



Dexter Bullard, *Artistic Director*

presents

SPRING AWAKENING

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

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

September 28 - October 7, 2012

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



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

Email: theatreboxoffice@depaul.edu
theatre.depaul.edu
(312) 922-1999



CAST (IN ORDER OF APPEARANCE)

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

MUSICIANS

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

Place: a provincial German town
Time: 1891

There will be one 10-minute intermission.

Strobe lights will be used in this performance.

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

421 West 54th Street, New York, NY 10019. Phone: 212-541-4684, Fax: 212-397-4684. www.MTIShows.com

MUSICAL NUMBERS

Act One

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

Act Two

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

PRODUCTION STAFF

Assistant Director	Kelvin Wong
Assistant Musical Director	Belle Coehlo
Assistant to the Director	Elizabeth Thomas
Assistant Dramaturg	Emily Marlatt
Assistant Stage Managers	Jean E. Compton, Caroline Brown, Jackson Walsh
Assistant Scenic Designer	Gregory Pinsoneault
Assistant Costume Designer	Catharine Young
Draper/Cutter	Jordan Wrobleske, Taylor S. Payne
Assistant Draper/Cutter	Megan Turner
Stitcher	Castille Ritter
Assistant Lighting Designer	Garvin Jellison
Assistant Sound Designer	Kami Siu
Assistant Choreographer	Jourdi Waller
Director of Production	Chris Hoffman
Production Coordinator	Alexis Links
Technical Director	Shane Kelly
Assistant Technical Director	Wil Deleguardia
Shop Technical Director	Tim Combs
Reskin Technical Director	Jen Leahy
Technical Assistant	Aaron Pijanowski
Scene Shop Foreman	Gerry Reynolds
Scenic Artist	Joanna Sim
Property Master	Wayne W. Smith
Costumiere	Dawn G McKesey
Costume Shop Manager	Myron Elliot
Stitcher	So Hui Chong
Make-up Supervisor	Nan Zabriskie
Make-up Assistant	Matt Sherrill
Master Electrician	Dan Friedman
Scenery and Property Crew	Jennifer Alaimo, Michael Buono, James Garrastegui, Nicole Lockard, Kara Rodriguez
Costume Crew	Alma Acosta, Madeline Baird, Thomas Carter, Aida Delaz, Krystal Ortiz
Make-up Crew	Sydney Dufka, Claire Junglieb
Lighting Crew	Maximilian Barr, Alexandra Blatchford, Briget Diehl, Samuel Krey, Talia Payomo
Sound Engineer	Morgan Lake
Sound Crew	Nina Mallery, Sebastian Woldt
Audio Describer	Robert Hines III
Sign Language Interpreter Coordinator	David Jones
Sign Language Interpreters	Denise Klibanow, Diana Thorpe
Director of Marketing and Public Relations	Anna Ables
Manager of PR and Special Events	Andrea Tichy
Publicity/Production Photos	Anna Ables, Michael Brosilow
Publicity and House Crew	Nathaly Garcia, Dylan Glen, Ashantis Jones, Sarah McElroy, Harrison Weger
Box Office Manager	Julia Curns
House Manager	Alicia Graf
Theatre Manager	Leslie Shook

DIRECTOR'S NOTE

Frank Wedekind's subtitle for his original, still shocking play of 1891 was "A Children's Tragedy." At first it was banned because of its depiction of taboo subjects such as abuse, incest, masturbation, teen suicide, and more. It exposed the culture of oppression and repression adolescents had to suffer. It's a wonder any of them survive their childhood. But, of course, on another level none of us survive our childhood.

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

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

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

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

~ Damon Kiely

DRAMATURG'S NOTE

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

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

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

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

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

BIOGRAPHIES

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

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

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

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

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

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

LAUREN GUGLIEMELLO (*Ilse*), 4th Year BFA/Acting. Lauren was born and raised in Massachusetts. This summer she had the privilege of studying at Roy Hart International Arts Centre in

France. Past Theatre School credits include Laura in *The Glass Menagerie*, Bess in *Nancy Drew and the Sign of the Twisted Candles*, and Maze Carroll in *Celebrity Row*.

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

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

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

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

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

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

DAMON KIELY (*Director*), Directing and Acting Faculty. Damon Kiely is a professional director and writer, as well as a full time professor of directing and acting for DePaul's Theatre School. He has directed for Next Theatre, TimeLine Theatre Company, A Red Orchid Theatre, American Blues

Theatre, Chicago Dramatists, and Route 66. His world premiere adaptation of *Thieves Like Us* was produced by the House Theatre of Chicago and the Theatre School. 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*, *Strictly Dishonorable*, and *The Hairy Ape*. At The Theatre School he has directed *There's a Boy in the Girls Bathroom*, *A Streetcar Named Desire*, *Medea*, *Haroun and the Sea of Stories*, and his own adaptation of *Nancy Drew and the Sign of the Twisted Candle*. Prior to moving back to Chicago he produced, directed, and taught in New York City. In New York he directed for the Public Theatre, New York Theatre Workshop, the Ontological Theater, Adobe Theater Company, PS122, Ensemble Studio Theater and New Dramatists. Damon also served as the Artistic Director for Real Time Theater and was a Producing Director at the Ontological-Hysteric Theater as well as the Associate Artistic Director for the Children's Theater of Maine. He is a winner of the 2000-02 NEA/TCG Career Directing Program, the 2000 Drama League Fall Directing Program and the 1997 Princess Grace Award. He lives in Edgewater with his wife Jennifer and their children, Isabella and Finnegan.

MARK ELLIOTT (*Musical Director*), Musical Theatre Faculty. has taught Musical Theatre Performance at The Theatre School, DePaul University in Chicago for over twenty years. Recent productions at The Theatre School include *Cabaret*, *Urinetown*, *The Last Five Years*, *A New Brain*, and *Assassins*. He has provided musical direction for over one hundred fifty productions for theatres such as the Alabama Shakespeare Festival, Candlelight Dinner Playhouse, Roosevelt University, Fox Theatricals, Loyola University, Theatre at the Center, Centerlight Theatre, and Appletree Theatre, among many others. He has served as musical director for the annual Joseph Jefferson Awards and Joseph Jefferson Citations on several occasions and was nominated for a Jeff for *The Robber Bridegroom* for Griffin Theatre. He has composed original scores and incidental music for nearly seventy productions, including the Off-Broadway production of *Sophie, Totie and Belle* and *Fair City*, commissioned by Roosevelt University. A series of harp pieces, *Rhyme or Treason*, is published by Lyon & Healy and his lyrics for the play *Soul Sisters* are published in *Shared Stages: 10 American Dramas of Blacks and Jews*, published by SUNY Press.

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

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

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

BELLA COELHO (*Assistant Musical Director*), 4th Year BFA/Theatre Arts. Isabella hails from Pittsburgh, Pennsylvania. Her recent credits at The Theatre School include serving as the assistant director for *The Rivals*, *In Regards to the Shark*, *Shipwrecked!*, and *columbinus*. She has also

performed in *Fairy Tales: Not Suitable for Children*, *Cat Lab*, *The Witches*, and *4.48 Psychosis*. Outside of The Theatre School, Isabella served as assistant director for *Boxed In: A Free World* at Free Street Theater.

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

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

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

LISSA LAMONA (*Costume Designer*), 4th Year BFA/Costume Design. Lissa hails from southern California where before enrolling at The Theatre School at DePaul in 2009, her costume and set

designs won multiple DTASC Awards. Her Theatre School Credits include costume design for *Woyzeck*, *Faustus*, and *I Am Bradley Manning* and assistant costume design on *The Skriker*, *Hedda Gabler* and *Medea*. Currently, Lissa is designing costumes for The Theatre School's upcoming winter Playworks production *Lizzie Bright and the Buckminster Boy*, and Awkward Pause Theatre's *The Rocky Horror Picture Show*.

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

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

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

NICK BELLEY (*Lighting Designer*), 4th Year BFA/ Lighting Design. Previous Theatre School Design Credits include: *Synergy*, *The Lonely Soldier Monologues*, *Normal*. Selected Chicago design credits include: *The Altruists*, *Or, The Oxford Roof Climber's Rebellion*, *Tartuffe*, *Acı*, *Galatea e Polifemo*. Assistant: *Illegal Use of Hands*, *Woody Sez*, *Wrens* (associate designer), *Last Smoker in America*, [Title of Show], *Pippin*, *Falling: A Wake*, *Precious Little*, *The Rivals*, *Snapshots*, *Working*. www.nickbelley.com

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

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

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

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

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

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

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

TODD K. BOGER (*Stage Manager*), 4th Year BFA/Stage Management. Interlochen Center for the Arts: *Aida*, *Carousel*, *Guys and Dolls*, *2009 Cabaret Performance Series*. The Minneapolis Children's Theatre Company: *Romeo & Juliet*, *Fashion 47* (World Premiere) directed by Diane Paulus, *High School Musical* (Staged World Premiere). Youth Performance Company: *Junie B. Jones*. The Theatre School: Richard Brinsley Sheridan's *The Rivals*, *The Ernie Play* by Melanie Plank (World Premiere) directed by Shade Murray, *Romeo & Juliet*, *A Lie of the Mind*, *1001*, *A Midsummer Night's Dream*, *The Secret Garden*, and the 2012 Theatre School Awards for the Excellence in the Arts. Todd will spend this winter with the Chicago Symphonic Orchestra, working on the 2012 *Welcome Yule*. Todd works in The Theatre School's Make Up Shop and has worked on *Intimate Apparel*, *Nancy Drew* and *the Sign of the Twisted Candles*, *Barrio Grrrl*, and *A Wrinkle In Time*.

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

Mission Statement

The Theatre School at DePaul University educates, trains, and inspires students of theatre in a conservatory setting that is rigorous, disciplined, culturally diverse and that strives for the highest level of professional skill and artistry.

A commitment to diversity and equality in education is central to our mission. As an integral part of the training, The Theatre School produces public programs and performances from a wide repertoire of classic, contemporary and original plays that challenge, entertain, and stimulate the imagination. We seek to enhance the intellectual and cultural life of our university community, our city and the profession. For admissions information, telephone (773) 325-7999 or 1-800-4-DEPAUL.

Chicago Playworks for Families and Young Audiences

Chicago Playworks offers a live theatre experience to students, teachers and parents in the Chicago metropolitan area. It is our mission to provide theatre for children that reflects their experiences in a contemporary, multi-ethnic, urban environment.

Founded as the Goodman Children's Theatre in 1925, Chicago Playworks is the city's oldest continuously operating children's theatre. It has been the first theatre experience for audiences of Chicago's young people for more than seven decades and was one of the first major theatres for children in the United States. In 1997 and again in 2003, Chicago Playworks was honored by the Illinois Theatre Association with the Children's Theatre Division Award, for its outstanding long-term contribution to children's theatre. In 1980, Chicago Playworks was awarded the prestigious Sara Spencer Award by the Children's Theatre Association of America (now the American Alliance for Theatre and Education).

Chicago Playworks is a vital aspect of the training at The Theatre School at DePaul University. Students gain pre-professional experience in an extended run before a most demanding and appreciative audience. Chicago Playworks presents three unique productions to more than 35,000 young people each season and has entertained more than 1 million schoolchildren and families since 1925.

The Theatre School Showcase Contemporary Plays and Classics

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

Merle Reskin Theatre

Celebrating a century of performances this season, the Merle Reskin Theatre, built as the Blackstone Theatre in 1910, was designed by Chicago architects Marshall & Fox. The stone façade and mansard roof of the Beaux-Arts style building have been modified only slightly over the years. The interior finish of French walnut and gold was designed by Plamondon & Tetz 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.

THE THEATRE SCHOOL BOARD

Sustaining Members

Mary Spalding Burns, *Chair*
Sondra Healy, *Chair Emeritus*
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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.

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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.

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Barry Brunetti *Chair, Theatre Studies*
Phil Timberlake *Chair, Performance Department*

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The Theatre School's 2012-2013 Season

THE THEATRE SCHOOL SHOWCASE

Spring Awakening

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

Angels in America: Perestroika

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

Measure for Measure

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

MFA13, TBA

by Ike Holter
directed by Dexter Bullard
An ensemble piece to be performed by MFA III actors
May 17 - 25, 2013 (previews 5/15 & 5/16)

CHICAGO PLAYWORKS FOR FAMILIES AND YOUNG AUDIENCES

A Wrinkle in Time

book by Madeleine L'Engle, adapted by John Glore
directed by Ernie Nolan
October 23 – December 1, 2012

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

In the Red and Brown Water

by Tarell Alvin McCraney
directed by Marc David Pinate
November 2 – 10, 2012 (previews 10/31 & 11/1)

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 TBA
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 ninth year of production. TSN is an electronic alumni activity newsletter published monthly (except July). Though originally created as a vehicle to communicate alumni activities among alumni, it is now also used for admissions, recruitment, fund raising, advertising and promotion. It is also responsible for gradually increasing the number of alumni within the school's database with active electronic and snail-mail addresses and phone numbers. The statistics below are based on issues between August 2009 and June 2010. <http://theatreschool.depaul.edu/tsn>

The listings included the following selected alumni activities:

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

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

THE THEATRE SCHOOL STUDENT WORKERS

Assistant Box Office Manager	Anastasia Schriber
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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.

