



Dexter Bullard, *Artistic Director*

presents

ANGELS IN AMERICA PART II: *Perestroika*

by Tony Kushner

Director – Jane Drake Brody
Scenic Designer – Tierra G. Novy
Costume Designer – Taylor S. Payne
Lighting Designer – Garvin Jellison
Sound Designer – Jenna Moran
Voice/Dialect Coach – Phil Timberlake
Fight Choreographer – Chuck Coyl
Flight Choreographer – Sarah Fornace
Dramaturg – Matthew T. Messina
Stage Manager – Emily Hitmar

February 8 – 17, 2013

THE
**THEATRE
SCHOOL**
AT DePaul University

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
<http://theatreschool.depaul.edu>
(312) 922-1999**



CAST (IN ORDER OF APPEARANCE)

Aleskii Antedilluvianovich Prelapsarianov/Hannah Pitt/	
Henry/Ethel Rosenberg/The Angel Asiatica	Daniela Colucci
The Angel/Emily/Mormon Mother	Alissa Walker
Prior Walter	Jack Ball
Mr. Lies/Belize/The Angel Oceanica	Rejinal Simon
Harper Pitt/The Angel Africanii	Lauren Blakeman
Joe Pitt/Mormon Father/The Angel Europa.....	Joe Keery
Roy Cohn/The Angel Antarctica.....	David Giannini
Louis Ironson/The Angel Australia	Matthew Sherrill

Place: New York City
Time: 1986

There will be two 10-minute intermissions.

ANGELS IN AMERICA, PART ONE: MILLENIUM APPROACHES SYNOPSIS

New York City in 1985, at the height of the AIDS crisis. After the funeral of Louis' grandmother, Prior Walter – Louis' boyfriend – tells him that he has contracted HIV. That same day, legendary Republican lawyer and power-player Ray Cohn offers Joe Pitt, a young Mormon law clerk, a prestigious job in Washington. Joe wants to take the job but refuses to formally accept until he's talked it over with his wife Harper. But Harper does not want to move to Washington.

The two couples' fates quickly become intertwined: Joe stumbles upon Louis crying in the bathroom of the courthouse where he works, and they strike up an unlikely friendship. Harper and Prior also meet, in a fantastical mutual dream sequence in which Prior, operating on the "threshold of revelation," reveals to Harper that her husband is a closeted gay man. Harper confronts Joe, who denies it. As they argue, Louis tells Prior that he's not sure he can handle the stress and fear of caring for Prior when he's sick.

When Roy Cohn is at an appointment with his doctor, he learns that he has been diagnosed with AIDS. Roy thunders that he has nothing in common with gays – AIDS is a disease of homosexuals, whereas he has "liver cancer." Henry urges him to use his clout to obtain AZT, an experimental new AIDS drug.

Both Prior's illness and Harper's terrors grow worse. Louis strays from Prior's bedside to seek anonymous sex in Central Park at night. Fortunately, Prior has a more reliable caretaker in Belize. Prior confesses that he has been hearing a wonderful and mysterious voice, telling him she is a messenger who will soon arrive. As the days pass, Louis and Joe grow closer. Finally, a drunk Joe telephones his mother in Salt Lake City to tell her that he is gay. Joe then tells Harper that he's gay as Louis tells Prior he is moving out.

One night, Prior is awakened by the vision of two of his ancestors who tell him they have come to prepare the way for the unseen messenger. Joe tells Roy he cannot accept his offer. Roy explodes. Roy tells Joe that his greatest achievement was intervening in the 1950s espionage trial of Ethel Rosenberg, guaranteeing her execution. Joe leaves, and the ghost of Ethel herself appears. In the climax of Part One, Prior's prophetic visions culminate in the appearance of an Angel who crashes through the roof of his apartment and proclaims, "The Great Work begins."

Roy Marcus Cohn (February 27, 1927-August 2, 1986) was a high-powered American attorney who practiced law for nearly forty years. He lived in New York City where he represented many of the city's high powered individuals. Cohn served as Senator Joseph McCarthy's chief council during the investigations into Communist activities. His rise to fame was also due to his involvement in the Army-McCarthy Hearings, as well as the espionage trial of Julius and Ethel Rosenberg. He never publicly admitted he was homosexual, but it has been confirmed he carried on relationships with many men. Cohn died of AIDS in Bethesda, Maryland.

Ethel Greenglass Rosenberg (September 25, 1915-June 19, 1953) was accused of passing atomic secrets to the Soviet Union with her husband, Julius Rosenberg. They were found guilty and executed in the electric chair on June 19, 1953. Roy Cohn was on the prosecution team and pushed for the death sentence.

PRODUCTION STAFF

Assistant Directors.....	Ceci Settles, Jacob Stanton
Consultant on Jewish Customs.....	David Chack
Assistant Stage Managers.....	Abbie Betts, Madeline McGill
Assistant Scenic Designer.....	Emily Boyd
Assistant Costume Designer.....	Castille Ritter
Assistant Lighting Designer.....	Chris Barker
Assistant Sound Designer.....	Rachel Regan
Assistant Dramaturg.....	Jessica Allison
Director of Production.....	Chris Hofmann
Production Coordinator.....	Alexis Links
Technical Director.....	Sam Hillyer
Assistant Technical Director.....	Wil Deleguardia
Reskin Technical Director.....	Jen Leahy
Reskin Assistant Technical Director.....	Aaron Pijanowski
Technical Assistant.....	Steven Baglio
Scene Shop Foreman.....	Gerry Reynolds
Scenic Artist.....	Joana White
Master Carpenter.....	Claudia Peterson
Carpenter.....	Nicholas Fleming
Property Master.....	Wayne W. Smith
Costume Shop Manager.....	Myron Elliott
Staff Draper/Cutter.....	Dawn G. McKesey
Assistant Draper/Cutters.....	Adrienne Littlefield
First Hand.....	Anna Slotterback
Staff Stitcher.....	So Hui Chong
Reskin Master Electrician.....	Ron Seeley
Rep Master Electrician.....	Claire Cleary
Assistant Master Electrician.....	Toria Gibson
Make-up Supervisor.....	Nan Zabriskie
Make-up Assistants.....	Sarah Jo White
Scenery and Property Crew.....	Stephanie Bong, Jacob Ives, David Millard, Sumner Pratt, Mario Wolfe
Costume Crew.....	Jalen Gilbert, Lara Hall, Jennifer Moore, Aaron Toplin, Madison Wageck
Make-up Crew.....	Courtney Schum
Lighting Crew.....	Hayley Barron, Philip Brankin, Toria Gibson, Craig Ketchum, Lucas Piercy
Sound Crew.....	Nina Mallery, David Samba
Flight Crew.....	Sean Conline, Nathan White
Audio Describer.....	Rob Lamont
Sign Language Interpreter Coordinator.....	David Jones
Sign Language Interpreters.....	Michael Albert, David Jones
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.....	Dylan Fahoome, Kayla Holder, Samuel Kotansky, Madeline Kranz, Sofia Tew
Box Office Manager.....	Julia Curns
House Manager.....	Alicia Graf
Theatre Manager.....	Leslie Shook

DIRECTOR'S NOTE

In January, I sat in The Theatre School lobby crowded with students, faculty, and staff, as we all watched the televised Inauguration Ceremonies together. As Richard Blanco stepped to the podium and was introduced, a cheer broke out in the room to celebrate him, a young Cuban immigrant who was the first openly gay poet to write for the event. As I listened to the poem, I realized that years after *Perestroika* was written, this beautiful young man was still in touch with everything that *Perestroika* seeks to say. For space considerations, I can only include a cutting of the poem. I urge you to find the entire thing, and read it when your faith and hope for the world is gone.

One sun rose on us today, kindled over our shores,
peeking over the Smokies, greeting the faces
of the Great Lakes, spreading a simple truth
across the Great Plains, then charging across the Rockies.
One light, waking up rooftops, under each one, a story
told by our silent gestures moving behind windows.

All of us as vital as the one light we move through,
the same light on blackboards with lessons for the day:
equations to solve, history to question, or atoms imagined,
the "I have a dream" we keep dreaming,
or the impossible vocabulary of sorrow that won't explain
the empty desks of twenty children marked absent
today, and forever. Many prayers, but one light
breathing color into stained glass windows,
life into the faces of bronze statues, warmth

onto the steps of our museums and park benches
as mothers watch children slide into the day.

...

We head home: through the gloss of rain or weight
of snow, or the plum blush of dusk, but always—home,
always under one sky, our sky. And always one moon
like a silent drum tapping on every rooftop
and every window, of one country—all of us—
facing the stars
hope—a new constellation
waiting for us to map it,
waiting for us to name it—together.—

— Richard Blanco, "One Today"

~Jane Drake Brody

DRAMATURG'S NOTE

Perestroika: *Russian*. Literally, 'restructuring'.

This play takes place in turbulent 1986 New York City, encompasses immense political and social issues, and at times seems to be a call to political action. But it is not. The play is not about Democrats or Republicans, Communists or Capitalists, gay or straight, infected or not infected. The play is about people. It is about you and me. It is about human beings regardless of race, gender, political or economic power, sexuality, or HIV-status. The play cannot be seen as simply a call for reform to the conservative political agenda of the United States that came about in age of Reagan. Because before anyone can begin to restructure America, or the world, there is another task to be accomplished; we must restructure ourselves first, which is the greatest and most grueling task of all. We must rip at the seams of our souls, destroy what defines us, and emerge from the settling dust reborn, prepared to create the world anew.

Each character begins at the end of a long road – and that road is that path to reconstruction. Throughout their fantastic journeys they either grow a new skin and create a new means of survival or they resist, wither, and die. When you lose everything, even your own skin, will you restructure, regrow, and move forward? Or will you remain static and slowly die? Existence can either be progress or stasis. One is life, and one is death. Progress is painful, but there is a sense of benediction. There is hope for the future. It is up to us.

If we choose to enact perestroika in our lives when it is most needed, each of us has the potential to create something momentous. Once we are able to restructure ourselves, we will gain the power to restructure our communities, our country, and the world. As Prior says in the Epilogue, "You are fabulous creatures, each and every one. And I bless you: *More Life*. The Great Work Begins."

~ Matthew T. Messina, 3rd year BFA/Dramaturgy/Criticism

BIOGRAPHIES

Jack Ball (*Prior Walter*), 3rd Year BFA/Acting. Jack Ball hails from Boise, Idaho. Theatre School credits include Moritz in *Spring Awakening* directed by Damon Kiely, Miller in *Waiting for Lefty* directed by Jennifer Markowitz, Will in *Holy Days* directed by Tara Mallen, and Spin Milton in *Careless Love* directed by Andrew Gallant.

Lauren Blakeman (*Harper Pitt*), 4th Year BFA/Acting. Lauren is a Midwestern native from Chatham, Illinois. Her recent Theatre School credits include Anne Frank in *The Diary of Anne Frank* directed by Dan Kerr Hobert, Jessica in *DNA* directed by Ernie Nolan, Amanda in *The Glass Menagerie* directed by Jennifer Markowitz, Wren in *A Body of Water* directed by Rashmi Hazra, Becca in *Broadsword* directed by Ian Frank, and Sadie in *Breach* directed by Krissy Vanderwarker.

Daniela Colucci (*Hannah*), 4th Year BFA/Acting. Daniela is from Van, Texas. Past Theatre School credits include *When the Rain Stops Falling*, *The Death of Gaia Divine*, *A Lie of the Mind*, and *The Witches*.

David Giannini (*Roy Cohn*), 3rd Year BFA/Acting. Theatre School credits include Agate in *Waiting for Lefty*, Nat Miller in *Ah, Wilderness!*, and Hanschen in *Spring Awakening*.

Joe Keery (*Joe Pitt*), 3rd Year BFA/Acting. Joe hails from Newburyport, Massachusetts. His Theatre School credits include *Grotesque Playground Injuries* directed by Julia Neary, *Nine Circles* directed by Kevin Fox, and *Ah, Wilderness!* and *Spring Awakening* directed by Damon Kiely.

Matthew Sherrill (*Louis Ironson*), 4th year BFA/Acting. Matthew hails from Monterey, California. Previous Theatre School credits include *Puto*, *Venus*, *Barrio Grrrr!* *A Musical*, and *The Mexican As Told By Us Mexicans*. He also works within the Theatre School make-up shop, and his work has been seen in The Theatre School productions of *The Witches* and *The Rivals*.

Rejinal Simon (*Belize*), 3rd Year BFA/Acting. He hails from New York City. Rejinal has been in *Waiting for Lefty*, *Holy Days*, *Private Eyes*, and *The Serpent: a Ceremony* directed by Phyllis E. Griffin.

Alissa Walker (*Angel*), 3rd Year BFA/Acting. Alissa is a Sioux City, Iowa, native. Her Theatre School credits include *Waiting for Lefty* directed by Jennifer Markowitz, *The Chekhov Machine* directed by Ann Wakefield, *Private Eyes* directed by Jason Beck, and most recently *Spring Awakening* directed by Damon Kiely.

Tony Kushner (*Playwright*) Born in New York City in 1956, and raised in Lake Charles, Louisiana, Kushner is best known for his two-part epic, *Angels In America: A Gay Fantasia on National Themes*. His other plays include *A Bright Room Called Day*, *Slavs!*, *Hydrotophia*, *Homebody/Kabul*, and *Caroline, or Change*, the musical for which he wrote book and lyrics, with music by composer Jeanine Tesori. Kushner has translated and adapted Pierre Corneille's *The Illusion*, S.Y. Ansky's *The Dybbuk*, Bertolt Brecht's *The Good Person of Sezuau* and *Mother Courage and Her Children*, and the English-language libretto for the children's opera *Brundibár* by Hans Krasa. He wrote the screenplays for Mike Nichols' film of *Angels In America*, and Steven Spielberg's *Munich* as well as Spielberg's movie *Lincoln*. Kushner is the recipient of a Pulitzer Prize for Drama, an Emmy Award, two Tony Awards, three Obie Awards, an Oscar nomination, an Arts Award from the American Academy of Arts and Letters, the PEN/Laura Pels Award for a Mid-Career Playwright, a Spirit of Justice Award from the Gay and Lesbian Advocates and Defenders, and a Cultural Achievement Award from The National Foundation for Jewish Culture. He was also awarded the 2009 *Chicago Tribune* Literary Prize for lifetime achievement.

Jane Drake Brody (*Director*), Associate Professor of Performance, Jane currently teaches both graduate and undergraduate acting at The Theatre School. In addition to teaching and directing, Jane has been published in *American Theatre Magazine*, *The ATHE Acting Journal*, and *The Player's Journal*. She is currently working on a book titled, *Myth, Neuroscience, and Stanislavsky*. Formerly she was Head of Undergraduate Performance at Louisiana State University, garnering many university honors and awards. Jane entered academia after a long career as an actress, director, professional acting coach, and nationally known casting director. Her many film and TV casting credits include the Oscar winner, *Fargo*, for which she received the Casting Society of America's Best Location Casting Award. Additionally, she has cast hundreds of TV commercials, and was responsible for casting Oprah Winfrey's TV series, *Women Of Brewster Place*. Her stage casting credits include The Actor's Theatre of Louisville, Attic Theatre in Detroit, The Guthrie in Minneapolis and many others. She has worked as an actress in all media, winning the Los Angeles Weekly's Best Actress Award for her appearance in Alan Ayckbourn's *Absent Friends*. Jane was the founding Artistic Director of the Immediate Theatre in Chicago, where she directed the Joseph Jefferson nominated *Crimes Of The Heart*. Jane has conducted workshops in over forty universities and independent acting schools. She

is a member of SAG, AEA, AFTRA, and CSA. Her students can be seen nationally and internationally performing in all media.

Ceci Settles (*Assistant Director*) 3rd year BFA/Theatre Arts. Ceci is an Illinois native. Previous Theatre School credits include assistant directing Harold Pinter's *Hothouse* and *Seascape with Sharks and Dancer*.

Jacob Stanton (*Assistant Director*) 3rd year BFA/Theatre Arts. Jacob hails from Raleigh, North Carolina. His most recent credits at The Theatre School include serving as the assistant director for *Clybourne Park*, directed by Trudie Kessler, and *Synergy*, directed by Patrice Egleston.

David Chack (*Assistant on Jewish Customs*) David Chack is a theatre producer, director, writer, museum/performance curator, and educator. He is Artistic Director of ShPeL – Performing Identity, the intercultural, identity, and heritage theatre project based in Chicago, in association with the 2011 Tony Award winning company Lookingglass Theatre. His doctoral work is in "Towards a Jewish Performance Aesthetic" under celebrated writer, peace activist, Holocaust survivor, and Nobel Prize Laureate Elie Wiesel at Boston University. He did masters work in theatre history, theory, and criticism at Tufts University, has a BFA from Tisch School of the Arts at New York University, and studied at the renowned Circle in the Square Theatre School with Madeleine Sherwood, Nikos Psacharopoulos, and Ted Mann. He has consulted and/or produced for the Silk Road Theatre Project, Piven Theatre Workshop, Lookingglass Theatre, and is currently co-curator at the Museum of the City of New York on an exhibition on "The Impact of Yiddish Theatre on American Theatre" slated to open in the fall of 2013. Some of his articles on theatre can be found on www.jewish-theatre.com

Tierra G. Novy (*Scenic Designer*), 4th Year BFA/Scenic Design. Tierra hails from Winfield, Illinois. Her previous Theatre School credits include scenic design for Roald Dahl's *The Witches* (Fall 2011) directed by Ernie Nolan, and *Blood Pudding* (Fall 2010) written and directed by Sharon Bridgeforth. Scenic assisting credits include *Cabaret* (Fall 2010) and *Pinkalicious* (Spring 2011). Tierra also has enjoyed designing for The Agency Theatre Collective. She has designed their performances of *Four Twins* by Copi (Winter 2011) directed by Andrew Gallant, and *Paradise Lost* by Clifford Odets (Spring 2012) also directed by Andrew Gallant. Tierra has recently begun her career in special events designing two weddings this past year and is currently working on her third.

Emily Boyd (*Assistant Scenic Designer*) 3rd year BFA/Scenic Design. Emily comes to Chicago from San Antonio, Texas. Credits for The Theatre School include *Barrio Grrrr! A Musical* (Assistant Scenic Designer) and *Venus* (Assistant Scenic Designer). Ms. Boyd will be the Scenic Designer for The Theatre School's upcoming production of *The Coral King* this April. Other shows include *Fahrenheit 451* (Co-Designer), and *Bye Bye Birdie* (Co-Designer).

Sam Hillyer (*Technical Director*), 4th Year BFA/Theatre Technology. Sam was raised in Connecticut and since moving to Chicago has enjoyed working with Lookingglass Theatre Company, Chicago Shakespeare Theatre, Next Theatre, and many others. Technical direction credits at The Theatre School include *The Rivals* and *Nancy Drew and the Sign of the Twisted Candles*. Sam specializes in theatrical automation systems and has served as an intern for Stage Technologies Inc. and Fisher Technical Services both located in Las Vegas, Nevada.

Wil Deleguardia (*Assistant Technical Director*), 3rd Year BFA/Theatre Technology. Wil is originally from Grant, Michigan. His past credits with The Theatre School include Carpenter for *Intimate Apparel*, Master Carpenter for *Venus*, and Assistant Technical Director for *I Am Bradley Manning* and *Spring Awakening*. Wil will also be the Assistant Technical Director for the spring Showcase production of *Measure for Measure*. Wil's other professional credits include interning for Premiere Stages in Union, New Jersey last summer and various freelance carpentry jobs. Wil is also works as a carpenter in The Theatre School's scene shop.

Claudia Peterson (*Master Carpenter*), 4th Year BFA/Theatre Technology. Claudia is from Geneva, Illinois. In the past she has worked for the Chicago Shakespeare Theatre and the Dorset Theatre Festival in Dorset, Vermont. Theatre School credits include Technical Director for *A Wrinkle in Time* and *The Death of Gaia Divine*, Assistant Technical Director for *A Lie of the Mind* and *Hedda Gabler*, and Master Carpenter for *The Witches*.

Nicholas F. Fleming (*Theater Technician*), 3rd year BFA/Theater Technology. Nick is from Providence, Rhode Island. He has worked on several productions including *In the Red and Brown Water*, *The Rivals*, and *A Lie of the Mind* at The Theatre School.

Taylor S. Payne (*Costume Designer*), 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*, as a Draper/Cutter on

the premiere of *The Death of Gaia Divine* as well as *Spring Awakening*. She also did the millinery and craft work for *The Witches*. Taylor designed last year's winter Showcase production *A Lie of the Mind* and will be designing the Chicago Playworks production *The Coral King* later this season. Taylor has received certificates in Wig Ventilating and Maintenance from the Wigs and Hair Chicago Program. This summer she interned with Tom Watson Associates in New York where she ventilated for a touring Broadway production. She currently works in the makeup shop and does wig, makeup, and blood work for various productions at The Theatre School.

Castille Ritter (*Assistant Costume Designer*), 2nd year BFA/Costume Technology. Castille is from Mesa, Arizona. She was the stitcher for The Theatre School's production of *Spring Awakening*, and is looking forward to constructing costumes for *Measure for Measure* in the spring. She is hoping to add a dual major in Costume Design next year.

Adrienne J. Littlefield (*Assistant Draper/Cutter*), 4th Year BFA/Costume Technology. Adrienne's previous Theatre School credits include cutter draper for *Faustus*, *Nancy Drew and the Sign of the Twisted Candles*, and *I Am Bradley Manning*. She has also worked on productions at The Royal Central School of Speech and Drama, American Player's Theatre, and Utah Festival Opera.

Garvin Jellison (*Lighting Designer*), 4th Year BFA/Lighting Design. Garvin is a lighting designer for dance and theater. He has designed for Seanachai Theater, The Artistic Home, Chicago Flamenco, Pride Films and Plays, Ballet Legere, The Joffrey Ballet and others. Garvin has also recently worked with Links Hall, Redtwist Theatre, The New Colony, Lookingglass Theater Company, Chicago Shakespeare, and Hubbard Street Dance Chicago. Please see garvinjellison.com for more information.

Chris Barker (*Assistant Lighting Designer*), 4th Year BFA/Lighting Design. Chris has designed the lighting for The Theatre School's productions of *Shipwrecked!*, *Celebration*, *Richard III*, and *A Wrinkle in Time* and has assisted on *A View From The Bridge*, *Intimate Apparel*, and *Nancy Drew and the Sign of the Twisted Candles*. Chris recently completed an internship in Project Management at Electronic Theatre Controls in Middleton, Wisconsin and is currently an intern in the Controls Group at KSA Lighting in Hanover Park.

Jenna Moran (*Sound Designer*), 4th Year BFA/Sound Design. Jenna hails from Lake Zurich, Illinois. Theatre School credits include sound design for

Richard III, *Nancy Drew and the Sign of Twisted Candles*, *Faustus*, *Blood Wedding*, and *Columbinus*. Outside credits include sound design for *Avenue Q* (NightBlue Theatre), *Adrift* (Polarity Theatre Ensemble), *Cabaret* (The Actors Training Centre), associate sound design for *A Class Act* (Porchlight Music Theatre), *Seascape* (Remy Bumpo), and sound engineer for *A Catered Affair* (Porchlight Music Theatre), *Tick, Tick...BOOM!* (Porchlight Music Theatre), and *Rent* (American Theatre Company). Jenna is a founding member of the newly formed Haven Theatre Company and is the sound designer of their premiere show *Hedwig and the Angry Inch* opening this July. She has worked for such companies as PRG and Optimus. Jenna also studied abroad this past fall in London at the Royal Central School of Speech and Drama. She is looking forward to her upcoming productions of *Parade* at Harper College in March and *Pal Joey* at Porchlight Music Theatre in April.

Rachel Regan (*Assistant Sound Designer*) 2nd year BFA/Sound Design.

Phil Timberlake (*Vocal Coach*) Phil is an Associate Teacher of Fitzmaurice Voicework and is a diploma candidate in the Roy Hart Theatre Voice Teacher program. He previously taught at Northern Illinois University and Virginia Commonwealth University. He also taught at The Actor's Gymnasium and The Actors Center in Chicago, and has led workshops with Lookingglass Theatre, Brandeis University, Roosevelt University, Purdue University, Barat College, First Folio Theatre and the Modjeska Youth Theatre. In 1996, Phil was an Annette Kade Fulbright Fellow to France, studying at the Centre Artistique International Roy Hart. Phil is an ensemble member of Lifeline Theatre where he received Non-Equity Jeff Nominations for Busman's *Honeymoon* (Best Supporting Actor – Play) and *Queen Lucia* (Best Supporting Actor – Musical). Other Chicago acting credits include First Folio Theatre (*Romeo & Juliet*, *The Tempest*), Lifeline (*Neverwhere*, *The Island of Dr. Moreau* [Non-Equity Jeff Award – Best Production], *The Two Towers*), Apple Tree (*Violet*), Powertap (*The Beaux' Stratagem*), Shaw Chicago (*Misalliance*), City Lit (*Playboy Stories*), and Shakespeare's Motley Crew (*Twelfth Night*, *Midsummer Night's Dream*, *King Lear*). He is a member of VASTA (Voice and Speech Trainers Association) and SAG (Screen Actors Guild).

Chuck Coyl (*Fight Choreographer*) 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 the National Theatre, London and 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.

Sarah Fornace (*Flight Choreographer*) Sarah is a choreographer, performer, and narrative theorist based in Chicago. She has choreographed fights and stunts for Court Theatre, Red Orchid Theatre, Steppenwolf's Garage Rep., The New Colony, Adventure Stage, and elsewhere. Sarah is a founding member of Manual Cinema and a member of Blair Thomas and Company. She has taught in the theatre departments at Columbia College Chicago and the University of Chicago.

Matthew T. Messina (*Dramaturg*), 3rd year BFA/Dramaturgy/Criticism. Matthew hails from Connecticut and is a proud graduate of the Greater Hartford Academy of the Arts. Previous Theatre School credits include *The Witches* (Assistant Dramaturg), *The Stronger* (Assistant Director), *Crooked* (Dramaturg), *The Death of Gaia of Divine* (Assistant Director), and *When The Rain Stops Falling* (Assistant Director).

Jessica Allison (*Assistant Dramaturg*), 3rd Year BFA/Playwriting. Jessica is originally from Mount Horeb, Wisconsin. Her work has been seen as part of The Theatre School's Ten-Minute Play and Wrights of Spring festivals. Jessica's work has also been presented at Chicago Dramatists. She will serve as the assistant to Ike Holter for The Theatre School's upcoming production of *Kitchen Sink*.

Emily Hitmar, (*Stage Manager*) 3rd year BFA/Stage Management. Emily hails from Akron, Ohio. Her Theatre School credits include serving as stage manager for *Faustus* directed by Krissy Vanderwarker and *Blood Wedding* directed by Reshmi Hazra, as well as serving as assistant stage manager for *Barrio Grrrr! The Musical*, Caryl Churchill's *The Skriker*, and William Shakespeare's *Much Ado About Nothing*.

Abbie Betts (*Assistant Stage Manager*), 2nd year BFA/Stage Management. Abbie is from Lexington, Kentucky. Past Theatre School productions include serving as stage manager for *In the Red and Brown Water* and assistant stage manager for the world premieres of *Nancy Drew* and *The Sign of the Twisted*

Candles and *The Death of Gaia Divine*. She is also the Production Manager for the Musical Theatre Collaborative (MTC).

Dexter Bullard (*Artistic Director*) Head of Graduate Acting. Recent directing credits include *Mistakes Were Made* at A Red Orchid Theatre and at Barrow Street Theatre Off-Broadway, *Reverie with Second City* at The Just For Laughs Festival in Montreal, *Lady* at Rattlestick Playwrights Theatre Off-Broadway, *Gas for Less* at the Goodman Theatre. In 2004, Dexter was awarded the Lucille Lortel Award for Outstanding Direction Off-Broadway for Tracy Letts' *Bug*, as well as a Drama Desk Nomination for Outstanding Director. In 1995 Dexter co-founded Plasticene, whose critically-acclaimed experimental works have been featured in Chicago, Europe and New York City. With Plasticene, he has directed and collaboratively created twelve original works, including *The Palmer Raids* (2003) and *One False Note* (2006). Since 1996, Dexter has directed with The Second City, developing revues at both Chicago and Detroit. Back in 1990, Dexter founded The Next Lab at The Next Theatre where he directed *Bouncers*, for which he received a Jefferson Citation and an After Dark Award.

John Culbert (*Dean*). In Chicago, John has designed scenery and/or lighting for the Buckingham Fountain, Lyric Opera of Chicago, Garfield Conservatory, Chicago Park District, Field Museum of Natural History, Goodman Theatre, Northlight Theatre, Lookingglass Theatre, Drury Lane Theatre, Chicago Children's Theatre, Chicago Opera Theatre and more than thirty productions at Court Theatre. At the Court Theatre, he received several Joseph Jefferson nominations and a Jeff Award for *The Triumph Of Love*. Other Chicago productions include *Regina* for the Lyric Opera of Chicago, *Hughie* for the Goodman Theatre, *Glass Menagerie, Man Of La Mancha* for Court Theatre and *A Year With Frog And Toad* for Chicago Children's Theatre. John has designed scenery and/or lighting for the Boston Lyric Opera, St. Louis Opera, Baton Rouge Opera, Southern Repertory, Cleveland Orchestra, McCarter Theatre and Bristol Riverside Theatre. At The Theatre School he has designed productions of *The Misanthrope, Streetcar Named Desire, The Rose Tattoo, The Women, The Snow Queen, Rip Van Winkle* and *Stage Door*.

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, the Merle Reskin Theatre was designed by Chicago architects Marshall and Fox, and built as the Blackstone Theatre in 1910. 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 & Tetzé 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.

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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 and across the country. For more information about the alumni community, please visit alumni.depaul.edu or call (800) 437-1898.

DONORS

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, programs, or the new Theatre School building, please contact Elizabeth Soete, Assistant Vice President of Development, at 312/362-7148 or esoete@depaul.edu.

President's Club

Gifts of \$1,000 and above annually qualify for membership in the President's Club, DePaul's honor society of donors.

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

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\$50,000 +

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 Dean Corrin*Associate Dean*
 Linda Buchanan*Associate Dean of Curriculum*
 Christine Binder *Chair, Design and Technical Theatre*
 Barry Brunetti..... *Chair, Theatre Studies*
 Phil Timberlake..... *Chair, Performance Department*

ADMINISTRATION

Anna Ables..... *Director of Marketing and Public Relations*
 Jason Beck.....*Director of Admissions*
 Mitsu Beck.....*Executive Assistant*
 John Bridges.....*Assistant Dean,*
Director of Administration, Alumni Relations
 Anastasia Gonzalez.....*Budget Manager*
 Alexis Links.....*Production Coordinator*
 Joshua Mangilia*Technical Operations Manager*
 John Rooney *Interim Executive Assistant*
 Elizabeth Soete.....*Assistant VP of Development*
 Andrea Tichy*Manager of PR and Special Events*
 Melissa Tropp *Admissions Assistant*
 Jeanne Williams..... *Coordinator of Academic Services*
 Dexter Zollicoffer..... *Diversity Advisor*

ACTING & DIRECTING

Dexter Bullard.....*Head of Graduate Acting,*
Artistic Director/The Theatre School Showcase
 Catherine Weidner *Head of Undergraduate Acting*
 Lisa Portes*Head of Directing, Artistic Director/Chicago*
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Linda Gillum	Noah Gregoropolous
John Jenkins	Nick Johnne
Damon Kiely	Janet Louer
Susan Messing	Matt Miller
Joseph Slowik, <i>emeritus</i>	Ann Wakefield
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Natasha Julius	Alie McManus
Kimosha Murphy	Julia Neary
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Kathy Keyes	Jason Martin
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Linda Buchanan <i>Head of Scene Design</i>	
Nan Cibula-Jenkins <i>Head of Costume Design</i>	
Victoria Delorio <i>Head of Sound Design</i>	
Nan Zabriskie <i>Head of Make Up</i>	
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Janet C. Messmer <i>Head of Costume Technology</i>	
Narda E. Alcorn <i>Head of Stage Management</i>	
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Kevin Depinet	David Naunton
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Jim Savage	Alden Vasquez
Laura Whitlock	

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Barry Brunetti..... <i>Head of Theatre Arts</i>	
Marcie McVay <i>Interim Head of Theatre Management</i>	
Carlos Murillo <i>Head of Playwriting</i>	
Alan Salzenstein..... <i>Head of Arts Leadership</i>	
Rachel Shteir <i>Head of Dramaturgy</i>	
Ricardo Bracho <i>Visiting Multicultural Faculty</i>	

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Criss Henderson	Jim Jensen
Chris Jones	Jan Kallish
Ernie Nolan	Bill O'Connor
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Shanesia Davis	Jen Goode
Carolyn Hoerdemann	Reggie Lawrence
Dan Moser	Chris Peak
James Sherman	Rachel Slavick

TECHNICAL STAFF

Steven Baglio <i>Technical Assistant</i>	
So Hui Chong <i>Stitcher</i>	
Tim Combs..... <i>Technical Director</i>	
Myron Elliott <i>Costume Shop Manager</i>	
Chris Hofmann <i>Director of Production</i>	
Jen Leahy..... <i>Reskin Technical Director</i>	
Dawn G. McKesey <i>Assistant Costume Shop Manager</i>	
Gerry Reynolds..... <i>Scene Shop Foreman</i>	
Ron Seeley..... <i>Master Electrician</i>	
Adam Smith..... <i>Sound Technician</i>	
Wayne W. Smith..... <i>Property Master, Safety Officer</i>	
Joanna White <i>Scenic Artist</i>	

MERLE RESKIN THEATRE STAFF

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Julia Curns..... <i>Box Office Manager</i>	
Alicia Graf <i>Theatre School Showcase House Manager</i>	
LaKisha Jackson <i>Chicago Playworks House Manager</i>	
Linda RM Jones <i>Group Sales Representative</i>	
Jen Leahy..... <i>Reskin Technical Director</i>	
Aaron Pijanowski..... <i>Reskin Assistant Technical Director</i>	
Leslie Shook..... <i>Theatre Manager</i>	

The Theatre School's 2012-2013 Season

THE THEATRE SCHOOL SHOWCASE

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)

Kitchen Sink

by Ike Holter

directed by Dexter Bullard

An ensemble piece to be performed by MFA III actors

May 17 - 25, 2013 (previews 5/15 & 5/16)

CHICAGO PLAYWORKS FOR FAMILIES AND YOUNG AUDIENCES

Lizzie Bright and the Buckminster 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

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 Thick Leonard

by Gil Tanner

director Shade Murray

May 4-13, 2012 (previews 5/2& 5/3)

For more information visit our website: <http://theatre.depaul.edu>

ALUMNI FACTS

Participation: Over 700 alumni were listed in *Theatre School News* during its fourteenth 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 2010 and June 2011. <http://theatreschool.depaul.edu/tsn>

The listings included the following selected alumni activities:

- Alumni worked at 119 different Chicagoland area theatre companies including Steppenwolf, Chicago Shakespeare, Goodman, Victory Gardens, TimeLine, Next Theatre and The Second City.
- Alumni worked at 55 different theatre and film festivals internationally including the Oregon Shakespeare Festival, West Hollywood International Film Festival, Cannes Film Festival, the 46th Annual Chicago International Film Festival, Chicago Humanities Festival, Just For Laughs Festival, and the San Francisco Film Festival.
- Alumni have worked at 104 different schools including NYU, Yale, Notre Dame, University of Chicago, UC Irvine, University of Houston School of Theatre, USC School of Theatre, The Art Institute of Chicago, Columbia University, Columbia College, Harvard, School at Steppenwolf, The American Film Institute, and Oakland University.
- Alumni worked on 63 Broadway/touring shows including *Too Much Light Makes the Baby Go Blind*, *Chinglish*, *That Face*, *1001*, *Middletown*, *Twelfth Night*, *Peter Pan*, *Educating Rita*, *Puppet Up Uncensored*, *Logengrin*, *Hercules*, *The Front Page*, *The Seagull*, *Memory*, *Hot L Baltimore*, *Pinkalicious*, *Who's Afraid of Virginia Woolf?*, *House of Blue Leaves*, *The Tempest*.
- Alumni worked at 88 other theatres on the East Coast.
- Alumni worked at 71 different theatres on the West Coast.
- Alumni worked in 40 different states.
- Alumni worked in 14 countries other than the United States including Sweden, Canada, Honduras, New Zealand, Portugal, Japan, Switzerland, England, Korea, Amsterdam, South Africa, Sri Lanka, Singapore, and Germany.
- Alumni worked on 104 films this year including *Horrible Bosses*, *Unstoppable*, *The Other Guys*, *Cedar Rapids*, *Love and Other Drugs*, *Tron: Legacy*, *The Dilemma*, *Conviction*, *Hop*, *The Craziest*, *Dinner for Schmucks*, *Terri*, *Jack and Jill*, and *We Need to Talk About Kevin*.
- Alumni worked on 415 theatre productions.
- Alumni worked on more than 28 different television channels ABC, FX, Disney, CBS, Nickelodeon, CW, Bravo, MTV, Showtime, SyFy, TBS, NBC, VH1, and HBO, on 50 different programs including *Boardwalk Empire*, *Southland*, *Vampire Mob*, *Bones*, *Desperate Housewives*, *Castle*, *True Blood*, *HawthoRNe*, *Rookie Blue*, *The Glades*, *The Event*.
- Alumni have multiple television shows in syndication or online including *Weeds*, *The Oprah Winfrey Show*, *The Sopranos*, and *The X-Files*.
- Alumni worked on 62 commercials or voiceovers for products Butterfinger, Budweiser, Kraft, McDonald's, Dannon, Cartoon Network, Crown Royal, Zest, Pillsbury, L'Oreal, Verizon, Staples, Illinois Lottery, Panasonic, Hall's Fruit Breezers, and Pringles.
- Alumni worked at more than 25 production companies including Warner Brothers Pictures, Miramax, Tribeca Productions, Saturn Films, Spyglass Entertainment, MGM, 20th Century Fox Productions, Sony Pictures, Disney and New York Stage and Film.
- 45 alumni are Artistic or Co-Artistic Directors of theatres.
- Alumni were featured in numerous articles in publications including *Time Out Chicago*, *The Advocate*, *Esquire*, *USA Today*, *gay.com*, *New York Times*, *Entertainment Weekly*, *Chicago Tribune*, *Chicago Reader*, *Chicago Sun-Times*, *American Theatre Magazine*, and *The New Yorker*.
- Alumni were recognized with 28 awards or award nominations, including Tony Award, Fullbright Scholarship, Humanitas Prize
- Fellowship, Pulitzer Prize, After Dark Award, Lumen Award, Network One-Act Festival, the Claire Rosen and Samuel Edes Foundation Prize for Emerging Artist.

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.

THE THEATRE SCHOOL STUDENT WORKERS

Assistant Box Office Manager	Anastasia Schriber
Ticket Agents	Micki Burton, Colleen Debelius, Andy Diaz, Cecilia Falter, Tom Korabik
Group Sales Assistant.....	Shelby Critchett
Office Assistants	Sarah McElroy, Jourdi Waller
Merle Reskin Theatre Crew	Jen Alaimo, Vada Briceno, Jamie Davis, Daniel Friedman, Toria Gibson, Jack Hawkins, Sam Hillyer, Garvin Jellison, David Millard, Emmaleugh Pepe-Winshell, Bailey Rosa, David Samba, Aimee Sweet
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Admissions Assistants	Nick Belley, Karly Bergmann, Kathleen Hemingway, Kevin Kingston, Lauren Mitchel
Costume Shop	Kara Dent, Cristian Esparza, Adrienne Littlefield, Chloe Patten, Elise Petrucci, Anna Slotterback, Anne Stebbins, Megan Turner, Jessica Vodnik
Door Monitors	Vivian Ellis, Lorena Gomez, Maureen Kuhl, Lauren Lundy, Maria Maia, Ceci Settles
Faculty Assistants	Olga Aguilar, Aaron Aptaker, Chris Barker, Karly Bergmann, Belinda Bing, Todd Boger, Caroline D'Angelo, Liz Fiala, Amy Fisk, Fiona Garretson, Sarah Geis, Emily Hitmar, Claire Meyers, Kam Mui Sui, Michael Osinski, Mark Pinate, Seth Randall-Tapply, Jillian Rothman, Jewells Santos, Rejinal Simon, Jacob Stanton
Make Up Shop	Belinda Bing, Todd Boger, Taylor Payne, Sarah Price, Matt Sherrill, Stephanie Tomey, Sarah Jo White
Mat Cleaners	Katherine Kerman, Ryan Semmelmayr, Eric Staves
Prop Shop	Elyse Balogh, Morgan Lake, Tierra Novy, Jillian Rothman, Rachel Watson
Scene Shop	Leila Abdelrazaq, Ian Blinstrup, Brittany Bogdajewica, Christina Buerosse, Sean Conlin, William Deleguardia, Nicholas Fleming, Sarah Geis, Morgan Lake, Andrew McCarthy, Claudia Peterson, Seth Randall-Tapply, Castille Ritter, 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.