), Dr. Lombardi (*The Servant of Two Masters*). Zach is from Delaware and has been performing since he was young. He cannot wait for you to see the show!

**ATA-HAN ALEXANDER ERENTOK** (Frank, music trio): sophomore, BFA Screen Acting, Leadership minor. Chapman credits: *Mother Courage and Her Children* (Sargent, Young Peasant, Valet). Other credits: *Nutcracker* (Fritz, 30 by ninety theater); *Deadland* (Jasper, NOCCA); *Robin Hood* (Evil King); *Emperor's New Hair* (Salseman); *Scorpion* (Young Toby, CBS TV Series); *The Haunted* (Young Virgil, movie); Walgreens commercial.

**MARGUERITE JOY FIELDS**, she/her (Dorothy): sophomore, BA Theatre, Directing/Performing emphasis, Sociology minor. Chapman debut. Other credits: Crooked Star (ensemble, CSOP). MJ has also served as stage manager, assistant director, dance captain and general officer for CSOP, and the first vice president of Chapman Student Playwrights! MJ thanks her cast, crew and production team for all of their incredible efforts and inspiration. She also extends a huge thank-you to her friends and family for their continuous love, and especially her folks from home who've traveled all this way to support her and her passion.

**JOE HOODENPYLE** (Doc): junior, BFA Screen Acting, Humanomics minor. Chapman credits: *Our Town*. When off stage, Joe is pursuing screen acting opportunities at Dodge College, playing guitar or running and doing yoga. Joe loves music and is excited that music plays such an important role in this production of *The Storm In The Barn*!

**ZACHARY KIERAN McDEVITT** (Storm King): sophomore, BFA Screen Acting, Entrepreneurship minor. Chapman credits: *Mother Courage and Her Children* (Chaplain). Other credits: *The Crooked Star* (Duncan), *And Then There Were*

## ABOUT THE CAST

*None* (Philip Lombard); *The Sound of Music* (Rolf). Zachary is very excited for the opportunity to perform in another Chapman show!

**ALEX SKOTARCZAK**, she/her (Mabel): first-year student. Chapman debut. Alex is excited to be part of this production and thanks the entire cast and crew for their hard work and dedication!

**MADELEINE THOMAS**, she/her (Ray): junior, BFA Theatre Performance, Sociology minor. Chapman credits: *Twelfth Night* (Maria), *Mother Courage and Her Children* (Old Peasant), *Metamorphoses* (Bacchus, Narcissus). Other credits: *Something Rotten* (Bea) and the film *Potting Soil* (Hope). She is also a proud member of the campus acapella group Simply Vocale. Maddie has learned so much from being in an ensemble show, and is very excited to be part of this production!

**WYATT TITHOF** (Pa): junior, BFA Screen Acting. Wyatt has worked on a number of Dodge College films as well as outside work. He is also a Chapman Radio show co-host of "For The Record."

**GRACIE WAKEFIELD**, she/her (Ma): first-year student. BFA Theatre Performance, General Music minor. Chapman debut. Other credits: Disney Cabaret (Chapman on Broadway); Happy Chappy Tappy Show.

**NICOLE LOIKA WONG**, she/her (Ma): senior, BFA Screen Acting, Peace Studies minor. Chapman credits: *Our Town* (Rebecca); *Tartuffe* (The Officer). Other credits: *If All The Baths Ran Red* (Juliette); *Standing Proud: A Collection of Our Asian Voices* (Vivian). Additionally, Nicole freelances as a casting director and produces Formula One content for Outlap Media. She dedicates this performance to her ancestors, who immigrated to Oahu in 1870 to farm independently and who brought truth to her portrayal of Ma.

## ABOUT THE PRODUCTION TEAM

**JULIA POPRAC**, she/her (stage manager): sophomore, BA Theatre. Chapman credits: *Freaky Friday* and *Mother Courage and her Children* (assistant stage manager). Other credits: *The Crooked Star* (pirate ensemble, CSOP). When not working on theatre projects, you can find her baking, spending time with friends and playing board games with anyone who will join her. She hopes you enjoy the show!

**VICTORIA HESS**, she/her (assistant stage manager): sophomore, BA Theatre, BA Integrated Educational Studies. Chapman credits: *Freaky Friday* (assistant stage manager), *Small Mouth Sounds* (assistant stage manager). Other credits: *The Lesson* (The Maid)—Cross the Line; *As You Like It* (Silvius)—Guerrilla Shakespeare. Victoria hopes to eventually become a high school theatre teacher.

**ELIZABETH KULAGA**, she/her/hers (assistant stage manager): sophomore, BA Theatre, leadership minor. Chapman debut. Since transferring to Chapman, Elizabeth has also stage-managed for Guerrilla Shakespeare (*Much Ado About Nothing*) and is an assistant production manager for CSOP (*Spring Awakening*).

**OLIVIA LEHNERT**, she/her (assistant stage manager): sophomore, BA Theatre (Technical area of study) and Integrated Educational Studies minor. Chapman debut. Other credits: *It Shoulda Been You* (assistant stage manager, CSOP) and *Spring Awakening* (assistant technical director, CSOP). Olivia thanks her family, friends and everyone who worked on *Storm in the Barn* for their hard work and support.





## **2024–25 SEASON**

*Tickets on sale late August 2024*

**October 4–12, 2024**

***The Rover***

by Aphra Behn  
Waltmar Theatre

**Nov 1–9, 2024**

***Everybody***

by Branden Jacobs-Jenkins  
Waltmar Theatre

**February 20–22, 2025**

***Ride the Cyclone***

Book, Music and Lyrics by Jacob Richmond and Brooke Maxwell  
Musco Center for the Arts

**May 2–10, 2025**

***Uncle Vanya***

by Anton Chekhov (Baker trans.)  
Waltmar Theatre



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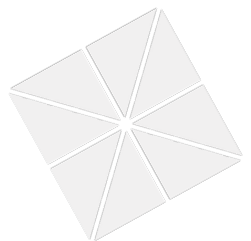
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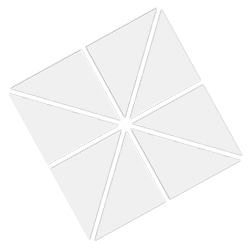
## SUPPORT THE STARS OF TOMORROW

One of the best ways to help support CoPA students is to give to the **Fund for Excellence**. This invaluable program gives students access to a variety of high-caliber resources so they can create and perform their best work.

Every dollar donated to the Fund has an immediate impact on the performing arts student experience. Donations are used exclusively to help CoPA students through enhancement of student productions, recruiting professional artists for master classes and supporting touring student ensembles, to name a few. For example, the Fund allowed us to bring Complexions Contemporary Ballet to campus for a week-long intensive with our dance students, giving them a valuable opportunity to train with working professionals from an award-winning, internationally renowned company.

If you're already a contributor to our Fund for Excellence, THANK YOU! And if you haven't yet joined hands with others who support the performing arts at Chapman University, please, consider making a gift today. Any amount helps!

To learn more about how you can make a direct impact on our students' education, contact Bobby Reade at [reade@chapman.edu](mailto:reade@chapman.edu).



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