

THE
**THEATRE
SCHOOL**
AT DePaul University

presents

A Free Man of Color

by John Guare

Director – Phyllis E. Griffin
Choreographer – Camille Litalien
Fight Choreographer – Chuck Coyl
Vocal Coach – Phil Timberlake
Scenic Designer – Linda Buchanan
Costume Designer – Jessica Vodnik
Lighting Designer – Andrew Meyer
Sound Designer – Jack Hawkins
Dramaturg – Stephanie Swiatek
Stage Manager – Caroline D'Angelo

January 31, 2014 – February 9, 2014

**The Theatre School at DePaul University
Fullerton Stage
2350 N. Racine Avenue, Chicago, IL 60614**

**Email: theatreboxoffice@depaul.edu
theatreschool.depaul.edu
(773) 325-7900**



CAST [in order of appearance]

Jacques Cornet.....	Awate Serequeberhan
Murmur/Toussaint	Rejinal Simon
Dr. Toubib	Juwan Lockett
Remy Dorilante/Monroe	Wesley Toledo
Lord Harcourt/Feydeau	Daniel Mozurkewich
Jonathon Sparks/Livingston.....	Hugh Smith
Pythagore/Le Clerc/Carlos Cuarto.....	Casey Morris
Mandragola/Polissena.....	Stephanie Andrea Barron
Alcibiade/Orphee.....	Denzel Irby
Morales/Napolean	Daniel Lewis
Leda/Melpomene.....	Kiandra Layne
Mrs. Sparks/Infanta/Tersichore	Samantha Watzek
Lady Harcourt/Euterpe.....	Ashlyn Lozano
Athene/Calliope.....	Pauline Gilfillan
Pincepousee/Talleyrand.....	Peter Varga
Smeralda/Josephine.....	Sabrina Harms
Thomas Jefferson	Tyler Esselman
Meriwether Lewis.....	Sam Haines
Achille Creus/Mercure	Jack Ball
Margery.....	Asia Martin
Citizens.....	Julia Atkin, David Shea Peterson, Raquel Villalobos, Andrew Yeni

Place: New Orleans and other locations in Europe and America

Time: 1801-1806; or what have you

Gunshots will be fired during the performance.

There will be one 10-minute intermission.

A Free Man of Color is presented by special arrangement with Dramatists Play Service, Inc., New York.

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PRODUCTION STAFF

Assistant Directors.....	Michael Conroy, Andrew Peters
Assistant Dramaturgs.....	Jewells Santos, JD Garrastegui
Assistant Stage Managers.....	Jackson Walsh, Alexa Santiago, Mario E. Wolfe
Fight Captain.....	Andrew Peters
Assistant Scenic Designer.....	Rachel Summerfield
Assistant Costume Designers	Lara Hall, Nikki Foster
Assistant Draper/Cutter.....	Anna Slotterback
Assistant Lighting Designer	Daniel Friedman
Assistant Sound Designer.....	David Samba
Director of Production.....	Chris Hofmann
Production Coordinator.....	Jen Smith
Staff Technical Director.....	Tim Combs
Technical Director.....	Andrew McCarthy
Assistant Technical Director	Ian Blinstrup
Theatre Technical Director	Jen Leahy
Master Carpenter.....	David Millard
Carpenter.....	Sean Conlin
Scene Shop Foreman	Gerry Reynolds
Scenic Artist.....	Joanna White
Property Master	Wayne W. Smith
Professional Draper/Cutter	Dawn G. McKesey
Professional Costume Technician.....	So Hui Chong
Draper/Cutter	Olivia Ball
Stitcher	Alma Acosta
Make-up Supervisor.....	Nan Zabriskie
Make-up Assistant Head.....	Stephanie Tomey
Make-up Assistant	Sydney Dufka
Master Electricians	James Mitchell, Eric Phillips
Scenery and Property Crew.....	Maggie Armendariz, Jackie Kranenburg, David Shea Peterson, Mikey Russo
Costume Crew	Ayanna Bakari, Noelle Daniels, Gracie Meier, Sam Straley, Sarah Serabian
Make-up Crew.....	Julia Atkin, Margot Bardeen, Daniel Gadaj
Lighting Crew.....	Kaysie Bekkela, Raquel Villalobos, Andrew Yeni
Staff Sound Technician	Adam Smith
Sound Technician	Morgan Lake
Sound Crew.....	Sadie Tremblay, Connor Wang
Audio Describer.....	Robert Hines III
Sign Language Interpreter Coordinator	David Jones
Sign Language Interpreters.....	Colleen Geier, 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.....	Michael Cohen, Dyllan Miller, Carolyn Moore, Leigha Sinnot
Box Office Manager.....	Julia Curns
Box Office Assistant.....	Maria Maia
House Manager	Anna Bosy
Theatre Manager	Leslie Shook

DRAMATURGY NOTE

In fourteen hundred ninety-two, Columbus sailed the ocean blue.

Hernando de Soto, the Mississippi River, New Orleans, the Louisiana Territory, Spain, France, flip-flop, King Louis XIV, Le Code Noir, African slaves, French colonists, Spanish reign, the American Revolutionary War, the Declaration of Independence, the Constitution, Toussaint Louverture's sugar revolt, Santo Domingo, and Napoleon's reign.

Overwhelmed by history? Hold on tight to that new Fullerton seat.

But *A Free Man of Color* is much more than a compilation of facts. It's a journey. Our story begins in 1801. We meet the characters. We see, hear, smell, and taste sensual, eclectic New Orleans. We watch Jacques Cornet—the wealthiest colored man in New Orleans—indulge in the splendid vices of a free man such as wine, prostitutes, and lavish maps.

The return of an oppressive French reign threatens utopian New Orleans, a city of mixed races and personalities. In other parts of the United States, blacks toil away in cotton fields while whites enjoy tea and luxury. However, in New Orleans under Spanish rule, people of all colors and origins work and play together. They play hard.

But if the King of Spain hands New Orleans over to Napoleon, French regulations and norms will dramatically change the social landscape. Will Jacques and every other man of color lose their freedom?

~ Stephanie Swiatek, 3rd Year BFA/Theatre Arts

DIRECTOR'S NOTE

Welcome to the Midwest Premiere of John Guare's Pulitzer Prize-nominated *A Free Man of Color*.

John Guare, a white American, was commissioned in 2002 by the past artistic director of the Public Theater. George C. Wolfe, a black American, asked Guare to write a play about the 1803 purchase of the Louisiana territory and its impact on the culture of New Orleans.

With slavery as a backdrop, we learn how the Louisiana Purchase doubles the country's size and ignites the racialization of early Americans.

Despite some heavy themes, Guare invites us to look at our American history through a comedic lens that packs a wollop!

~Phyllis E. Griffin, Director

BIOGRAPHIES

Stephanie Andrea Barron (*Mandragola/Pollissena*), 4th Year BFA/Acting. Stephanie is originally from Orlando, Florida. She is an Acting and Psychology double major in the College of Science and Health at DePaul University. Her Theatre School credits include Ophelia in *The Hamlet Project*, directed by Michael Osinski, and Mariana in *Measure for Measure*, directed by Catherine Weidner.

Jack Ball (*Achille Cruex/Mercure*), 4th Year BFA/Acting. Jack hails from Boise, Idaho. Theatre School credits include Prior in *Angels in America, Part II: Perestroika*; Moritz in *Spring Awakening*, directed by Damon Kiely; Jeffrey in *A Tribute to Thick Leonard*, directed Shade Murray; and Samson in *Lie in Us*, directed by Carlos Murillo.

Tyler Esselman (*Thomas Jefferson*), 3rd Year BFA/Acting. Tyler is a native of St. Louis, Missouri. His Theatre School credits include *Pillars of Society*, *Rumors*, *The Norman Conquests: Table Manners*, and *Hansel and Gretel*. He is also a founding member of the Musical Theatre Collaborative at The Theatre School.

Pauline Gilfillan (*Athene/Calliope*), 4th Year BFA/Acting. Pauline is from Bethany, Connecticut, where she attended the Educational Center for the Arts. Her Theatre School credits include *The Hamlet Project*, *Machinal*, *The Tempest*, and *The Serpent*.

Sam Haines (*Meriwether Lewis*), 3rd Year BFA/Acting. Sam comes to Chicago from Warner Robins, Georgia. Theatre School credits include *Dog Sees God*, *12 Angry Jurors*, *The Norman Conquests*, and the ensemble-devised piece *The Hamlet Project*. Last year, Sam played the role of Matthew Poncelet in the staged reading of Tim Robbins' *Dead Man Walking*, directed by Phyllis E. Griffin and Fred Wellisch. New York credits: *Spring Awakening* (Off-Off-Broadway); *Nothing Serious* (Off-Broadway).

Sabrina Harms (*Smeralda/Josephine*), 3rd Year BFA/Acting. Sabrina is from Greeley, Colorado. In the fall, she appeared as Reporter #2 in *The Bee*. She also attended a course at the Roy Hart Center last summer.

Denzel Irby (*Alcibiade/Orphee*), 3rd Year BFA/Acting. Denzel is from Madison, Wisconsin. His credits include *Our Town*, directed by Damon Kiely; *The Norman Conquests*; and *12 Angry Jurors*. Denzel also does stand-up comedy and goes by the name "Denny Love."

Kiandra Layne (*Leda/Melpomene*), 4th Year BFA/Acting. Kiandra is from Cincinnati, Ohio, where she graduated from The School for Creative and Performing Arts. Her past Theatre School credits include Shahuirad in *Arabian Nights*, Oya in *In the Red and Brown Water*, The Provost in *Measure for Measure*, and Rosie in *Holy Says*. She just finished working on a musical project at Congo Square Theatre.

Daniel Lewis (*Morales/Napoleon*), 4th Year BFA/Acting. Daniel hails from Cincinnati, Ohio. Previous Theatre School credits include *Five Flights*, *The Chekhov Machine*, *Careless Love*, *The Mexican as Told by Us Mexicans*, *Lizzie Bright and the Buckminster Boy*, and *A Tribute to Thick Leonard*. Other credits include *The Diviners* at University of Miami Ohio.

Juwan Lockett (*Dr. Toubib*), 3rd Year BFA/Acting. Juwan hails from Kansas City, Kansas. He attended Idyllwild Arts Academy. Theatre School credits include *Our Town*, *Dog Sees God*, *Rumors*, and *The Norman Conquests*.

Ashlyn Lozano (*Lady Harcourt/Eurpepe*), 3rd Year BFA/Acting. Ashlyn is originally from Irvine, California, where she studied and performed with Costa Mesa's South Coast Repertory. Previous Theatre School credits include *The Americans* and *The Hamlet Project*.

Asia Martin (*Margery*), 3rd Year BFA/Acting. Asia is native of Washington, D.C. She has been seen in *The Americans*, *The Norman Conquests*, *The Physicists*, and *Come Blow Your Horn* here at The Theatre School at DePaul.

Casey Morris (*Pythagore/Le Clerc/Carlos Cuarto*), 2nd Year MFA/Acting. Casey joins The Theatre School from Asheville, North Carolina, where he studied Theatre at UNC Asheville. His Theatre School credits include *Stardust* and Jessica Allison's new play *Malpractice*. Professional credits include *The Beauty Queen of Leenane* and *What the Butler Saw* at the North Carolina Stage Company. Other credits: *Romeo and Juliet*, *All's Well That Ends Well*, *Julius Caesar*, and *Twelfth Night* (Montford Park Shakespeare Festival). UNC Asheville credits include *The Wrestling Season*, *Talk to Me Like the Rain*, *The Merchant of Venice*, and *James and the Giant Peach*.

Daniel Mozurkewich (*Lord Harcourt/Feydeau*), 4th Year BFA/Acting. Daniel is from Ann Arbor, Michigan. At The Theatre School, Daniel has appeared in *The Chekhov Machine*, *Careless Love*, *A Wrinkle in Time*, *Tartuffe*, *Machinal*, and *Assassins*. He is also a member of Wulfden Theatre Company.

Awate Serequeberhan (*Jacques Cornet*), 3rd Year BFA/Acting. Awate originates from the East Coast, specifically Silver Spring, Maryland. Previous credits include Laertes in *The Hamlet Project*, Norman in *The Norman Conquests*, Daniel Edward Reeves in *9 Circles*, and Sid in *Waiting for Lefty*.

Rejinal Simon (*Murmur/Toussaint*), 4th Year BFA/Acting. Rejinal Simon is from Harlem, New York. He was previously seen in The Theatre School's production of *Angels in America, Part Two: Perestroika* as Belize, directed by Jane Drake Brody, and as Elbow in *Measure for Measure*, directed by Catherine Weidner. He was in *The Hamlet Project* as King Claudius, directed by Michael Oskinski. Rejinal began his experience at The Theatre School in *The Serpent* by Jean-Claude van Itallie, directed by Phyllis E. Griffin.

Hugh Smith (*Jonathan Sparks/Livingston*), 3rd Year BFA/Acting. Hugh hails from Cincinnati, Ohio. He was seen in *Assassins*, directed by Lavina Jadhvani. Other Theatre School credits include *The Norman Conquests: Living Together*, *Come Blow Your Horn*, and *The Physicist*.

Wesley Toledo (*Remy Dorilante/Monroe*), 3rd Year BFA/Acting. Wesley is from Nashville, Tennessee, where he graduated from Christ Presbyterian Academy. His previous Theatre School credits include *Arabian Nights*, *Johan in Pillars of Society*, and Reg in *Living Together*.

Peter Varga (*Pincepousse/Tallyrand*), 3rd Year BFA/Acting. Peter is from Chicago, Illinois, where he attended high school at the Chicago Academy for the Arts. His Theatre School credits include *12 Angry Jurors*, *The Norman Conquests: Table Manners*, and *Lie in Us*.

Samantha Jo Watzek (*Mrs.Sparks/Infanta/Terpsichore*), 3rd Year BFA/Acting. Samantha hails from Louisville, Kentucky. Her previous Theatre School credits include *The Americans* and *Pillars of Society*.

John Guare (*Playwright*) John Guare's plays include *A Free Man of Color* (Pulitzer Prize finalist), *Gardenia*; *Lydie Breeze*; *Bosoms and Neglect*; *The House of Blue Leaves*, which won an Obie and NY Drama Critics Circle Award for the Best American Play of 1970-71 and four Tonys in its 1986 Lincoln Center revival; *Six Degrees of Separation*, which received the NY Drama Critics Circle Award in 1991 for its Lincoln Center Theatre production and the Olivier Best Play Award in 1993. He wrote the lyrics and coauthored the book for the 1972

Tony-winning Best Musical, *Two Gentlemen of Verona*. His screenplay for Louis Malle's *Atlantic City* earned him an Oscar nomination. In 2003, he won the PEN/Laura Pels Master Dramatist Award; in 2004, the Gold Medal in Drama from the American Academy of Arts and Letters; in 2005, the Obie for Sustained Excellence. He is a council member of the Dramatists Guild and co-editor of *The Lincoln Center Theater Review*.

Phyllis E. Griffin (*Director*) Phyllis E. Griffin is an Associate Professor at The Theatre School and a Certified Feldenkrais Practitioner® and Certified Lessac Teacher. In addition, she has studied with Richard Armstrong of the Roy Hart Theatre Method, Patsy Rodenburg, Catherine Fitzmaurice, Dudley Knight and Kristin Linklater. She has served as vocal coach for Goodman Theatre, assisting on *Gem Of The Ocean*, *Drowning Crow*, *King Hedley II*, *Blues For An Alabama Sky*, and *I Am A Man*. She was the vocal coach for Shakespeare on the Green's production of *Othello* and has previously worked for Disney Productions as the vocal coach to prospective actors for *The Lion King*. She was also a dialect coach for Joan Plowright on the feature film *Dennis the Menace*, has provided vocal instruction to several private business leaders, and has narrated documentaries for PBS and NPR. In addition to her work as a voice and speech professor, Phyllis directed several plays for The Theatre School including *Two Trains Running*, *Insurrection: Holding History*, *Flyin' West*, *Stamping, Shouting And Singing Home*, *Sleep Deprivation Chamber, for colored girls who have considered suicide/when the rainbow is enuf*, and *Curse Of The Starving Class*.

Michael Conroy (*Assistant Director*), 3rd Year BFA/Theatre Arts. Michael is from Cleveland, Ohio, where he attended Saint Ignatius High School. His Theatre School credits thus far include Assistant Director for *The Serpent* with Phyllis E. Griffin and *Private Lives* with Ian Frank, as well as being a member of the ensemble for *Our Town*. He played a part in in the Lab Series *Leave the Balcony Open* and is an active member of the Musical Theatre Collective (MTC). He has also worked on DePaul's *Dead Man Walking Project* and various student projects, including Artuad's *Jet of Blood*.

Andrew Peters (*Assistant Director*), 1st Year MFA/Directing. Andrew hails from Baltimore, Maryland. He is the former founding Artistic Director of Glass Mind Theatre (GMT) and has also trained with the KIBISM movement

ensemble under Naoko Maeshiba. Directing credits include *The Resistable Rise of Arturo Ui* by Bertolt Brecht/Trans. Stephen Sharkey, *Antarctica* by Carolyn Raship, *Adapting Cinderella* by Glass Mind Theatre, *Bug* by Tracy Letts. Assistant Director: At CENTERSTAGE, *Working It Out* with Jason Loewith and *Cyrano* with David Schweitzer. Andrew was Producing Director for three of GMT's BRAINSTORM festivals and has directed for the Baltimore One-Minute Play Festival and Baltimore Playwrights Festival. He holds a dual degree in Theatre Arts and Marketing from Towson University and is a freelance graphic designer and videographer. Heyandrewpeters.com.

Camile Litalien (*Choreographer*) Camille just joined the faculty in Movement at The Theatre School at DePaul University. She is a freelance choreographer, movement director, and director. She is currently serving as a choreographer for Electric Dreams, as a movement coach for *Improtheatre* in Los Angeles, CA, and as a director for *Collectif and Then...*, UK. Her primary interest lies in the study of embodiment through dance, hatha yoga, and movement-led theatre practices. She is the creator of a training method: the Living State of Dance. As a performer, Camille worked extensively throughout Europe and North America, and is currently a guest dancer for Noemie Lafrance/Sens Production, NYC. As an individual artist, Camille won numerous awards, including the Discovery Prize at Mimos International Mime Festival and has had works commissioned by Les Ballets de Lorraine in Nancy, France; the Art Academy of Culture in Riga, Latvia; and ACT International Dance and Drama festival in Bilbao, and Seville Dance Bienale, Spain.

Chuck Coyl (*Fight Choreographer*) Chuck Coyl has been a professional fight director for over 30 years and is president of the Society of American Fight Directors. Recent credits include the Broadway production and national tour of *August: Osage County*, *The Crucible* and *Superior Donuts* at the Steppenwolf Theatre, *Gas for Less*, *Magnolia* at the Goodman Theatre, *Porgy and Bess*, *Damnation of Faust* at the Lyric Opera of Chicago and *Private Lives* at Chicago Shakespeare Theater. Other notable productions include the world premieres of *Killer Joe*, *Bug*, and *The Point of Honor*. He is a founding member of the Single Action Theatre Company, and is on the faculty of the Actor's Gymnasium and Roosevelt University in Chicago.

Phil Timberlake (*Voice/Dialect Coach*) Phil is Chair of Performance and an Associate Professor of Voice and Speech at The Theatre School. He is an Associate Teacher of Fitzmaurice Voicework and a Roy Hart Theatre Voice Teacher. He previously taught at Northern Illinois University and Virginia Commonwealth University. Phil is an ensemble member of Lifeline Theatre in Rogers Park, where he received three Joseph Jefferson Award Nominations (Non-Equity) for Best Supporting Actor.

Linda Buchanan (*Scenic Designer*) Linda is Head of Scene Design and Associate Dean at The Theatre School at DePaul University. She has designed hundreds of stage productions at regional theatres throughout the country and abroad. Recent work includes *A Christmas Carol* (Syracuse Stage), *Miss Saigon* (Paramount Theatre), *The Hollow* (Alley Theatre) and *Moby Dick* (Syracuse stage). She received the Merritt Award for Design and Collaboration, Jefferson Awards for Scene Design for *House* (Goodman Theatre), *Black Snow* (Goodman Theatre), and *I Hate Hamlet* (Royal George), and a Helen Hayes Award for *Dancing at Lughnasa* (Arena Stage). Notable past projects include the American Premiere of *House and Garden* (Goodman), the musical adaptation of *Wings* (Goodman, NY Public Theatre), and the premiere of *Marvin's Room*, 10 regional productions, and commercial productions in New York and London.

Rachel Summerfield (*Assistant Scenic Designer*), 2nd Year BFA/Scene Design. Rachel's previous work includes set/props crew for *A Wrinkle In Time*, *The Royal Hunt of the Sun*, and *Measure for Measure*. She was the Assistant Set Designer for *Hansel and Gretel*.

Andrew McCarthy (*Technical Director*), 4th Year BFA/Theatre Technology. Andrew's previous Theatre School credits include *A Tribute to Thick Leonard* (Technical Director), *Lizzie Bright and the Buckminster Boy* (Assistant Technical Director), *In the Red and Brown Water* (Assistant Technical Director), *Barrio Grrr!* (Assistant Technical Director), *The Misanthrope* (Master Electrician), *Intimate Apparel* (Master Carpenter), and *The Ernie Play* (Carpenter). Additionally, Andrew has interned two consecutive summers with PRG Scenic Technologies in New York, most recently as a Technical Design and Engineering intern. At PRG Andrew worked on Chelsea Social Club, a Las Vegas night club, and numerous Broadway

shows and tours that include *If/Then*, *Bullets Over Broadway*, *Beautiful: The Carole King Story*, three separate *Wicked* tours, two separate *Book of Mormon* tours, *Annie* Broadway revival, and *King Kong, the Musical*.

Ian Blinstrup (*Assistant Technical Director*), 4th Year Secondary Education. Ian Blinstrup is a 4th year Secondary Education major pursuing endorsements in Social Studies and Drama/Theatre Arts. He has been a Carpenter in the Scene Shop for the past four years.

David Millard (*Master Carpenter*), 2nd Year BFA/Theatre Technology. David grew up in Grand Rapids, Michigan, where he graduated high school from Forest Hills Central. David's theatre portfolio at The Theatre School includes Master Carpenter on *Arabian Nights*. He will also be the Assistant Technical Director on *The Scavengers*, which opens later this year.

Sean Conlin (*Carpenter*) 2nd Year BFA/Theatre Technology. Sean has worked on *Tribute to Thick Leonard* as a Carpenter, *Angels in America Part II: Perestroika* and *In the Red and Brown Water* as a Stagehand, and *Our Town* as Master Carpenter.

Jessica Vodnik (*Costume Designer*), 3rd Year BA/Communication & Media. Jessica was born in England and raised in Wisconsin. She is earning her bachelor's degree at DePaul's College of Communication, while minoring in History and Theatre Studies, with an emphasis on Costume Design. Last season at The Theatre School, she served as the assistant costume designer for *In the Red and Brown Water*, *Lizzie Bright and the Buckminster Boy*, and *The Coral King*, as well as Emerald City Theatre's *Llama, Llama* this year. She has also done makeup for the Civic Orchestra of Chicago's *Hallowed Haunt* and works as a tutor at the University Center for Writing-based Learning.

Lara Hall (*Assistant Costume Designer*), 2nd Year BFA/Costume Designer. Lara hails from Ashville, North Carolina. She has worked for the NC Stage Company's production of *Arsenic and Old Lace* through her internship at the University of North Carolina at Asheville's Costume Shop. She most recently designed the costumes for the *Zero Leaps Forward* independent film for the 48Hour film competition. Lara was the Assistant Costume Designer for *Hansel and Gretel* and will be Assistant Costume Designer for the upcoming Theatre School production of *The Last Days Judas Iscariot*.

Nikki Foster (*Assistant Costume Designer*) 2nd Year BFA/Costume Design. Nikki joins The Theatre School as a transfer from Muskegon, Michigan. She has worked for many years as both assistant Costume Designer and as a Designer as well. Some of the plays she has worked on include *Steel Magnolias*, *Harvey*, *The 39 Steps*, *Leaving Iowa*, *A Midsummer Night's Dream*, *The Pillowman* and *Into the Woods*.

Alma Acosta (*First Hand*), 2nd Year BFA/Costume Technology. Alma hails from Houston, Texas. In Houston she has worked with A.D. Players, Theatre Under the Stars, and Stages Repertory Theatre. She was a Stitcher for *Hansel and Gretel*, and she also works as an assistant in The Theatre School Makeup Shop. Alma will be working on *The Scavengers* as First Hand in the spring.

Andrew Meyer (*Lighting Designer*), 4th Year BFA/Lighting Designer. Andrew is from Lake in the Hills, Illinois, where he served as the Lighting Department Manager for two years at Huntley High School. Andrew was the Lighting Designer for *A Tribute to Thick Leonard* by Gil Tanner. He served as Master Electrician for The Theatre School productions of *In the Red and Brown Water* and *Our Town*. He was the Assistant Lighting Designer for *The Royal Hunt for the Sun*. Andrew is a hired contractor for LakeShore Audio/Visual where he performs lighting related operations.

Daniel Friedman (*Assistant Lighting Designer*), 3rd Year BFA/Lighting Designer. From Skokie, Illinois, Daniel has worked on many productions around Chicago, including lighting design for *Arabian Nights*, *The Bee*, *Tartuffe* (The Theatre School), *Drunk and Ready* (redtwist theatre), *Hedwig and the Angry Inch* (Haven Theatre), and Assistant Lighting Design for *Hedda Gabler* (Writers' Theatre), *To Master the Art* (Chicago Commercial Collective), *The Color Purple* (Mercury Theater), *Oklahoma!* (Lyric Opera of Chicago), *The Coral King* (The Theatre School), *Bengal Tiger at the Baghdad Zoo* (Lookingglass Theatre), and *November* (ProudKate Theatre Project). Daniel currently serves as Production Designer for the Musical Theatre Collective, is a member of The Theatre School Student Government, and is Chair of the USITT Student Chapter.

Jack Hawkins (*Sound Designer*) 4th Year BFA/Sound Design. Jack's Theatre school design credits include: *Synergy*, *Woyzeck*, *Spring Awakening*, *The Royal Hunt of the Sun*, *Kitchen Sink* and was a co-design credit for *I Am*

Bradley Manning. Professional design credits include: *Little Shop of Horrors* (Street Tempo), *The Altruists* (Two Lights), *Crave* (Blind Owl), *The Train Play* (Will Act for Food), *Jack's Precious Moment* (Will Act for Food), and *Double Trouble* (Porchlight). Jack is currently finishing his audio internship at the Goodman Theatre.

David Samba (*Assistant Sound Designer*), 2nd Year BFA/ Sound Designer. A Baltimore native, David's past productions include *Little Shop of Horrors*, *The Crucible*, *Aristophanes' The Birds*, *Trust*, *Chicago*, and, most recently, *Assassins*.

Stephanie Swiatek (*Dramaturg*), 3rd Year BFA/Theatre Arts. Stephanie is from Berlin, Connecticut. Before discovering the Theatre Arts program at The Theatre School, she studied acting at the University of Connecticut. Her favorite credits include *A Servant of Two Masters* (Beatrice) and the title role in *Rodgers and Hammerstein's Cinderella*.

JD Garrastegui (*Assistant Dramaturg*), 2nd Year BFA/Dramaturgy. JD's previous theatre credits include directing a youth production of *Chicago* in 2011 and stage managing *Turn of the Screw* at The Theatre School in 2012.

Jewells Santos (*Assistant Dramaturg*), 2nd Year BFA/Playwriting. Jewells is originally from Dallas, Texas. She recently worked on *The Tempest*, directed by Coya Paz, on *The Paleta Project* at Free Street Theater, and was in the wedding party and the Dead in *Our Town* last fall.

Caroline D'Angelo (*Stage Manager*), 3rd year BFA/Stage Management. Caroline hails from Long Island, New York. Theatre School credits include: *Our Town* (Assistant Stage Manager), *Intimate Apparel* (Assistant Stage Manager), *The Misanthrope* (Stage Manager), *Barrio Grrrr!* (Assistant Stage Manager), and *A Wrinkle In Time* (Assistant Stage Manager). Other favorite credits include: *La Boheme* (DePaul Opera Theatre), *The Little Prince* (Theater at Monmouth), *Two Gentlemen of Verona* (Theater at Monmouth), *Henry IV Part 1* (Theater at Monmouth), and *Cinderella* (Theatre Three). (make sure Henry IV Part 1 is together, but that the line is continuous).

Jackson Walsh (*Assistant Stage Manager*), 2nd Year BFA/ Stage Management. Jackson is from Keystone, Colorado. This past summer, he interned with the City of Denver where he worked on productions at Red Rocks Amphitheatre including O.A.R, Ellie Goulding, and Bruno Mars. He also served as a Production Runner for the first national tour of *Peter and the Starcatcher*. Past Theatre School credits include *Spring Awakening*, *Lizzie Bright and the Buckminster Boy*, *A Tribute to Thick Leonard*, and *Assassins*.

Mario E. Wolfe (*Assistant Stage Manager*), 2nd Year BFA/Stage Management. Mario hails from St. Petersburg, Florida. Mario recently worked as Floor Manager for Collaboration Theatre Company's *Sketchbook '13* Series. His Theatre School credits include *Hansel and Gretel* (Assistant Stage Manager), *The Norman Conquests: Table Manners* (Stage Manager), and *Art* (Yvan), as a part of the 2012-2013 Lab Series. He has also stage managed *Manuscript, Proof*, both at the Studio@620, and *The Laramie Project*. His directing credits include *Extremities*, *The Perfect Resolution*, and *Bus 74*. Mario is the 2012 *IN10 Play Festival* First Place Winner for his play *Bus 74*. *Bus 74* was also recently read at Victory Gardens Theater as a part of Teatro Vista's Late Night Series.

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, *The 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.

HISTORY

The Theatre School at DePaul University was founded as the Goodman School of Drama in 1925, made possible by a gift of \$250,000 from William and Erna Goodman to the Art Institute of Chicago. The gift was in memory of their son, Kenneth Sawyer Goodman, a playwright. Kenneth dreamed about opening a theatre that combined a repertory company with a dramatic arts school, where classes would be taught by professional artists and actors.

In 1975 The trustees of the Art Institute of Chicago voted to phase out the Goodman School of Drama over a three-year period. Luckily, DePaul University stepped in and embraced the Goodman School of Drama to keep alive a tradition of dramatic programming. DePaul's first theatre, The College Theatre, opened on the Lincoln Park Campus in 1907.

Throughout the years, The Theatre School at DePaul University has grown in reputation and stature. Our new home at Fullerton and Racine opened in September 2013 and was designed by the internationally renowned architect César Pelli and his firm Pelli Clarke Pelli Architects.

To learn more about our history, please visit theatre.depaul.edu

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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.

HONOR ROLL OF DONORS

Listings in the honor roll reflect contributions and pledge payments made to The Theatre School between July 1, 2012 and June 30, 2013. 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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**CHICAGO PLAYWORKS
FOR FAMILIES AND
YOUNG AUDIENCES**

at DePaul's Merle Reskin Theatre

Number the Stars

based on the book by Lois Lowry
adapted by Dr. Douglas W. Larche
directed by Ernie Nolan

January 18 – February 22, 2014

Audio Description Saturday, 2/1/14, at 2:00 PM

ASL Interpreted Friday, 2/14/14, at 10:00 AM

ASL Interpreted/Ice Cream Social

Sunday, 2/16/14, at 2:00 PM

Jackie and Me

by Steven Dietz
directed by John Jenkins

April 8 – May 10, 2014

Audio Description Saturday, 4/19/14, at 2:00 PM

ASL Interpreted Friday, 5/2/14, at 10:00 AM

ASL Interpreted/Ice Cream Social Sunday,
5/4/14, at 2:00 PM

THE THEATRE SCHOOL

at The Theatre School's new facility
in Lincoln Park

A Free Man of Color

by John Guare
directed by Phyllis E. Griffin
January 31 – February 9, 2014
(previews 1/29 & 1/30)

ASL Interpreted and Audio Description
Sunday, 2/9/14, at 2:00 PM

Moth

by Declan Greene
directed by Michael Osinski
February 14 – 23, 2014 (previews 2/12 & 2/13)

The Last Days of Judas Iscariot

by Stephen Adly Guirris
directed by Lisa Portes
April 18 – 27, 2014 (previews 4/16 & 4/17)
Audio Description Friday, 4/25/14, at 7:30 PM
ASL Interpreted Sun, 4/27/14, at 2:00 PM

The Scavengers

by Lucas Baisch
directed by Bonnie Metzger
May 9 – 18, 2014 (previews 5/7 & 5/8)

What Happened in Pinkville?

A Cubist Investigation of the Massacre of My Lai
An ensemble piece to be
performed by MFA III actors
by Greg Allen
directed by James Bohnen
May 16 – 25, 2014 (previews 5/14 & 5/15)
Audio Description Friday, 5/23/14, at 7:30 PM
ASL Interpreted Sunday, 5/25/14, at 2:00 PM

THE THEATRE SCHOOL ALUMNI WORKED AT:

- 139 Chicagoland area theatre companies
- 65 theatre companies on the West Coast
- 57 theatre companies on the East Coast
- 39 theatre and film festivals internationally
- 76 schools including The American Film Institute, The Art Institute of Chicago, Columbia College, Columbia University, Harvard, University of Houston School of Theatre, NYU, Notre Dame, Oakland University, School at Steppenwolf, UC Irvine, University of Chicago, USC School of Theatre, and Yale University.
- 42 states and 14 countries other than the U.S. including Canada, England, France, Germany, Honduras, India, Japan, Kenya, Korea, The Netherlands, Spain, Sweden and Switzerland.

OUR ALUMS:

- hold 28 positions as Artistic or Co- Artistic Directors of theatres
- have multiple television shows in syndication including *The Oprah Winfrey Show*, *The Sopranos*, and *The X-Files*.
- worked on over 300 theatre productions worldwide
- worked with over 25 production companies including 20th Century Fox Productions, Disney, MGM, Miramax, New York Stage and Film, Saturn Films, Sony Pictures, Spyglass Entertainment, Tribeca Productions, and Warner Brothers Pictures.
- worked on at least 24 commercials or voiceovers for products including American Family Insurance, Cartoon Network, Chevy Volt, Crown Royal, Dannon, Hyundai, Kraft, L'Oreal, McDonald's, Mountain Dew, Pillsbury, Staples, Taco Bell, Verizon, and Xbox.
- were featured in numerous articles in publications including *American Theatre Magazine*, *Chicago Reader*, *Chicago Sun-Times*, *Chicago Tribune*, *Entertainment Weekly*, *Esquire*, *The Huffington Post*, *The New York Times*, *The New Yorker*, *USA Today* and *The Wall Street Journal*.
- were recognized with 43 awards or nominations, including the Black Theatre Alliance Award, Emmy Award, Fulbright Scholarship, Humanitas Prize Fellowship, Jeff Award, Jonathan Larson Grant, Princess Grace Award, Tony Award, and the Windham-Campbell Literature Award.
- have also become assistant library directors, business owners, DJs, entrepreneurs, floral shop managers, lawyers, magicians, mountain climbing tour guides, musicians, outreach program instructors, personal trainers, and more.

For all the info see **The Theatre School News** at theatre.depaul.edu/tsn

TV & WEB

Alums worked on at least 32 different television networks including ABC, FX, Disney, CBS, Nickelodeon, CW, Bravo, MTV, Showtime, BBC, TBS, NBC, VH1, HBO, and Fox; on 85 different programs and webisodes including:

<i>Archer</i>	<i>The Middle</i>
<i>Bates Motel</i>	<i>Modern Family</i>
<i>Californication</i>	<i>Rookie Blue</i>
<i>Castle</i>	<i>Shameless</i>
<i>Chicago Fire</i>	<i>The Simpsons</i>
<i>Criminal Minds</i>	<i>True Blood</i>
<i>Elementary</i>	<i>Two and a Half Men</i>
<i>Girls</i>	<i>Two Broke Girls</i>
<i>Hannibal</i>	<i>Vampire Diaries</i>
<i>The LA Complex</i>	<i>Under the Dome</i>
<i>The League</i>	<i>The Walking Dead</i>
<i>The Mentalist</i>	

THEATRE

Alums worked on more than 25 Broadway shows and/or national tours including:

<i>Anything Goes</i>	<i>The Mystery of Edwin Drood</i>
<i>Billy Elliot</i>	
<i>Cirque du Soleil</i>	<i>Nice Work If You Can Get It</i>
<i>The Fantasticks</i>	<i>Once</i>
<i>Follies</i>	<i>Spiderman: Turn Off the Dark</i>
<i>Ghost: The Musical</i>	<i>Who's Afraid of Virginia Woolf?</i>
<i>Godspell</i>	<i>Wicked</i>
<i>Kinky Boots</i>	
<i>The Lion King</i>	
<i>Matilda the Musical</i>	

FILM

Alums worked on over 100 films including:

<i>Argo</i>	<i>Jeff Who Lives at Home</i>
<i>Carnage</i>	<i>Just Go With It</i>
<i>Compliance</i>	<i>The Lone Ranger</i>
<i>The Descendants</i>	<i>Man of Steel</i>
<i>Dorothy of Oz</i>	<i>The Master</i>
<i>The Giant Mechanical Man</i>	<i>The Sessions</i>
<i>Horrible Bosses</i>	<i>Tim & Eric's Billion Dollar Movie</i>

■ GENERAL INFORMATION

BOX OFFICE TELEPHONE

(312) 922-1999

REGULAR BOX OFFICE HOURS

Tuesday - Friday: noon - 4 p.m.

PERFORMANCE BOX OFFICE HOURS

The Box Office opens 90 minutes prior to curtain for all performances.

NO SMOKING

In compliance with the City of Chicago Clean Air Ordinance, smoking is prohibited in The Theatre School. We appreciate your cooperation.

EMERGENCY EXITS

Please note the location of emergency exits in the theatre.

NO 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.

RESTROOMS

Restrooms are located in the lobbies on the main floor and balcony levels.

LOST AND FOUND

If you find an item or have lost an item, please contact the House Manager. You may also call (773) 325-7900 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, (773) 325-7900.

PARKING ARRANGEMENTS

When you attend an event at The Theatre School in Lincoln Park, you may park at DePaul's Clifton Parking Deck, 2330 N. Clifton, with the DePaul rate: \$6.50 after 4 p.m. on weekdays and weekends or \$8.50 before 4 p.m. Present your theatre ticket or parking coupon to the garage attendant when you exit.

CAPTIONING AND LISTEN UP LISTENING SYSTEMS AVAILABLE FOR OUR HEARING-IMPAIRED PATRONS

See the box office to receive either the Captioning or Headset device. We require the security deposit of a driver's license or other identification during the performance. The ID will be returned when you return the device.

LARGE PRINT PROGRAMS

You may request a large print program from the ticket taker or the House Manager.

SIGN LANGUAGE INTERPRETING

Selected performances 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 13-14 season. Call the Box Office or see the website for the schedule.