Dexter Bullard, Artistic Director

presents

SPRING AWAKENING

book and lyrics by Steven Sater
music by Duncan Sheik
based on the play by Frank Wedekind

Director – Damon Kiely
Musical Director – Mark Elliott
Choreographer – Julia Neary
Fight Choreographer—Chuck Coyl
Scenic Designer – Kirk V. Hughes
Costume Designer – Lissa Lamona
Lighting Designer – Nick Belley
Sound Designer – Jack Hawkins
Dramaturg – Mike Doyle
Stage Manager – Todd K. Boger

September 28 - October 7, 2012

The 2012-2013 Theatre School Season is dedicated in loving memory to Director of Development Tessa Craib-Cox (1944-2012).

DePaul’s Merle Reskin Theatre
60 E. Balbo Drive, Chicago, IL 60605

Email: theatreboxoffice@depaul.edu
theatre.depaul.edu
(312) 922-1999
CAST (IN ORDER OF APPEARANCE)

Wendla ........................................................................................................... Sonaz Izadi
Adult Female ............................................................................................................ Marie Weiss
Thea ......................................................................................................................... Maureen Mizener
Anna ........................................................................................................................ Alissa Walker
Martha .......................................................................................................................... Kelsey Ann Wacker
Ilse ............................................................................................................................... Lauren Guglielmo
Adult Male .................................................................................................................. Clayton Louis
Otto/Ubrecht ............................................................................................................. Brenton Abram-Copenhaver
Georg/Dieter ............................................................................................................ Cameron Benoit
Hanschen/Rupert ....................................................................................................... David Giannini
Ernst/Reinhold .......................................................................................................... Louie Rinaldi
Moritz ............................................................................................................................. Jack Ball
Melchior ....................................................................................................................... Joe Keery

MUSICIANS

Piano/Conductor ........................................................................................................... Mark Elliott
Keyboard/Associate Conductor .................................................................................... Jamie Killips
Violin ............................................................................................................................... Eric Pidluski
Viola ............................................................................................................................... Bridget Callahan
Acoustic Bass/Electric Bass ........................................................................................ Michael Sinclair
Drums ............................................................................................................................. Sean Kopp
Guitar ............................................................................................................................ Mikey Moran, Daniel Toot
Cello ............................................................................................................................... Bill Meyer

Place: a provincial German town
Time: 1891
There will be one 10-minute intermission.
Strobe lights will be used in this performance.

Spring Awakening is presented through special arrangement with Music Theatre International (MTI). All authorized performance materials are also supplied by MTI.

MUSICAL NUMBERS

Act One

Mama Who Bore Me .................................................................................................. Wendla
Mama Who Bore Me (Reprise) ................................................................................... Wendla & Girls
All That’s Known ........................................................................................................... Melchior & Boys
The Bitch of Living ..................................................................................................... Moritz & Boys
My Junk ........................................................................................................................... Georg, Hanschen, Girls
Touch Me ...................................................................................................................... Melchior, Moritz, Boys & Girls
The Word of Your Body ............................................................................................... Melchior, Wendla
The Dark I Know Well .................................................................................................. Martha, Ilse, Boys
The Word of Your Body (Reprise 1) ............................................................................ Otto & Georg
And Then There Were None ....................................................................................... Moritz & Boys
The Mirror-Blue Night ............................................................................................... Melchior & Boys
I Believe ......................................................................................................................... Boys & Girls

Act Two

The Guilty Ones ........................................................................................................... Melchior, Wendla, Boys & Girls
Don’t Do Sadness ......................................................................................................... Moritz
Blue Wind ....................................................................................................................... Ilse
Don’t Do Sadness/Blue Wind ....................................................................................... Moritz & Ilse
Left Behind ..................................................................................................................... Full Cast
Totally Fucked ................................................................................................................. Full Cast
The Word of Your Body (Reprise 2) ............................................................................... Ernst, Hanschen, Boys & Girls
Whispering ................................................................................................................... Wendla & Melchior
Those You’ve Known ................................................................................................. Melchior, Moritz & Wendla
The Song of Purple Summer ........................................................................................ Full Cast

PRODUCTION STAFF

Assistant Director .............................................................................................................. Kelvin Wong
Assistant Musical Director ............................................................................................... Belle Coehlo
Assistant to the Director .................................................................................................... Elizabeth Thomas
Assistant Dramaturg ......................................................................................................... Emily Marlatt
Assistant Stage Managers ............................................................................................... Jean E. Compton, Caroline Brown, Jackson Walsh
Assistant Scenic Designer ................................................................................................. Gregory Pinsoneault
Assistant Costume Designer ............................................................................................ Catharine Young
Draper/Cutter .................................................................................................................. Jordan Wroblewke, Taylor S. Payne
Assistant Draper/Cutter ..................................................................................................... Megan Turner
Stitcher ............................................................................................................................... Castille Ritter
Assistant Lighting Designer ............................................................................................. Garvin Jellison
Assistant Sound Designer ............................................................................................... Kami Siu
Assistant Choreographer ............................................................................................... Jourdi Waller
Director of Production .................................................................................................... Chris Hoffman
Production Coordinator ................................................................................................. Alexis Links
Technical Director ........................................................................................................... Shane Kelly
Assistant Technical Director .......................................................................................... Wil Deleguardia
Shop Technical Director ............................................................................................... Tim Combs
Reskin Technical Director ............................................................................................... Jen Leahy
Technical Assistant .................................................................................................... Aaron Pijanowski
Scene Shop Foreman ....................................................................................................... Gerry Reynolds
Scenic Artist ..................................................................................................................... Joanna Sim
Property Master .............................................................................................................. Wayne W. Smith
Costumiere ..................................................................................................................... Dawn G McKeisy
Costume Shop Manager ................................................................................................. Myron Elliot
Stitcher ............................................................................................................................. So Hui Chong
Make-up Supervisor ....................................................................................................... Nan Zabriskie
Make-up Assistant .......................................................................................................... Matt Sherrill
Master Electrician ......................................................................................................... Dan Friedman
Scenery and Property Crew ........................................................................................... Jennifer Alaimo, Michael Buono, James Garrastegui, Nicole Lockard, Kara Rodriguez
Costume Crew .............................................................................................................. Alma Acosta, Madeline Baird, Thomas Carter, Aida Delaz, Krystal Ortiz
Make-up Crew ................................................................................................................ Sydney Dufka, Claire Junglieb
Lighting Crew ................................................................................................................ Maximilian Barr, Alexandra Blatchford, Briget Diehl, Samuel Krey, Talia Payomo
Sound Engineer ............................................................................................................. Morgan Lake
Sound Crew .................................................................................................................... Nina Mallory, Sebastian Woldt
Audio Descriptor ............................................................................................................ Robert Hines III
Sign Language Interpreter Coordinator ........................................................................... David Jones
Sign Language Interpreters ............................................................................................. Denise Klibanow, Diana Thorpe
Director of Marketing and Public Relations ................................................................... Anna Ables
Manager of PR and Special Events ................................................................................. Andrea Tichy
Publicity/Production Photos ........................................................................................... Anna Ables, Michael Brosilow
Publicity and House Crew .............................................................................................. Nathaly Garcia, Dylan Glen, Ashantis Jones, Sarah McElroy, Harrison Weger
Box Office Manager ...................................................................................................... Julia Curns
House Manager ............................................................................................................. Alicia Graf
Theatre Manager ............................................................................................................. Leslie Shook
Frank Wedekind’s subtitle for his original, still shocking play of 1891 was “A Children’s Tragedy.” At first it was banned because of its depiction of taboo subjects such as abuse, incest, masturbation, teen suicide, and more. It exposed the culture of oppression and repression adolescents had to suffer. It’s a wonder any of them survive their childhood. But, of course, on another level none of us survive our childhood.

That to me is the real Children’s Tragedy. We all become adults.

The children of Spring Awakening just want to be heard, to have their questions answered. They are curious, not just about the world around them, but their own changing bodies. But no one will talk to them or listen to them. Even the parents who are willing can’t hear their children correctly. As one of the songs says, all any one hears back and forth is “Blah blah blah blah blah blah.”

The beauty of the musical is that the children finally have a voice through Duncan Sheik’s powerful and haunting music. They are able to express, if only in their fantasies, their longing, their frustration, and their dreams. If the adults in their lives could hear them, perhaps there would be less tragedy.

One of the pleasures of working on Spring Awakening has been that many of the cast and crew came in knowing and loving the music. My collaborators Mark Elliott and Julia Neary have commented often how we are being taught by them. I invite you now to “listen to what’s in the heart of a child. A song so big in one so small.”

~ Damon Kiely

**DRA M A T URG’S NOTE**

Imagine a young, blonde girl with pigtails yodeling on top of a picturesque mountain. Now, flush that thought down the toilet, because in no way does this image have anything to do with how people lived in 1890s Germany.

When Frank Wedekind finished his first play, Frühlings Erwachen (Spring Awakening), around Easter of 1891, the world was teeming with the liberal energy of industrialism, which ushered in modernity. At the same time the harsh, Prussian ideals of the recently formed German Empire conflicted with these liberal ideals as the imperial powers promoted a traditional value system restricting sexuality and imposing gender barriers and other prohibitions. Wedekind’s play, a drama centered on sexuality, was scandalous. The authorities closed it almost immediately, and it took years to be staged.

Then, Spring Awakening took its place in the canon of world drama. Just over a century later Steven Sater made it into an American rock musical with the same name. Many of the play’s original elements were cut or changed, but its theme of taboo sexuality remains intact. And, like the original play, the musical shocked audiences. Instead of the standard style from which most American theatre is generated, Spring Awakening stirred audiences with its utilization of the rock tradition.

A rock musical about teenage sexuality in 1890s Germany seems bizarre, because it is. The clash of liberal-minded industrialism and Prussian traditionalism, as different as the song and scene worlds in the musical, reveals a past that cannot be characterized. The musical accurately reflects the history it portrays: an amalgamation of attributes that do not seem like they could exist simultaneously, yet somehow still do.

~ Mike Doyle, 3rd year BFA, Dramaturgy/Criticism

**BIOGRAPHIES**

**BRENTON ABRAM-COPENHAVA** (Otto/Ulbrecht), 3rd Year BFA/Acting. Brenton hails from South Bend, Indiana, where he attended Indiana University South Bend and Saint Mary's College before coming to The Theatre School. Recently he taught improv for middle and high schools at the South Bend Civic Theatre. Theatre School credits include Irv in Waiting for Lefty, Reeves in 9 Circles, and Matthew in Private Eyes.

**JACK BALL** (Moritz), 3rd Year BFA/Acting. Jack Ball hails from Boise, Idaho. Theatre School credits include Miller in Waiting for Lefty, directed by Jennifer Markowitz; Will in Holy Days, directed by Tara Mallen; and The Plastic Surgeon and Spin Milton in Careless Love, directed by Andrew Gallant.

**CLAYTON LOUIS** (Adult Man), 2nd Year MFA/Acting. Clayton, a Kentucky native, received his BA in Theatre Arts from Loyola Marymount University. He has performed in Los Angeles, Cincinnati, Germany, and Russia. His Theatre School debut was as Karl Lindner in Clbourne Park. Other theatre credits include Bottom in a Midsummer Night’s Dream, Shelley Levene in Glengarry Glen Ross, Mitch in A Streetcar Named Desire, and Paul in Barefoot in the Park. In addition, Clayton has originated five roles in his acting career.

**CAMERON BENOIT** (Georg/Dieter), 4th Year BFA/Acting. Originally from Lunenburg, Massachusetts, Cameron came to Chicago from Walnut Hill School for the Performing Arts. Some of his favorite credits at The Theatre School have included Fag in The Rivals, Clitandre in The Misanthrope, and Kochikariev in The Marriage. In his spare time he serves as the President of STARS, as the Executive Assistant at Speakhear Chicago, and studies improv at 10. He is a proud recipient of the Nathan Lane Scholarship Award.

**DAVID GIANNINI** (Hanschen/Rupert), 3rd Year BFA/Acting. Theatre School credits include Agate in Waiting for Lefty, Salony in The Chekhov Machine, and Nat Miller in Ah, Wilderness!

**SONAZ IZADI** (Wenda), 4th Year BFA/Acting. Sonaz is from Irvine, California. Her previous Theatre School credits include Lena in A Mouthful of Birds, Dani in DNA, Deanie in Splendor in the Grass, Helena in Faustus, Chorus in Venus, and Ana in Bario Grrrl! A Musical.

**LAUREN GUGLIELMELLO** (Ise), 4th Year BFA/Acting. Lauren was born and raised in Massachusetts. This summer she had the privilege of studying at Roy Hart International Arts Centre in France. Past Theatre School credits include Laura in The Glass Menagerie, Bess in Nancy Drew and the Sign of the Twisted Candles, and Maze Carroll in Celebrity Row.

**JOE KEERY** (Melchior), 3rd Year BFA/Acting. Joe is from Newburyport, Massachusetts. His Theatre School credits include Ghoumous Playground Injuries, directed by Julia Neary; 9 Circles, directed by Kevin Fox; and Ah, Wilderness! directed by Damon Kiely.

**MAUREEN MIZEREN** (Theo), 2nd Year MFA/Acting. Maureen received her BFA in Musical Theatre from Sam Houston State University, where she was seen as Our Lady of the Spa in the musical NINE. Her credits include Mother Abbess in Suor Angelica at Northwestern State University, as well as Tess in The Sisters Rosensweig at End of the Runway Players in Grapevine, Texas.

**LOUIE RINALDI** (Ernst/Reinhold), 3rd Year BFA/Acting. Louie is from East Monchique, New York, where he studied at the Gateway Playhouse Acting School. Theatre School credits include Ed in Five Flights, directed by Jane Brody; Konstantin in The Chekhov Machine, directed by Ann Wakefield; and Matthew in Private Eyes, directed by Jason Beck.

**KELEY ANN WACKER** (Martha), 4th Year BFA/Acting. She attended Idyllwild Arts Academy and Marymount Manhattan College before coming to DePaul. She has previously been seen in Herman Melville’s Moby Dick, and as Mrs. Gottlieb in Dead Man’s Cell Phone.

**ALISSA WALKER** (Anna), 3rd Year BFA/Acting. Alissa is from Sioux City, Iowa. Her Theatre School credits include Waiting for Lefty, The Chekhov Machine, and Private Eyes.

**MARIE WEISS** (Adult Woman), 2nd Year MFA/Acting. Marie is from Western Wisconsin. As a child she performed with the acting company The Stage Door Players and participated in over sixty theatre productions. Marie’s professional theatre experience includes the Minnesota Renaisance Festival and two productions at the Guthrie Theater. Last spring she performed the role of Bev in Clbourne Park with the MFA class of 2013.

**DAMON KIELY** (Director), Directing and Acting Faculty. Damon Kiely is a professional director and writer, as well as a full time professor of directing and acting for DePaul’s Theatre School. He has directed for Next Theatre, TimeLine Theatre Company, A Red Orchid Theatre, American Blues
JULIA NEARY (Choreographer), Movement and Acting Faculty. Julia Neary is a founding member of the Organic Theatre Collective, Powercap and the Running With Scissors: all companies based in the creation of original and physically inspired work. She has directed and choreographed dance, movement, and combat for theatre, television and film. She has co-adapted three novels for the stage one of which, The Man Who Fell in Love with the Moon, received two After Dark Awards and a nomination for a Joseph Jefferson Award for Best Adaptation. As an actor, Julia has worked with various theatres throughout Chicago including Steppenwolf, Lookingglass, Victory Gardens, Next, Teatro Vista, Chicago Dramatists, Lifeline, Collaboration, Strawdog, Rivendell, About Face, and she received a Joseph Jefferson Award for Best Supporting Actress as a ventriloquist’s dummy in Famous Door’s award winning production of Ghetto, which she also choreographed. She recently collaborated and performed in Plasticene’s Graphomania and just finished choreographing fights for Cor Theater’s Skin Tight. A graduate in dance, she has choreographed numerous productions for The Theatre School where she is also an Assistant Professor. Television and film credits include Early Edition, The Untouchables, The Break Up, Black Days, Samaritan, Four/Four, Jack Slash, Etchings, Thanks, Mom!, and I Think Not.

KELVIN WONG (Assistant Director), 1st Year MFA/Acting. Kelvin was born and bred in Malaysia. He founded his little theatre company 8 years ago, subsequently landing him the role of Director-In-Residence at The Kuala Lumpur Performing Arts Centre from 2009 - 2012. A graduate in psychology, he looks forward to exploring theatre from a technical dance throughout Chicagoland.

ELIZABETH THOMAS (Assistant to the Director), 4th Year BFA/Theatre Arts. Elizabeth hails from Austin, Texas. Her past Theatre School credits include assistant directing the first production of The Painted Lady directed by Meghan McCarthy; ensemble member in The Witches, directed by Emie Nolan; and assistant director for Richard III, directed by Ian Frank. Most recently, Elizabeth assisted directed Sarah Kane’s Craze with the Blind Owl Theatre Company, directed by Azar Kazemi.

BELLA COELHO (Assistant Musical Director), 4th Year BFA/Theatre Arts. Isabella hails from Pittsburgh, Pennsylvania. Her recent credits at The Theatre School include serving as the assistant director for The Rivals, In Regards to the Shark, Shikwrecked, and columbus. She has also performed in Fairy Tales: Not Suitable for Children, Cat Lab, The Witches, and 4.48 Psychosis. Outside of The Theatre School, Isabella served as assistant director for Boxed In: A Free World at Free Street Theater.

CHUCK COYL (Fight Director), Chuck has been a professional Fight Director for over 25 years and is President of the Society of American Fight Directors. Chicago Credits include Fight Direction for: August: Osage County, Superior Donuts, The Crucible (Steppenwolf Theatre); Gas For Less, Magnolia (Goodman Theatre); Porgy and Bess, Carmen, Tosca (Lyric Opera of Chicago). Broadway credits include the Tony Award-winning production of August: Osage County. Internationally he has staged fights for productions at Nil and Asphaltic, London and the Sydney Theatre Company, Sydney, Australia. He has been a stunt coordinator for television episodes of the “Moments in Time” (History Channel) and “True Crime Authors” (Discovery Channel) series. He is a founding member of the Single Action Theatre Company.

JOURDI WALLER (Assistant Choreographer), 4th Year BFA/Theatre Management. Jourdi hails from Portland, Oregon. Previous Theatre School credits include production associate of The Rivals, co-director of CAT LAB, part of the Theatre Arts Lab Series, and house manager for The Skriker. She is one of the members of the Theatre School’s fight directors and choreographers and Artistic Circle members of Boom Crack! Dance Company, a Chicago-based hip hop company, and teaches both urban and technical dance throughout Chicagoland.

KIRK V. HUGHES (Scene Designer), 4th Year BFA/Scenic Design. Kirk has designed more than 50 shows professionally since 2008 at the Asolo Repertory Theatre, Banyan Theatre Co., TheatreZone, Venice Theatre, Manatee Players, Sarasota Players, Island Players of Anna Maria, and most recently at DePaul’s Merle Reskin Theatre in Chicago. Favorite shows include Chicago, Rent, Fat Pig, Who’s Afraid of Virginia Woolf? (Nominated: Best Set Design, Sarasota Magazine), The Beast of Broadway (with David Garrison), High Spirits (with Georgiana Engel), and the critically acclaimed production of the Who’s Tommy, winner of “Best Audiovisual Excitement” from Sarasota Magazine, and included in the AACT International Theatre Festival in Venice. Kirk was chosen as a 2010 Herald-Tribune Handy winner in the “Design Stars” category.

LISSA LAMONA (Costume Designer), 4th Year BFA/Costume Design. Lissa hails from southern California where before enrolling at The Theatre School at DePaul in 2009, her costume and set designs won multiple DTASC Awards. Her Theatre School Credits include costume design for Wayzcek, Faustus, and I Am Bradley Manning and assistant costume design on The Skriker, Hedda Gabler and Medea. Currently, Lissa is designing costumes for The Theatre School’s upcoming winter Playworks production Lizzie Bright and the Buckminster Boy, and Awkward Pause Theatre’s The Rocky Horror Picture Show.

JORDAN WROBLEWSKE (Draper/Cutter), 4th Year BFA/Costume Technology. Jordan hails from Houston, Texas, where she received numerous awards from her community. Her Theatre School credits include The Secret Garden, Hedda Gabler, Mayday Mayday Tuesday, Roald Dahl’s The Witches, A Lie of the Mind and The Comedy of Errors. Jordan has also worked as a stitcher for Chicago Children’s Theatre and previously interned at Ooh-La-La Couture Millinery, where she constructed hats. Jordan currently works as a campus tour guide and a freelance artist and photographer.

TAYLOR S. PAYNE (Assistant Draper/Cutter), 4th Year BFA/Costume Design/Technology. Taylor is from Encinitas, California. She has served as an assistant costume designer for The Theatre School’s productions of The Secret Garden and Much Ado About Nothing. This summer Taylor received certificates in Wig Ventilating and Maintenance from Wig and Hair Workshop Chicago. Additionally, she practiced millinery craft with Jane Smith in Fullerton, California. Earlier this season she worked as the crafts person on The Witches, where she made several hats for the production and was the designer for the winter production of A Lie of the Mind. She currently works in the makeup shop and does wig, makeup, and blood work for various productions at The Theatre School.

MEGAN TURNER (Assistant Draper/Cutter), 3rd Year BFA/Costume Technology. Megan is a Seattle native. Her previous productions include Cabaret, Hedda Gabler and Pinkalicious (crew); Intimate Apparel (stitcher), Nancy Drew and the Sign of the Twisted Candles (first hand) and The Rivals (first hand).

BIOGRAPHIES cont.

GARVIN JELLISON (Assistant Lighting Designer), 4th Year BFA/Lighting Design. At DePaul, Garvin has designed The Underpants, The Bacchae, and The Misanthrope. He has assisted on The Witches and has served as Master Electrician on Hedda Gabler, Pinocchio, and The Rivals. Garvin has worked around Chicago in different capacities with The Artistic Home, Honey Pot Performance, Seanchai Theater Company, Lookingglass Theater Company, Chicago Shakespeare Theater, Hubbard Street Dance Chicago, ProudKate Theater Project, Links Hall, Chicago Flamenco and the Joffrey Ballet. Most recently, Garvin designed a new piece titled Knoswet Not for the Joffrey Ballet of Chicago. Garvin is currently working on two Theatre School productions to open this coming winter: Lizzie Bright and the Buckminster Boy and Angels in America: Perestroika.

JACK HAWKINS (Sound Designer), 3rd Year BFA/Sound Design. Hailing from Kansas City, Jack works as a freelance sound designer while studying at The Theatre School. Theatre School credits include: Woyzeck, Synergy, and a co-design for I Am Bradley Manning. Professional design credits include: Jack's Precious Moments, Little Shop of Horrors, and Crave.

KAMI SIU (Assistant Sound Designer), 3rd Year BFA/Sound Design. Kami is a native of Las Vegas, Nevada, who came to Chicago to pursue her interest in sound. Her previous design credits include: The Hothouse and The Misanthrope in addition to co-designing I Am Bradley Manning. This season, she will be designing Lizzie Bright and the Buckminster Boy as well as The Coral King.

SHANE KELLY (Technical Director), Faculty/Head of Theatre Technology. Shane has worked in a variety of technical and design positions around the country including Chicago Symphony Orchestra, Prague Quadrennial Scenofest, The Second City, Chicago Spotlight, Caffeine Theatre (where he was an artistic associate), Chicago Scenic Studios, University of Northern Colorado, American Repertory Theatre, Guthrie Theatre, Colorado Shakespeare Festival, and for Vee Corporation at the NBA All-Star Jam Session. He has an M.F.A. in Theatre Technical Production from the Professional Theatre Training Program (P.T.T.P) at the University of Delaware. Shane is a member of USITT, Chair of the USITT Midwest Regional Section, and an ECTP Certified Rigger-Arena and Theatre.

WIL DELEGUARDIA (Assistant Technical Director), 3rd Year BFA/Theatre Technology. Wil’s previous credits at The Theatre School include Assistant Technical Director, I Am Bradley Manning; Master Carpenter, Venus; and Carpenter, Intimate Apparel.

MIKE DOYLE (Dramaturg), 3rd Year BFA/Dramaturgy/Criticism. Mike is originally from Kendallville, Indiana. His Theatre School credits include dramaturgy for boom, dramaturg for The Theatre School Lab Series production of Hamlet, assistant director for The Kid Thing, and assistant dramaturg on Faustus. He also serves as co-editor for The Theatre School at DePaul’s Dramaturgy/Criticism blog, The Grappler.

EMILY MARLATT (Assistant Dramaturg), 3rd Year BFA/Theatre Arts. Emily is from Arlington, Texas. She recently worked as the Assistant Director of Alice in Wonderland at Emerald City Theatre Company.


JEAN E. COMPTON (Assistant Stage Manager), 3rd Year BFA/Stage Management. Jean is a Maryland native whose Theatre School credits include stage manager for the world premiere of Jacob Shuler’s The Death of Gaia Divine, as well as stage manager for Blood Pudding, and assistant stage manager for Intimate Apparel, The Ernie Ploy, and The Monster Under the Bed. Other favorite credits include assistant stage manager for Auctioning the Ainsleys with Dog & Pony Theatre Company, and stage manager for The Magic Flute, A Midsummer Night’s Dream, Animal Farm, and Incomparable at Carroll Community College. This spring, Jean will stage manage Measure for Measure, directed by Catherine Weidner.

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.

THE THEATRE SCHOOL SHOWCASE: CONTEMPORARY PLAYS AND CLASSICS

Presenting diverse and exciting productions, The Theatre School Showcase blends imagination and cultural impact with three plays, and rounds-out the season with a fourth production featuring the graduating MFA in Acting candidates. The Theatre School Showcase offers a unique opportunity to see tomorrow’s industry leaders today, by introducing the raw creativity and dedicated collaborations of artists at the beginning of their careers. Their work is powerful, imaginative, and new.

MERLE RESKIN THEATRE

Celebrating a century of performances this season, the Merle Reskin Theatre, built as the Blackstone Theatre in 1910, was designed by Chicago architects Marshall & Fox. The stone façade and mansard roof of the Beaux-Arts style building have been modified only slightly over the years. The interior finish of French walnut and gold was designed by Plamondon & Tetze to give the appearance of a European opera house. Prior to DePaul’s purchase of the theatre in 1988, it had been home to vaudeville, the Federal Theatre Project and the touring productions of the Shubert Organization. The Theatre School brings an audience of more than 35,000 people to the theatre each season.
Sustaining Members
Mary Spalding Burns, Chair
Mary Soetaert, Chair Emeritus
Trish Rooney Alden
Joseph Antunovich
Kathleen M. Bette
Kylee DeSantis
David Dunning
Don McLean
Irma Michaels
Brian Montgomery
Carol Morse
Penny Obenshain
Vonita Reeser

SPRING AWAKENING
DePaul Theatre School
Focus Lighting, Inc.
Jennifer Faron, BUS ’94; MBA ’05 & Michael Faron
Scott Ellis, GSD ’78
Toni Dunning & David Dunning
Mary Burns & Joseph Burns
$10,000-$24,999
+ Claire Rosen & Samuel Edes Foundation
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Chicago Drama League
Fr. McCabe Circle
$50,000 +
~ Denotes President’s Club membership, which reflects total giving to DePaul
+ Donor has made a special philanthropic pledge to DePaul University

Listings in the honor roll reflect contributions and pledge payments made to The Theatre School between July 1, 2011 and June 30, 2012. If you are interested in making a gift to support student scholarships, or the new Theatre School building, please contact Elizabeth Assistant Vice President of Development, at 312-367-7148 or esitess@depaul.edu.

President’s Club Gifts of $1,000 and above annually qualify for membership in the Club, DePaul’s Club of honor donors. + $1,000,000 + lifetime giving to DePaul University
+ Donor has made a special philanthropic pledge to DePaul University – Denotes President’s Club membership, which includes total giving to DePaul University

$50,000 +
~ Denotes President’s Club membership, which reflects total giving to DePaul
+ Donor has made a special philanthropic pledge to DePaul University

Don McLean

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Brian Montgomery
Carol Morse
Penny Obenshain
Vonita Reeser

DEPAUL UNIVERSITY ALUMNI

The Office of Alumni Relations provides many opportunities to help graduates maintain a lifelong connection to classmates and the university. Alumni can connect with current students, participate in volunteer opportunities and attend a variety of events and programs throughout the year. For more information about the alumni community, please visit alumni.depaul.edu or call (800) 437-1898.

DONORS

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DONORS (cont.)
The Theatre School’s 2012-2013 Season

THE THEATRE SCHOOL SHOWCASE

Spring Awakening
book and lyrics by Steven Sater, music by Duncan Sheik
based on the play by Frank Wedekind
directed by Damon Kiely, musical direction by Mark Elliott
September 28 – October 7, 2012 (previews 9/26 & 9/27)

Angels in America: Perestroika
by Tony Kushner
directed by Jane Drake Brody
February 8 - 17, 2013 (previews 2/6 & 2/7)

Measure for Measure
by William Shakespeare
directed by Catherine Weidner
April 19 - 28, 2013 (previews 4/17 & 4/18)

MFA13, TBA
by Ike Holter
directed by Dexter Bullard
An ensemble piece to be performed by MFA III actors

CHICAGO PLAYWORKS FOR FAMILIES AND YOUNG AUDIENCES

A Wrinkle in Time
book by Madeleine L’Engle, adapted by John Gore
directed by Ernie Nolan
October 23 – December 1, 2012

Lizzie Bright and the Buckingham Boy
book by Gary D. Schmidt, adapted by Cheryl L. West
directed by John Jenkins
January 19 – March 2, 2013

The Coral King
by James Ambrose Brown
directed by Ann Wakefield
April 2 – May 25, 2013

NEW DIRECTORS SERIES

In the Red and Brown Water
by Tarell Alvin McCraney
directed by Marc David Pinate
November 2 – 10, 2012 (previews 11/30 & 11/31)

The Royal Hunt of the Sun
by Peter Schaffer
directed by Ian Frank
February 1 – 10, 2013 (previews 1/30 & 1/31)

NEW PLAYWRIGHTS SERIES

A Tribute to Thicke Leonard
by Gil Tanner
director TBA
May 4-13, 2012 (Previews 5/2 & 5/3)
Participation: Over 700 alumni were listed in Theatre School News during its ninth year of production. TSN is an electronic alumni activity newsletter published monthly (except July). Though originally created as a vehicle to communicate alumni activities among alumni, it is now also used for admissions, recruitment, fund raising, advertising and promotion. It is also responsible for gradually increasing the number of alumni within the school's database with active electronic and snail-mail addresses and phone numbers. The statistics below are based on issues between August 2009 and June 2010. http://theatreschool.depaul.edu/tsn

The listings included the following selected alumni activities:

- Alumni worked at 147 different Chicagoland area theatre companies including Chicago Shakespeare, Goodman, Victory Gardens, Steppenwolf, Timeline, Next Theatre and The Second City.
- Alumni worked at 58 different theatre and film festivals internationally including West Hollywood International Film Festival, Cannes Film Festival, Williamstown Theatre Festival, the 45th Annual Chicago International Film Festival, Chicago Humanities Festival, Just For Laughs Festival, NYC SketchFest, 2010 Latino Theatre Festival, Femme International Film Festival, San Francisco Film Festival and countless Shakespeare Festivals across the country.
- Alumni have worked at 87 different schools including Yale, USC, Harvard, The Art Institute of Chicago, University of Michigan, Columbia University, NYU, Walter Payton College Prep, Columbia College, Notre Dame, Old Town School of Folk Music, SUNY Purchase, Steppenwolf School, and The American Film Institute.
- Alumni worked on 35 Broadway/touring shows including Billy Elliot, The Addams Family, August: Osage County, Dreamgirls, Spider Man- Turn off the Dark, In the Heights, The Miracle Worker, Fences, The Lion King, Wicked, A Chorus Line, Mary Poppins, Legally Blonde, Chicago, Xanadu, West Side Story, The Color Purple, Ain't Misbehavin' and Jersey Boys.
- Alumni worked at 61 other theatres in the New York area.
- Alumni worked at 49 different theatres in California.
- Alumni worked in 38 different states.
- Alumni worked in 21 countries other than the United States including Brazil, Canada, China, England, France, Germany, Holland, Honduras, Japan, Korea, Nigeria, Peru, Serbia, Singapore, South Africa, Sri Lanka and Sweden.
- Alumni worked on 104 films this year including 500 Days of Summer, Alice in Wonderland, Cedar Rapids, Cinque du Freak, Columbus Day, Familiar Strangers, Grown Ups, Hannah Free, International Departures, Lonely Street, Love and Other Drugs, Marmaduke, Moby Dick, Nine, Public Enemies, Step Brothers, Up in the Air.
- Alumni worked on 394 theatre productions.
- Alumni worked on more than 32 different television channels ABC, Bravo, CBS, NBC, VH1, HBO, CW, MTV, Showtime and Fox, on 85 different programs including 90210, All My Children, Bones, Burn Notice, Castle, Criminal Minds, CSI, Damages, Dexter, Flash Forward, Glee, Hannah Montana, Hawthorne, Heroes, Law and Order: Criminal Intent, Lost, Modern Family, Nip/Tuck, Nurse Jackie, The Middle, The Office, The Oprah Winfrey Show, The Real Housewives of NYC, The View, True Blood, Weeds.
- Alumni have multiple television shows in syndication or online including Arrested Development, Mad About You, Babylon-5, Providence, Early Edition and The X-Files.
- Alumni worked on 30 commercials or voiceovers for products including A1 Steak Sauce, AT&T, Budweiser, Cold Stone Creamery, Comcast, Home Run Pizza, Johnsonville Sausages, KFC, Red Lobster, Target, Union Bank and Waypoint.
- Alumni worked at more than 30 production companies including Fox Searchlight Productions, Miramax Films, Paramount Vantage, Showman, Spyglass Entertainment, Starmaker Group, Tribeca Productions, Universal Pictures and Walt Disney Pictures.
- 55 alumni are Artistic or Co-Artistic Directors of theatres.
- Alumni were recognized with 37 awards or award nominations, including GLAAD Media Award, Joseph Jefferson Awards, Emmy’s Awards, Joseph Jefferson Citations, J. Williams Fullbright Foreign Scholarship, Black Theatre Alliance Awards, The 1st Annual New York Times Outstanding Playwright Award, and Tony Awards.

Mini Versions of Theatre School News: Mini versions of Theatre School News were created for each admissions-related festival, conference and open house, and for the eight regional audition/interview locations.

### ALUMNI FACTS

#### DePaul Theatre School

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### THE THEATRE SCHOOL STUDENT WORKERS

- Assistant Box Office Manager ........................................................... Anastasia Schrifer
- Ticket Agents .................. Micki Burton, Colleen Debelius, Cecilia Falter, Andy Diaz, Tom Korabik
- Group Sales Assistant ................................................................. Christopher Knoerzer, Brandon Mack
- Office Assistant ............................................................................. Jouri Waller
- Merle Reskin Theatre Crew .................... Chris Barker, Belinda Bing, Claire Cleary, Jean Compton, Sam Hillyer, Garvin Jellison, Brae Singleton, Elizabeth Smith, Aimee Sweet, Shawn Watson
- Faculty Assistants ........................................................................... Belinda Bing, Todd Boger, Celeste Cooper, John Crosthwaite, Devon Doherty, Liz Fiala, Joseph Flynn, Emily Hitmar, Garvin Jellison, Toni Kendrick, Constance Lee, Jillian Rothman, Kreenee Tolson, Krisy Vanderwarker, Olivia Wallace
- Administration Assistants ............................................................ Jacob Abbas, Olga Aguilar, Cameron Benoit, Meredith Boe, Mark Bonham, Bella Coelho, Brian Crawford, Caroline Donnelly, Rhiannon Falzone, Holly Haupert, Jerry Kurian, Ariel Rubin, Sunee Tripuraneni, Jess Troy, Sean Wiberg
- Costume Shop ........................................................................... Olivia Ball, Jessica Burgwald, Kara Dent, Adrienne Littlefield, Chloe Patten, Taylor Payne, Elise Petrucci, Megan Turner
- Door Monitors ............................................................................. Lorena Gomez, Lauren Lundy, Jacob Lyle, Morgan Madison, Awaite Serequeberhan, Ceci Settles
- Make Up Shop ............................................................................. Jessica Burgwald, Belinda Bing, Todd Boger, Taylor Payne, Sarah Jo White, Molly Ryan, Megan Truscott
- Mat Cleaners ............................................................................. Jared Green, Patricia Lavery
- Prop Shop .................................................................................... Tierra Novy, Jillian Rothman, Rachel Watson
- Marketing Assistants ................................................................. Jean Compton, Meredith Matthews, Jenna Moran
- Admissions Assistants .............................................................. Nick Kelley, Karly Bergmann, Taylor Blim, Dan Johnson, and Morgan Madison
- Scene Shop ................................................................................... Ian Blinstrup, Kelly Claussen, William Deleguardia, Nicholas Fleming, Jared Gooding, Toni Kendrick, Alexander Long, Andrew McCarthy, Claudia Peterson, Seth Randall-Tappy, Kyle Vanover, Anders Wahl
- Studio Coordinators ................................................................. Janie Killips, Jacob Stanton, Elizabeth Thomas
GENERAL INFORMATION

BOX OFFICE TELEPHONE
(312) 922-1999

REGULAR BOX OFFICE HOURS
Tuesday - Friday: 9 a.m. - 3 p.m.

PERFORMANCE BOX OFFICE HOURS
Evening performance days: Open until 8 p.m.
Saturday matinee days: 10 a.m. - 2:30 p.m.
Sunday matinee days: 12 - 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. A new 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 FOR OUR HEARING-IMPAIRED PATRONS
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 and pre-performance touch tours are scheduled throughout the 12 – 13 season. Call the Box Office or see the website for the schedule.