

THE  
**THEATRE  
SCHOOL**  
AT DePaul University

presents

ARABIAN  
NIGHTS

**adapted by Dominic Cooke**

*Director* – Kevin Kingston

*Scenic Designer* – Michael David

*Costume Designer* – Stephanie Tomey

*Lighting Designer* – Daniel Friedman

*Sound Designer* – Jack Hawkins

*Dramaturg* – Aaryanna Renee

*Stage Manager* – Dana Stringer

**November 1- 10, 2013**

Sondra & Denis Healy Theatre

The Theatre School at DePaul University

2350 N. Racine Ave., Chicago, IL 60614

Box Office: (773) 325-7900, [theatreboxoffice@depaul.edu](mailto:theatreboxoffice@depaul.edu)

[theatre.depaul.edu](http://theatre.depaul.edu)



## CAST [in alphabetical order]

Queen/ Marjanah/ Merchant in Little Beggar/  
Friend & Mother/ Amina/ Eldest Sister and Steward's Wife..... Audrey Gladson  
Slave/ Ali Baba/ Beggar/ Merchant/ Sidi 2/ Foe/ Perviz..... Noah Laufer  
Shahrazad/ Druggist/ Chief of Police/ Sorceress/  
Marriage Broker/ Younger Sister/ Woman and Talking Bird .....Kiandra Layne  
Sacrificial Bride/ Ali's Wife/ Doctor's Wife/ King in  
Little Beggar/ Merchant 2/ Bride/ Customer 1/ Second Sister .....Erika Miranda  
Vizier / Captain/ Doctor/ Es-Sindibad/ Uncle/  
Haroun/ Dervish and King's Vizier ..... Brian Rife  
Headman/ Baba Mustafa/ Steward in Little Beggar/ Merchant 3/  
Abu Hassan/ Baker/ Steward in Envious Sisters /Head Cook ..... Frankie Stornaiuolo  
Jester/Kasim/ Ali Baba's Son/ Tailor/ Watchman/  
Porter/ Preacher and Fakir/ Sidi 1/ Head Cook/ Bahman ..... Wesley Toledo  
Dinarzad/ Kasim's Wife/ Tailor's Wife/ Hangman/  
Page/ Aunt and Girl/ Customer 2/ Parizade ..... Vahishta Vafadari  
Shahrayar/ Ghoul/ King in Envious Sisters ..... Justin Wade Wilson

*There will be one 15-minute intermission.*

*Arabian Nights is presented by arrangement with Nick Hern Books.*

## SPECIAL THANKS

Doctor Nesreen Akhtarkhavari, Brian Balcom, Ian Frank, Lavina Jadhvani, Kendall Karg, Damon Kiely, Meredith Miller, Michael Osinski, Andrew Peters, Marc Pinate, Lisa Portes, and Kelvin Wong.

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# PRODUCTION STAFF

<i>Faculty Advisor</i> .....	Damon Kiely
<i>Assistant Director</i> .....	Andrew Huber
<i>Assistant Stage Managers</i> .....	Madeline McGill, Alexa Santiago
<i>Assistant Scenic Designer</i> .....	Emily Boyd
<i>Assistant Costume Designer</i> .....	Courtney Schum
<i>Assistant Lighting Designer</i> .....	Eric Phillips, Chris Binder
<i>Director of Production</i> .....	Chris Hofmann
<i>Production Coordinator</i> .....	Jennifer Smith
<i>Technical Director</i> .....	Shane Kelly
<i>Assistant Technical Director</i> .....	Peter Recht
<i>Theatre Technical Director</i> .....	Aaron Pijanowski
<i>Master Carpenter</i> .....	David Millard
<i>Carpenter</i> .....	Jennifer Alaimo
<i>Scene Shop Foreman</i> .....	Gerry Reynolds
<i>Scenic Artist</i> .....	Joanna White
<i>Property Master</i> .....	Wayne W. Smith
<i>Puppet Artist</i> .....	Meredith Miller
<i>Costume Shop Manager</i> .....	Myron Elliott
<i>Costume Technician</i> .....	So Hui Chong
<i>Assistant Draper/Cutter</i> .....	Cristian Esparza
<i>Faculty Draper/Cutter</i> .....	Janet C. Messmer
<i>Master Electrician</i> .....	Anthony Forchielli
<i>Staff Master Electrician</i> .....	Ron Seeley
<i>Make-up Supervisor</i> .....	Nan Zabriskie
<i>Scenery and Property Crew</i> .....	Alyse Porsella, Evan Williams, Arie Thompson, Sharla Steiman
<i>Costume Crew</i> .....	Margot Bardeen, Nicole Foster, Abbigale Blaize, Daniella Mazzio
<i>Make-Up Crew</i> .....	Samantha Miker, Aminata Fofana
<i>Lighting Crew</i> .....	John Disselhorst, Drew Beyer, Shea Corpora, Rebecca Hersh
<i>Sound Crew</i> .....	Connor Ciesil
<i>Publicity/Production Photos</i> .....	Anna Ables, Michael Brosilow
<i>Director of Marketing and Public Relations</i> .....	Anna Ables
<i>Manager of PR and Special Events</i> .....	Andrea Tichy
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## ■ DRAMATURGY NOTE

"The times are so different now, and this is one of the things that really interested me in coming back to [*Arabian Nights*]. There is a whole generation of children for whom the city of Baghdad, which features in a number of the stories, is only associated with war. It's a family show. It's very entertaining."

~ Dominic Cooke, after the premiere of his 2009 remount of *Arabian Nights*.

The image of Baghdad—indeed all of the Arab world—has been stained, particularly in the United States, where popular media paints the region as the center of terrorism, injustice, and war. Cooke's adaptation of these tales works to remind audiences that another world exists.

And yet some politically-minded voices continue to raise questions of how Arabs are represented onstage and in film. What gives non-Arabs the authority to tell these stories? One answer to that question is that non-Arab translations of this work are as old as the ancient original.

Antoine Galland first discovered *Alf Laila wa Laila*, the oldest surviving Arabic *One Thousand and One Nights*—also called *Arabian Nights*—in the Victorian Era. Galland used this manuscript, along with other Indian and Persian tales and his own French culture, to expand the story into eleven volumes. This French adaptation of *The Nights* became popular and inspired most of the modern adaptations of these tales.

Those concerned with *Arabian Nights*' authenticity feel that representation of the East by the West (referred to by scholars as *Orientalism*) is both inaccurate and insulting. Galland can only offer an outsider's interpretation of these myths and the Middle Eastern culture that surrounds them. Yet the French Victorians admired Galland for following the trend of translators during this period to embellish, cut, and even change the works they were translating to better the story.

Theatre artists are not inherently scholars, and Dominic Cooke's adaptation is not history. These are fairy tales or parables meant to show the error of human ways. Common wisdom in our current theatrical conversation claims that every piece of theatre must make a grand political statement, but to put that kind of pressure on this adaptation denies the spirit of Cooke's play.

~ Aaryanna Renee, 3<sup>rd</sup> Year BFA/Theatre Arts

## ■ DIRECTOR'S NOTE

The empathetic heart is a muscle. Like the physiological heart it can clog, constrict, and become weakened by fatty deposits of fear and hate. Like any muscle it can also be strengthened. This is why I tell stories.

A story is like a marathon for the empathetic heart. When we hear a well told story, we put ourselves into the shoes of the hero as they face their trial. Modern science backs this up with evidence that when we see an action enacted on the stage the same neurons that fire for the actor are mirrored in the spectator. By listening and watching a play in the theatre, we become the hero. We all share the downfall or victory. When the story ends we have gone through a transformation. For that short period of time we have forgotten ourselves. "They" becomes us.

I believe that the journey we take down the road of a narrative exercises our ability to empathize more fully. It can flush out those blockages of fear and hate. Stories make us kinder and more humane. The theatre, unlike any other storytelling form, has the power to create an immediate community of open hearts. In this world of violence and political strife, we need that jolt of empathy.

That is why I am so excited and humbled by the opportunity of christening this new theatre space. This place will be a gym for the next generation of The Theatre School's theatre makers to train their empathy inspiring skills. Many stories will be told here, but my team and I get to tell the first. The story we have to tell is about a brave young girl fighting against a world of violence. She doesn't pick up a sword or a picket sign. She uses an unexpected gift to bring light to a dark and dying world. She uses the power of a story.

...Kendall, this one is for you.

~Kevin Kingston

**Audrey Gladson** (*Queen/ Marjanah/ Merchant in Little Beggar/ Friend & Mother/ Amina/ Eldest Sister and Steward's Wife*), 3rd Year BFA/Acting. Audrey hails from St. Petersburg, Florida. You may have seen her in previous Theatre School productions: *The Physicists*, directed by Ann Wakefield; *12 Angry Jurors*, directed by Damon Kiely; and *Living Together*, by Kevin Fox.

**Noah Laufer** (*Slave/ Ali Baba/ Beggar/ Sidi 2/ Foe/ Baker/ Perviz*), 3rd Year BFA/Acting. Noah was born and raised in Milwaukee, Wisconsin. He attended Nicole High School where he was awarded the Johnson Theatre Arts Scholarship. Previous Theatre School credits include *The Physicists*, *Come Blow Your Horn!*, *The Norman Conquests*, and *Table Manners*.

**Kiandra Layne** (*Shahrazad/ Druggist/ Chief of Police/ Sorceress/ Marriage Broker/ Younger Sister/ Woman and Talking Bird*), 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 Oya in *In the Red and Brown Water*, The Provost in *Measure for Measure*, and Rosie in *Holy Days*. She recently finished working on a musical project at Congo Square Theatre.

**Erika Miranda** (*Ali's Wife/ Doctor's Wife/ King in Beggar Story/ Merchant 2/ Bride/ Customer 1/ Second Sister*), 3rd Year BFA/Acting. Erika hails from Atlanta, Georgia. Her previous Theatre School credits include Ruth in *The Norman Conquests*, Claire in *Rumors*, and Monika in *The Physicists*.

**Brian Rife** (*Vizier/ Captain/ Doctor/ Es-Sindibad/ Uncle/ Haroun/ Dervish and King's Vizier*), 2nd Year MFA/Acting. Brian is from Sacramento, California. He earned his BA from California State University, Sacramento. Some professional credits include *Hamlet*, *Twelfth Night*, *The Cherry Orchard*, and *A Little Hotel on the Side*.

**Frankie Stornaiuolo** (*Headman/ Baba Mustapha/ Steward in Little Beggar/ Merchant 3/ Abu Hassan/ Steward in Envious Sisters*), 3rd Year BFA/Acting. Frankie hails from San Francisco. His Theatre School credits include CB in *Dog Sees God*, directed by Barry Brunetti; Juror 3 in *12 Angry Jurors*, directed by Damon Kiely; and Tom in *Round and Round the Garden*, directed by Julia Neary.

**Wesley Toledo** (*Jester/Kasim/ Ali Baba's Son/ Tailor/ Watchman/ Porter/ Preacher and Fakir/ Sidi 1/ Head Cook/ Bahman*), 3rd Year BFA/Acting. Wesley is from Nashville, Tennessee, where he graduated from Christ Presbyterian Academy. His previous Theatre School credits include *Pillars of Society*, *Living Together*, and *Come Blow Your Horn*.

**Vahishta Vafadari** (*Dinarzad/ Kasim's Wife/ Tailor's Wife/ Hangman/ Page/ Aunt and Girl/ Customer 2/ Parizade*), 2nd Year MFA/Acting. Vahishta has studied theatre at the University of California, Berkeley as well as at American Conservatory Theater. Last year at The Theatre School she was a part of *Stardust* as Yvain. Some of her professional credits include appearing as Puck in *A Midsummer Night's Dream* (Woman's Will), as a puppeteer and actor in *Emil of Lönneberga* (Bay Area Children's Theatre), and as Rosa Malek in Tony Kushner's *A Bright Room Called Day* (Custom Made Theatre).

**Justin Wade Wilson** (*Shahrayar/ Ghoul/ King in Envious Sisters*), 3rd Year MFA/Acting. Justin hails from Washington, D.C. He was recently seen in *Urban Love Story* at the Black Ensemble Theatre and was last seen in *Measure for Measure*. Other Theatre School credits include *Lizzie Bright* and *the Buckminster Boy* and *In the Red and Brown Water*.

**Dominic Cooke** (*Adaptor*) Dominic Cooke is an acclaimed theatre director who was Artistic Director of the Royal Court Theatre from 2006 to 2013. He is the author of plays including *Arabian Nights* and an adaptation of Malorie Blackman's *Noughts & Crosses*.

**Kevin Kingston** (*Director*), 3rd Year MFA/ Directing. His Theatre School credits include *boom*, *Language of Angels*, *Tartuffe*, and *The Turn of the Screw*. Kevin's work has also been seen at Westport Country Playhouse, Cleveland Playhouse Square, Tennessee Performing Arts Center, and Chicago's Theatre on the Lake, among others. He earned a BFA from Southern Methodist University and was recipient of the Garland Wright Award, the Edyth Wrenshaw Award, and is a member of Griffin Theatre Company.

**Michael David** (*Scenic Designer*), 4th year BFA/ Scene Design. Born and raised in New York City, his previous Theatre School designs

## BIOGRAPHIES [cont.]

include *The Misanthrope* and *Lizzie Bright and the Buckminster Boy*. In Chicago, you may have also seen his work as an assistant projection designer in *Fight Girl Battle World* and *Glass Inward*.

**Emily Boyd** (*Assistant Scenic Designer*) 4<sup>th</sup> Year BFA/Scene Design.

**Shane Kelly** (*Technical Director*). Shane is the Head of Theatre Technology at The Theatre School. He has worked in a variety of technical positions at Prague Quadrennial, Chicago Symphony Orchestra, The Second City, Chicago Spotlight, Caffeine Theatre (where he is an artistic associate), Chicago Scenic Studios, University of Northern Colorado, American Repertory Theatre, Guthrie Theatre, Colorado Shakespeare Festival, SurfFlight Theatre in New Jersey, Little Theatre of the Rockies, and for Vee Corporation at the NBA All-Star Jam Session. He has an MFA in Theatre Technical Production from the Professional Theatre Training Program at the University of Delaware. Shane is the Chair of the USITT Midwest Regional Section and an ETCP Certified Rigger- Arena and Theatre.

**Peter Recht** (*Assistant Technical Director*), 3rd BFA/Theater Technology. Peter hails from outside of Boston, Massachusetts. His Theatre School credits include serving as master carpenter for *A Winkle In Time* and as assistant technical director for *The Royal Hunt Of The Sun* and *Kitchen Sink*. He also spent two years at the Theater Conservatory at SUNY Purchase, working on *Three Birds*, *Lighting On A Field*, *House Of Bernarda Alba*, *American Buffalo*, *Carmen*, *Les Mamelles*, *Durang Durang*, *King John*, and *The Three Sisters* before transferring to The Theatre School.

**David Millard** (*Master Carpenter*) 2nd Year BFA/Theatre Technology. David grew up in Grand Rapids, Michigan. David graduated high school at Forest Hills Central in Ada, Michigan.

**Jennifer Alaimo** (*Carpenter*) 2<sup>nd</sup> Year/BFA Theatre Technology. Jennifer hails from Lake Forest, Illinois.

**Stephanie Tomey** (*Costume Designer*), 3rd Year BFA/Costume Design. Stephanie Tomey comes from Winchester, Massachusetts. She has served as the assistant costume designer for

The Theatre School's productions of *A Winkle in Time*, *Measure for Measure*, and *Kitchen Sink*. This past summer, Stephanie earned certifications in wig and hair production and maintenance from Wig Hair Chicago. She is currently an assistant in The Theatre School's makeup shop. She will be designing costumes for *Jackie and Me* in the spring.

**Courtney Schum** (*Assistant Costume Designer*), 2nd Year BFA/Costume Design. Courtney hails from central New Jersey. Last year, she worked on crews for *In the Red and Brown Water*, *Angels in America, Part II: Perestroika*, and *The Coral King*. Recent credits include Lookingglass Theatre Company's *Big Lake Big City* and Interrobang Theatre Project's *Terminus*, for which she served as a wardrobe intern and assistant costume designer, respectively. Courtney is pursuing a dual minor in History of Art and Architecture and Sociology.

**Cristian Esparza** (*Assistant Draper/Cutter*), 3rd Year BFA/Costume Tech. Cristian is from Worcester, Massachusetts. He has worked as a first hand and assistant draper/cutter on several productions while attending The Theatre School, including *In The Red and Brown Water* and *The Coral King*. He will be working on *Jackie and Me* in the spring.

**Daniel Friedman** (*Lighting Designer*), 3<sup>rd</sup> Year BFA/Lighting Design. Daniel is from Skokie, Illinois. He has worked on many shows around Chicago including lighting design for *The Bee*, *Tartuffe* (The Theatre School), *Drunk and Ready* (Redtwist Theatre), *Hedwig and the Angry Inch* (Haven Theatre); as well as assistant lighting designer for *To Master the Art* (Chicago Commercial Collective), *The Color Purple* (Mercury Theatre), *Oklahoma!* (Lyric Opera), *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 student organization Musical Theatre Collaborative, as a member of the Theatre School Student Government, and as Chair of the USITT student chapter.

**Eric Phillips** (*Assistant Lighting Designer*) 1<sup>st</sup> Year BFA/Lighting Design. Prior to coming to DePaul, Eric primarily worked as a theatre, dance, and concert lighting designer and technician in the Chicagoland area. Eric

recently completed an Associate's degree in Photography at the College of DuPage in Glen Ellyn, Illinois.

**Anthony Forchielli** (*Master Electrician*) 2<sup>nd</sup> Year BFA/Lighting Design. Anthony hails from Bethlehem, Pennsylvania. Selected lighting design credits include *The Happy Elf*, *The Hobbit* and *The Little Prince* (Pennsylvania Youth Theatre), *As You Like It* (Allentown Shakespeare in the Park), *You're a Good Man Charlie Brown* and *Assassins* (Third Mask Theatre Company).

**Jack Hawkins** (*Sound Designer*), 4<sup>th</sup> Year BFA/Sound Design. Jack's Theatre School design credits include *Synergy*, *Woyzeck*, *Spring Awakening*, *The Royal Hunt of the Sun*, *Kitchen Sink* and co-designer for *I Am Bradley Manning*. Professional design credits include *Little Shop of Horrors*, *The Altruists*, *Crave*, *The Train Play*, *Jack's Precious Moment*, and *Double Trouble*.

**Rachel Regan** (*Assistant Sound Designer*) 3<sup>rd</sup> Year BFA/Sound Design. This summer Rachel had the honor of collaborating on productions including *The Wizard of Oz* at Fox Valley Repertory Theatre, *Spamalot* with NightBlue Performing Arts Company, and The House Theatre's productions of *Plowed Under* and *Death and Harry Houdini*. She is looking forward to designing *Number the Stars* as part of DePaul's Chicago Playworks series this winter, and assisting on the MFA 14 production this spring.

**Aaryanna Renee** (*Dramaturg*), 3<sup>rd</sup> Year BFA/Theatre Arts. Aaryanna is originally from Oconomowoc, Wisconsin.

**Dana Stringer** (*Stage Manager*), 3<sup>rd</sup> BFA/Stage Management. Dana hails from Owasso, Oklahoma. Her Theatre School credits include serving as assistant stage manager for *The Witches*, *Venus*, *I Am Bradley Manning*, and *Lizzie Bright and the Buckminster Boy*, and serving as stage manager for *Machinal*. Her professional credits include stage management intern for Central City Opera's *Showboat* and production assistant for Tulsa Opera's productions of *Rigoletto*, *La Traviata*, *Don Giovanni*, and *Norma*.

**Madeline McGill** (*Assistant Stage Manager*) 2<sup>nd</sup> Year/BFA Stage Management. Madeline hails from Washington, D.C., and her current home

is Vienna, Austria. She has worked on shows for Interlochen Center for the Arts, New York Gilbert and Sullivan Players, and Signature Theatre. She returns to The Theatre School after working on *Dear Friend* with Apartment 502, a show she helped move from New York City to the Edinburgh Fringe Festival in Scotland. Previous Theatre School credits include *The Mexican as Told by Us Mexicans*, *Angels in America, Part II: Perestroika*, and *Machinal*.

**Andrew Huber** (*Assistant Director*), 3<sup>rd</sup> Year BFA/Theatre Arts. Andrew hails from St. Louis. He also served as assistant director for *Contractions* by Mike Bartlett.

**Damon Kiely** (*Director*), Damon is a professional director and writer, as well as a full time professor of directing and acting for DePaul's Theatre School. His show *Hank Williams: Lost Highway* is currently running at American Blues Theatre. In Chicago, he has directed regional premieres of work by Lisa Kron and Jordan Harrison for Next Theatre, The Chicago premiere of Gore Vidal's *Weekend* for TimeLine Theatre Company, the regional premiere of Gina Gionfriddo's *Becky Shaw* for A Red Orchid Theatre, and the world premiere of *McMeekin Finds Out* for Route 66. He served as the Artistic Director of American Theater Company from 2002 to 2007. Directing credits at ATC include *Oklahoma!* (Nominated for 6 Jeff Awards including Best Musical and Best Direction of a Musical), *The Dark at the Top of the Stairs*, *Orpheus Descending*, *A View from the Bridge*, and *The Hairy Ape*. He looks forward to helming the Midwest premiere of *Luck of the Irish* at Next Theatre.

**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*. 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*.

## 2013-2014 SEASON

### CHICAGO PLAYWORKS FOR FAMILIES AND YOUNG AUDIENCES

at DePaul's Merle Reskin Theatre

#### ***Hansel and Gretel***

by Moses Goldberg  
directed by Ann Wakefield  
October 15 – November 16, 2013

#### ***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

#### ***Jackie and Me***

by Steven Dietz  
directed by John Jenkins  
April 8 – May 10, 2014

### THE THEATRE SCHOOL *at our new facility in Lincoln Park*

#### ***Our Town***

by Thornton Wilder  
directed by Damon Kiely  
October 4 – October 13, 2013  
(previews 10/2 & 10/3)

#### ***Arabian Nights***

adapted by Dominic Cooke  
directed by Kevin Kingston  
November 1 – 10, 2013  
(previews)

#### ***A Free Man of Color***

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

#### ***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 Guiris  
directed by Lisa Portes  
April 18 - 27, 2014  
(previews 4/16 & 4/17)

#### ***The Scavengers***

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

#### ***MFA14, TBA***

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)



## 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](http://theatre.depaul.edu)**

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 Marion Recht  
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 Jay Kelly & Alicia Gonzalez  
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 Alexa Kolb, THE '08  
 Michael Kristula, MUS '51  
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 Charles McCarter Jr., MS '67  
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 Sara McKay & Dr. John McKay  
 Pat Mikos  
 Jeffrey Neal, MFA '87  
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 Marcia Opp & Jon Ekdahl  
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 Dudley  
 Sarah Pitard, THE '07  
 Joshua Potts, LAS '97; MBA '04  
 Dorothy Purchase, GSD '52  
 Carlos Ramirez, CMN '07  
 Leah Reynolds  
 Robert Rhinehart, LAS '67  
 Luke Ricca, THE '11  
 Lisa Riley  
 Jessica Saletnik, THE '99  
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# THE THEATRE SCHOOL FACULTY/STAFF

John Culbert..... *Dean*  
 Dean Corrin ..... *Associate Dean*  
 Linda Buchanan ..... *Associate Dean of Curriculum*  
 Shane Kelly ..... *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*  
 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*  
 Trudie Kessler ..... *Head of Undergraduate Acting*  
 Lisa Portes ..... *Head of Directing, Artistic Director Chicago Playworks*  
 Greg Allen ..... *Jane Drake Brody*  
 Andrew Gallant ..... *Linda Gillum*  
 Noah Gregoropolous ..... *John Jenkins*  
 Nick Johne ..... *Damon Kiely*  
 Susan Messing ..... *Matt Miller*  
 Rachel Patterson ..... *Joseph Slowik, emeritus*  
 Sigrid Sutter ..... *Ann Wakefield*  
 Catherine Weidner

## MOVEMENT

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 Laura Dixon ..... *Kristina Fluty*  
 Vanessa Greenway ..... *Gabriel Halpern*  
 Natasha Julius ..... *Camille L'Italien*  
 Neil Massey ..... *Alie McManus*  
 Kimosha Murphy ..... *Julia Neary*  
 Nick Sandys Pullin ..... *Clifton Robinson*  
 Mary Schmich

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 Deb Doetzer ..... *Mark Elliott*  
 Phyllis E. Griffin ..... *Trudie Kessler*  
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## DESIGN

Christine Binder ..... *Head of Lighting Design*  
 Linda Buchanan ..... *Head of Scene Design*  
 Nan Cibula-Jenkins ..... *Head of Costume Design*  
 Victoria Deiorio ..... *Head of Sound Design*  
 Nan Zabriskie ..... *Head of Make Up*  
 Jeff Bauer ..... *Anna Henson*  
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 Henrijs Pries ..... *Janice Pytel*  
 Birgit Rattenborg-Wise ..... *Noelle Thomas*

## TECHNICAL THEATRE

Shane Kelly ..... *Head of Theatre Technology*  
 Janet C. Messmer ..... *Head of Costume Technology*  
 Narda E. Alcorn ..... *Head of Stage Management*  
 Jason Brown ..... *Richard Bynum*  
 David Castellanos ..... *Kevin Depinet*  
 Joel Hobson ..... *Ed Leahy*  
 David Naunton ..... *Courtney O'Neill*  
 Russell Poole ..... *Michael Rourke*  
 Jim Savage ..... *Noelle Thomas*  
 Alden Vasquez ..... *Laura Whitlock*

## THEATRE STUDIES

Barry Brunetti ..... *Head of Theatre Arts*  
 Marcie McVay ..... *Interim Head of Theatre Management*  
 Carlos Murillo ..... *Head of Playwriting*  
 Alan Salzenstein ..... *Head of Arts Leadership*  
 Rachel Shteir ..... *Head of Dramaturgy*  
 Suzanne Bizer ..... *Aaron Carter*  
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 Dan Moser ..... *Chris Peak*  
 James Sherman ..... *Rachel Slavick*

## TECHNICAL STAFF

So Hui Chong ..... *Costume Technician*  
 Tim Combs ..... *Technical Director*  
 Myron Elliott ..... *Costume Shop Manager*  
 Chris Hofmann ..... *Director of Production*  
 Jen Leahy ..... *Theatre Technical Director*  
 Dawn G. McKesey ..... *Assistant Costume Shop Manager*  
 Aaron Pijanowski ..... *Theatre Assistant Technical Director*  
 Gerry Reynolds ..... *Scene Shop Foreman*  
 Ron Seeley ..... *Master Electrician*  
 Adam Smith ..... *Sound Technician*  
 Jennifer Smith ..... *Production Coordinator*  
 Wayne W. Smith ..... *Property Master, Safety Officer*  
 Shawn Warren ..... *Carpenter*  
 Joanna White ..... *Scenic Artist*

## AUDIENCE SERVICES

Liz Calvert ..... *Administrative Assistant*  
 Julia Curns ..... *Box Office Manager*  
 Anna Bosy ..... *Theatre School House Manager*  
 LaKisha Jackson ..... *Chicago Playworks House Manager*  
 Linda RM Jones ..... *Group Sales Representative*  
 Leslie Shook ..... *Theatre Manager*

## 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](http://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 &amp; Eric's Billion Dollar Movie</i>

# DEDICATION OF THE THEATRE SCHOOL

Thursday, September 12, 2013



Matthew Messina, Merle Reskin, Fr. Dennis Holtzschneider, Sondra and Denis Healy (left to right) on stage at The Theatre School Dedication.



Theatre School Donor  
Merle Reskin



Denis and Sondra Healy, Architect Cesar Pelli, and John Culbert, Dean, (left to right) on the terrace outside the Healy Theatre.



Theatre School students



Theatre School Board Chair  
Mary Spalding Burns



Photo Credit:  
DePaul University/Jeff Carrion



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\*Subject to availability.

Flex pass subscriptions are not valid on opening nights or preview performances.

# ACCESS PERFORMANCES

## **CHICAGO PLAYWORKS FOR FAMILIES AND YOUNG AUDIENCES**

*at DePaul's Merle Reskin Theatre*

### ***Hansel and Gretel***

by Moses Goldberg

directed by Ann Wakefield

Thursday, 10/24/13, at 10:00 AM *ASL Interpreted*

Sunday, 10/27/13, at 2:00 PM

*ASL Interpreted/Ice Cream Social*

Saturday, 11/9/13, at 2:00 PM *Audio Description*

### ***Number the Stars***

based on the book by Lois Lowry

adapted by Dr. Douglas W. Larche

directed by Ernie Nolan

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

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

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

*ASL Interpreted/Ice Cream Social*

### ***Jackie and Me***

by Steven Dietz

directed by John Jenkins

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

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

Sunday, 5/4/14, at 2:00 PM

*ASL Interpreted/Ice Cream Social*

## **THE THEATRE SCHOOL**

*At The Theatre School's New Facility  
in Lincoln Park*

### ***Our Town***

by Thornton Wilder

directed by Damon Kiely

Sunday, 10/13/13, at 2:00 PM

*ASL Interpreted and Audio Description*

### ***A Free Man of Color***

by John Guare

directed by Phyllis E. Griffin

Sunday, 2/9/14, at 2:00 PM

*ASL Interpreted and Audio Description*

### ***The Last Days of Judas Iscariot***

by Stephen Adly Guiris

directed by Lisa Portes

Friday, 4/25/14, at 7:30 PM *Audio Description*

Sun, 4/27/14, at 2:00 PM *ASL Interpreted*

### ***MFA14, TBA***

An ensemble piece to be  
performed by MFA III actors

by Greg Allen

directed by James Bohnen

Friday, 5/23/14, at 7:30 PM *Audio Description*

Sunday, 5/25/14, at 2:00 PM *ASL Interpreted*

# 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 on the 4th floor.

## 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, (312) 922-1999.

## 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.