

THE  
**THEATRE  
SCHOOL**  
AT DePaul University

presents

THE LAST DAYS OF  
**JUDAS ISCARIOT**

by Stephen Adly Guirgis

*Director* – Lisa Portes

*Vocal Coach* – Claudia Anderson

*Scenic Designer* – Michael David

*Costume Designer* – Anne Stebbins

*Lighting Designer* – Zak Malsich

*Sound Designer* – Rachel Boissevain

*Theological Consultant* – Father Chris Robinson

*Dramaturg* – Francesco DeSalvatore

*Stage Manager* – Sarah Geis

**April 18 – April 27, 2014**

The Theatre School at DePaul University  
Fullerton Stage  
2350 N. Racine Avenue, Chicago, IL 60614  
theatreboxoffice@depaul.edu  
theatreschool.depaul.edu  
(773) 325-7900



## CAST [in alphabetical order]

Fabiana Aziza Cunningham.....	Stephanie Andrea Barron
Satan .....	David Giannini
Judas Iscariot.....	Jason Goff
Henrietta Iscariot .....	Abie Irlabor
Pontius Pilate/Uncle Pino/Saint Matthew .....	Denzel Irby
Loretta/Mary Magdalene/Sister Glenna.....	Miriam Lee
Bailiff/Simon the Zealot .....	Daniel Lewis
Gloria/Mother Teresa.....	Erika Miranda
Sigmund Freud/Saint Thomas/Soldier 1 .....	Casey Morris
Saint Monica/Soldier 3 .....	Erica Murphy
Yusef El-Fayoumy.....	Jeremy Pfaff
Judge Littlefield/Caiaphas the Elder .....	Brian Rife
Butch Honeywell .....	Hugh Smith
Matthias of Galilee/Saint Peter/Soldier 2.....	Francesco Stornaiuolo
Jesus of Nazareth.....	Sean Wiberg

Place: Purgatory  
Time: Always

*There will be one 10-minute intermission.*

*The Last Days of Judas Iscariot* is presented by special arrangement with  
Dramatists Play Service, Inc. New York.

## SPECIAL THANKS

Carlos Murillo, the students in Section 202 of BFA Directing: Leila Abdelrazaq, Michael Conroy, Molly Dannenberg, Morgan Greene, Katie Hemingway, Andrew Huber, Kim Kidders, Genevieve Zoufal.

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## PRODUCTION STAFF

Assistant Director .....	Emily Marlatt
Assistant Stage Managers .....	Abbie Betts, Aiden Kent
Assistant Dialect Consultant .....	Jeremy Pfaff
Assistant Scenic Designer .....	Jake Ives
Assistant Costume Designer .....	Lara Hall
Assistant Lighting Designer .....	Lindsay Rosenfeld
Assistant Sound Designer.....	Kami Siu
Assistant Dramaturgs.....	Johanna Orr, Kara Rodriguez
Director of Production.....	Chris Hofmann
Production Coordinator.....	Jen Smith
Technical Director.....	Tim Combs
Scene Shop Foreman .....	Gerry Reynolds
Scenic Artist.....	Joanna White
Master Carpenter.....	Nicholas Falconer Fleming
Assistant Carpenter.....	Sophie Hartler
Property Master .....	Wayne W. Smith
Costume Shop Manager .....	Myron Elliott
Assistant Costume Shop Manager.....	Dawn G. McKesey
Professional Costume Technician.....	So Hui Chong
Draper/Cutter .....	Megan E. Turner
Assistant Draper/Cutter .....	Anna Slotterback
Assistant Stitcher.....	Sydney Dufka
Master Electrician .....	Jamie Davis
Sound Technician .....	Kevin A. Cushman
Head Make-up Assistant.....	Sam Bentson
Makeup-Assistant.....	Catharine Young
Scenery and Property Crew.....	Sophie Hartler, Daniella Mazzio, Marjorie Muller
Costume Crew .....	Ellen Dillenburg, Becky Hersh, Shea Peterson
Make-up Crew .....	Ayanna Bakari, Shelby Madey
Lighting Crew .....	Margaret Baughman, Abbigale Blaize, Mishari Zambrano
Sound Crew.....	Tyler Blakeman, Emily Remsen
Audio Describer.....	Rob Lamont
Sign Language Interpreter Coordinator .....	David Jones
Sign Language Interpreters.....	Michael Albert, Susan Malone-Sotnick
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.....	Katherine Ferolito, Maddy McCluskey, Leah Siesfield, Raquel Villalobos
Box Office Manager.....	Julia Curns
House Manager .....	Anna Bosy
Theatre Manager .....	Leslie Shook

## DIRECTOR'S NOTE

One of the coolest things about Facebook is that I can find all my friends from high school there. I went to Lincoln Southeast High School in Lincoln, Nebraska, and it's been a blast to see what everyone's up to, what they are doing with their lives, who got married, see their kids, get pieces of advice and jokes. It's like this ongoing online reunion.

My best friend in high school was Blake Ford. Blake was new—I think he started when we were juniors. He was crazy smart, crazy adventurous, tall and funny looking, and witty as hell. Blake was the first person I listened to OMD or The Cure or Japan with. He was the first person I ever saw roll up a hundred dollar bill into a little tube. He and his best friend, John Holyoke, were super cool because they had an alternative music show on the UNL radio station. We got top grades. We went to lots of parties. Our senior class was bold and bright and beautiful, and Blake and I were inseparable.

In the fall after I'd gone away to college, Blake committed a crime. It was a real crime—not possession of drugs, say or petty larceny—he did something that hurt someone we all knew. He was convicted and found guilty and went to Juvenile Detention for a spell. And when he got out, he could not find forgiveness—not from the community, not from his friends, and, least of all from himself.

I went to visit him when I came home for Spring Break. He was out of jail. I went to see him at his house. We sat on his bed. I was scared and freaked out and trying to be normal. I didn't know what to say.

I can't find Blake on Facebook now because later that summer, he hung himself.

This play is about Forgiveness.

This play is about Despair.

This play is for Blake Ford, 1967 – 1985. He would have laughed.

~Lisa Portes

## DRAMATURGY NOTE

I'll always remember a story Sister Helen Prejean, a leading advocate for the abolition of the death penalty, recounted to me about a couple from Texas. A number of years ago their beloved child was murdered by a stranger and as a result, he was sentenced to death by lethal injection. Following his death, they attended every execution in the state of Texas and brought with them a cooler of Miller High Life and two lawn chairs. Akin to tailgaters at a sporting event, they sat outside of each prison engulfed in their despair and rejoiced over the executions.

Similarly, artists, theologians, and scholars alike have held their own tailgating parties as they continue to imprison Judas Iscariot with guilt. We are no closer to discovering what happened between Judas and Jesus. Yet, everyone from Lady Gaga to Martin Luther has constructed an interpretation that seeks to vilify him. Even to this day in Mexico City, during the Easter holiday, effigies of Judas are burned, flogged, or stuffed with fireworks and blown up to the heavens.

While writing this play, Stephen Adly Guirguis viewed Judas differently. There was one question he continued to revisit: How can there be a God if Judas was not forgiven? In other words, if God is the embodiment of love, then it is unlikely that Judas resides in Hell. Perhaps then, the historical portrayals of Judas reveal more insight about our own culture than what actually took place between the two men. The story about the couple from Texas, or the drunken parades chanting "USA" after Osama bin Laden's death, or even the rage still felt after the murder of Trayvon Martin is an indicator that we are not ready to forgive. The result is that more hate is thrown back into the world instead of love.

## DRAMATURGY NOTE

Writer Andrew Solomon spent many years abroad studying despair, and he wrote in his memoir: "To be creatures who love, we must be creatures who can despair at what we lose." This is the difficult truth about what it means to love, but it does not mean that despair is permanent.

Perhaps then it is time that we begin to forgive our own Judas.

~Francesco De Salvatore, 4<sup>th</sup> Year BFA/Dramaturgy

## ABOUT JUDAS

At its very best, theology attempts to disrupt and interrupt. Great art, such as theatre, actually accomplishes this goal far more often than theology. The cast, crew, dramaturgs, and directors provide viewers with a mirror. Theologians hand people books. Mirrors show viewers what they might be. Books invite readers to consider what they might become.

*The Last Days of Judas Iscariot* disrupts and interrupts. Hopefully its questions confront the audience long after the performance concludes.

Judas of history was someone's son, friend, and colleague. He betrayed Jesus of Nazareth. He committed suicide. These simple facts are most likely historically accurate. Christians could have cleaned up the story, but they did not. Judas is embarrassing to Christians because he was, indeed, an apostle chosen by Jesus. The early stories cannot exclude him. Judas may later be easily vilified yet Judas is inescapable.

Judas is a question mark. Was he tempted by financial gain? Was he evil? Judas has been portrayed as a victim. His despair and self-murder have served as a cautionary tale for centuries. Was Judas simply a tool, a cog in some divine machination, unable to decide for himself? Would it have been better or would the Jesus story have ended differently if Judas had never been born? Does anyone really have a choice about anything or are choices determined by social position, gender, convictions, or other cultural facets that come together to make each person what she or he is?

*The Last Days of Judas Iscariot*, like theology and philosophy, cannot answer these questions. It raises questions and does this extremely well with humor, provocation, and raw humanity. Similar to scripture, Judas offers the audience a conundrum that cannot be easily resolved. It cannot prove anything.

Judas is the friend who has betrayed and deserves to be punished. Everyone either knows or has been Judas. Judas is the zealous religious believer whose belief is flawed or incomplete. These days it is easy to find Judas in the headlines. Judas is the broken son of his culture and despairs because he cannot live with what he has done or who he is. There was no one around who could tell Judas that things will get better.

Judas uses and is used. Judas is generous and selfish, humble and arrogant. He believes completely and doubts absolutely. Judas has no idea what is and is not true. Nothing about Judas occurred in a vacuum. Nothing about Judas is solely his responsibility.

Judas might be a mirror. A mirror shows what is recognizable, what is embarrassing, what is regrettable, what is beautiful, and what holds potential. The mirror-image may or may not be changeable. The image might be culturally determined. It might also defy culture. In the end, who has the right to make that judgment?

Is anything truly unforgivable? If the answer is yes, then who is to say what qualifies as unforgivable? If one is guilty, does he or she receive punishment or rehabilitation? If the answer is no, who is responsible for those who cannot forgive themselves? At the moment, the Divine, though hopefully present, is also very silent. Perhaps looking inside and then at one another can help provide an answer.

~Father Chris Robinson, C.M., Theological Consultant

**Stephanie Andrea Barron** (*Fabiana Aziza Cunningham*), 4<sup>th</sup> Year BFA/Acting and BS/Standard Psychology. Through Society of American Directors, Stephanie has received certifications in Broadsword, Rapier/Dagger, and hand-to-hand combat. Stephanie's most recent Theatre School credit is playing Polissena/Mandragola in *A Free Man of Color*, directed by Phyllis E. Griffin. Stephanie is originally from Orlando, Florida.

**David Giannini** (*Satan*), 4<sup>th</sup> Year BFA/Acting. Theatre School credits include Roy Cohn in *Angels of America, Part II: Perestroika*, Simon Stimson in *Our Town*, Hanschen in *Spring Awakening*, Nat Miller in *Ah, Wilderness*, Agate in *Waiting for Lefty*, Solyony in *The Chekov Machine*, Chas in *Trestle at Pope Lick Creek*, and Harry in *Love Song*.

**Jason Goff** (*Judas Iscariot*), 2<sup>nd</sup> Year MFA/Acting. Jason is from St. Peters, Missouri. He received his BFA from Missouri State University in Springfield, Missouri. Theatre School credits include Mr. Webb in *Our Town* and Duperret/Lavoisier in *Marat/Sade*. In addition to academic performances, he has appeared at TENT Theatre Company, Swan Repertory, and Vandivort Center Stages. A recent transplant from Los Angeles, Jason was privileged to study with Steppenwolf West under Tom Irwin.

**Abie Irabor** (*Henrietta Iscariot*), 2<sup>nd</sup> Year MFA/Acting. Abie hails from Rancho Cucamonga, California. She received her BA in Film Studies and Women's Studies from University of California Riverside. Her Theatre School credits include Witch Queen in *Stardust*, Mrs. Webb in *Our Town*, and Marquis de Sade in *Marat/Sade*.

**Denzel Irby** (*Pontius Pilate/Uncle Pino/Saint Matthew*), 3<sup>rd</sup> Year BFA/Acting. Denny is from Madison, Wisconsin. Credits include: *A Free Man of Color* directed by Phyllis E. Griffin; *Our Town* directed by Damon Kiely; *The Norman Conquests*; and *Twelve Angry Jurors*.

**Miriam Lee** (*Loretta/Mary Magdalene/Sister Glenna*), 4<sup>th</sup> Year BFA/Acting. Miriam comes from the suburbs of Chicago. Her The Theatre School credits include *A Wrinkle in Time*, *The Royal Hunt of the Sun*, *Trust*, *The Americans*, and *Marat/Sade*.

**Daniel Lewis** (*Bailiff/Simon the Zealot*), 4<sup>th</sup> Year BFA/Acting. Dan is originally from Cincinnati, Ohio. Previous Theatre School credits include *Five Flights*, *The Chekov Machine*, *Careless Love*, *The Mexican as Told by Us Mexicans*, *Lizzie Bright and the Buckminster Boy*, *A Tribute to Thick Leonard*, *Assassins*, and *A Free Man of Color*. Other credits include *The Diviners* at Miami University Ohio.

**Erika Miranda** (*Gloria/Mother Teresa*), 3<sup>rd</sup> Year BFA/Acting. Erika is from Atlanta, Georgia. Her previous Theatre School credits include Ruth in *The Norman Conquests*, Claire in *Rumors*, Monika in *The Physicists*, and Ali Baba's wife in *Arabian Nights*. Most recently, she was seen as Inmate #5 in *Marat/Sade*.

**Casey Morris** (*Sigmund Freud/Saint Thomas/Soldier 1*), 2<sup>nd</sup> Year MFA/Acting. Casey joins The Theatre School from Asheville, North Carolina, where he studied theatre at UNC Asheville. Past Theatre School roles include Jonathan in Jessica Allison's *Malpractice*, directed by Chris Garcia Peak; and Pythagore, General Le Clerc and Carlos Cuarto in John Guare's *A Free Man of Color*, directed by Phyllis Griffin. Professional credits include *The Beauty Queen of Leenane* and *What the Butler Saw* at the North Carolina Stage Company. Other credits include *Romeo & 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*.

**Erica Murphy** (*Saint Monica/Soldier 3*), 4<sup>th</sup> Year BFA/Acting. Erica hails from Maryland. Her recent Theatre School credits include

Charlotte Corday in *Marat/Sade*, Kiko the Mime in *Hansel and Gretel*, Isabella in *Measure for Measure*, Kayleen in *Gruesome Playground Injuries*, Woman in *The Serpent*, and Diego/Oello in *The Royal Hunt of the Sun*.

**Jeremy Pfaff** (*Yusef El-Fayoumy, Assistant Vocal/Dialect Coach*), 2<sup>nd</sup> Year MFA/Acting. Jeremy is from Southern California, where he graduated from Biola University. Past credits include *Auto-da-fe*, *A Doll's House*, *The Bee*, and *Love and Marriage* (dir. by Jacque Pfaff).

**Brian Rife** (*Judge Littlefield/Caiaphas the Elder*), 2<sup>nd</sup> Year MFA/Acting. Brian is from Sacramento, California. He earned his BA in Theatre Arts from CSU Sacramento. Some professional credits include *Hamlet*, *Twelfth Night*, *A Little Hotel on the Side*, *The Cherry Orchard*, *A Christmas Carol*, *Becky Shaw*, *Becky's New Car*, and *Aliens With Extraordinary Skills*. Theatre School credits include *Arabian Nights* and *Number the Stars*.

**Hugh Smith** (*Butch Honeywell*), 3<sup>rd</sup> Year BFA/Acting. Hugh's Theatre School credits include *The Physicists* by Friedrich Durrenmatt, *Come Blow Your Horn* by Neil Simon, *The Norman Conquests: Living Together* by Alan Ayckbourn, *Assassins* by Stephen Sondheim, and *A Free Man of Color* by John Guare. Hugh hails from Cincinnati, Ohio.

**Francesco Stornaiuolo** (*Matthias of Galilee/Saint Peter/Soldier 2*), 3<sup>rd</sup> Year BFA/Acting. Francesco is from San Francisco. Theatre School credits include: C.B. in *Dog Sees God*, directed by Damon Kiely; Tom in *The Norman Conquests: Round and Round the Garden*, directed by Julia Neary; Ensemble in *Arabian Nights*, directed by Kevin Kingston; and Peter in *Number the Stars*, directed by Ernie Nolan.

**Sean Wiberg** (*Jesus of Nazareth*), 4<sup>th</sup> Year BFA/Acting. Sean is from Coon Rapids, Minnesota. This year, he appeared in

*Marat/Sade*, directed by Kelvin Wong and *Our Town*, directed by Damon Kiely at The Theatre School, and *Twelfth Night*, directed by Mark Boegers with the Arc Theatre. Other Theatre School credits include *Measure for Measure*, directed by Catherine Weidner; *The Royal Hunt of the Sun*, directed by Ian Frank; and *Language of Angels*, directed by Kevin Kingston.

**Stephen Adly Guirgis** (*Playwright*) Co-artistic director and proud member of LABYRINTH Theater Company. His plays have been performed on five continents and throughout the United States. *Jesus Hopped the 'A' Train*, *Our Lady of 121st Street*, *In Arabia We'd All Be Kings*, *The Last Days of Judas Iscariot* and *The Little Flower of East Orange* were all produced by LABYRINTH and directed by Philip Seymour Hoffman. *Judas* and *Little Flower* were co-productions with the Public Theater. Other plays include *Den of Thieves*, *Race Religion Politics*, *Dominica: The Fat Ugly Ho* and the upcoming *Untitled/St. Paul* play. UK and regional premieres at the Donmar Warehouse (Olivier nom.), the Almeida (dir. Rupert Goold), the Arts, the Hampstead, Edinburgh (Fringe First Award) and two Midwest premieres at Steppenwolf. New Dramatists alumnus, MCC Playwrights and Ojai Playwrights member. TV writing credits include NBC's "UC: Undercover," David Milch's CBS drama "Big Apple," "NYPD Blue" and "The Sopranos."

**Lisa Portes** (*Director*) Lisa serves as the Head of MFA Directing and the Artistic Director of Chicago Playworks. Recent projects include: *Concerning Strange Devices from the Distant West* (Timeline Theatre) *Ghostwritten* (Goodman Theatre) and *After a Hundred Years* (Guthrie Theatre) all by Naomi Iizuka, *Highway 47* by KJ Sanchez (Yo Solo Festival), *Night Over Erzinga* by Adriana Sevahn-Nichols (Silk Road Rising), *Elliot, A Soldiers Fugue* by Quiara Alegria Hudes (Teatro Vista and Rivendell at Steppenwolf Theatre), *Permanent Collection* by Thomas Gibbons (Northlight Theatre), *Ski Dubai* by Laura

Jacqmin and *Spare Change* by Mia McCullough (First Look, Steppenwolf Theatre), *Undone* by Andrea Thome and *Seven Spots on the Sun* by Martin Zimmerman (Ignition, Victory Gardens), *The Piano Teacher* by Julia Cho, *In the Blood* by Suzan-Lori Parks and *Far Away* by Caryl Churchill (Next Theatre). Her work has been seen elsewhere at Playwrights Horizons, Soho Rep, New York Theatre Workshop, the Public Theatre; South Coast Repertory Theatre's Hispanic Playwrights Project, McCarter Theatre Lab, A Contemporary American Theatre Festival, the Sundance Theatre Lab, the Cape Cod Theatre Project, and the Eugene O'Neill Playwrights Conference. Theatre School credits include *Electricidad*, *Hamlet*, *Three Sisters*, *Cloud Nine* and *Polaroid Stories*. Chicago Playworks credits include *Barrio Grrrl*, *Pinkalicious* and *Cinderella Eats Rice and Beans*.

**Father Christopher Robinson, C.M.** (*DePaul University Priest, Department of Religious Studies*) Father Chris is a Vincentian priest and teaches in the Department of Religious Studies. He holds an M.A. in Systematic Theology and a *Sacrae Theologiae Licentiae* from Katholieke Universiteit Leuven, Belgium. His interests are in the areas of phenomenology, existentialism, and semiotics.

**Claudia Anderson** (*Vocal Coach*) Claudia trained with Kristin Linklater and became a Designated Linklater Voice Teacher in 1991. A singer/actor, she studies with New York-based voice teacher Richard Armstrong, who teaches in the tradition of the Roy Hart Theatre. Her additional training includes work with Patsy Rodenburg, Cicely Berry and Frankie Armstrong. Claudia is a founding member of the Voice and Speech Trainers Association and continues to be active in the organization, having served on the board, as conference planner and presenter. She has professional voice and dialect coaching credits with Next, Court, Lookingglass, Raven, and TimeLine

Theatres in Chicago; in Los Angeles she worked with A Noise Within, Rubicon Theatre and The Mark Taper Forum. Her book on IPA and dialects, *Bringing Speech To Life*, written with Louis Colaiani, is published by Joy Press. She has taught voice and speech, acting and singing since 1974, for Edgewood City Schools in Ohio, Wright State University, Southern Methodist University and California Institute of the Arts, as well as intensives for ACT in San Francisco, The Will Geer Theatrum Botanicum in Los Angeles and Shakespeare & Co. in Massachusetts.

**Emily Marlatt** (*Assistant Director*), 4<sup>th</sup> Year BFA/Theatre Arts. Emily is originally from Arlington, Texas. Her DePaul credits include dramaturgy on *Spring Awakening* and *Number the Stars*, as well as assistant directing on *Nine Circles* and *A Tribute to Thick Leonard*. She also worked as Assistant Director for Emerald City Theatre Company's production of *Alice in Wonderland*. Last quarter she directed a lab production of *Fefu and Her Friends* by María Irene Fornés.

**Francesco DeSalvatore** (*Dramaturg*), 4<sup>th</sup> Year BFA/Dramaturgy and Criticism. Francesco is from Cincinnati, Ohio. His past Theatre School Credits include *Venus, Boom*, *Lizzie Bright and the Buckminster Boy*, and *The Royal Hunt of the Sun*.

**Johanna Orr** (*Assistant Dramaturg*), 2<sup>nd</sup> Year BFA/Dramaturgy and Criticism.

**Kara Rodriguez** (*Assistant Dramaturg*), 2<sup>nd</sup> Year BFA/Dramaturgy and Criticism. Kara was an intern for Nothing Without a Company and is a board member of the student organization, The DePaul Theatre Union. She has directed the DePaul Theatre Union's production of *Sylvia* and has stage managed their production of *Accidental Death of an Anarchist*. Other Theatre School credits include *Spring Awakening*, *Tartuffe*, *The Royal Hunt of the Sun*, and *The Coral King*.

**Michael David** (*Scenic Designer*), 4<sup>th</sup> Year BFA/Scenic Design. Born and raised in New York City, Michael's previous Theatre School designs include *The Misanthrope*, *Lizzie Bright and the Buckminster Boy* and *Arabian Nights*. In Chicago, you may have also seen his work as an Assistant Projection Designer in *Fight Girl Battle World* and *Glass Inward*.

**Jake Ives** (*Assistant Scenic Designer*), 2<sup>nd</sup> Year BFA/ Scenic Design. Jake has been involved in theatre since 6<sup>th</sup> grade. Since then, he has designed a variety of shows from plays to large elaborate musicals, including *The Sound of Music* and *Fiddler on the Roof*. Theatre school credits include Scenic Designer for *Assassins* and Assistant Scenic Designer for *Number the Stars*.

**Nicholas Falconer Fleming** (*Master Carpenter*), 4<sup>th</sup> Year BFA/Theatre Technology.

**Anne Stebbins** (*Costume Designer*), 4<sup>th</sup> Year BFA/Costume Design. Anne hails from Woodstock, Illinois. Her previous Costume Design credits include *Hansel & Gretel* (dir. Ann Wakefield), *The Royal Hunt of the Sun* (dir. Ian Frank), and *The Mexican As Told By Us Mexicans* (dir. Ricardo Bracho). Anne acted as Assistant Costume Designer on The Theatre School's productions of *I Am Bradley Manning*, *A Lie of the Mind*, and *The Witches*. This past summer she served as the costume crafts intern at Chicago Shakespeare Theater.

**Lara Hall** (*Assistant Costume Designer*), 2<sup>nd</sup> Year BFA/Costume Design. Lara hails from Asheville, 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 North Carolina 48Hour film competition. Lara was the Assistant Costume Designer for this year's season of *Hansel and Gretel* and *A Free Man of Color*.

**Megan E. Turner** (*Draper/Cutter*), 4<sup>th</sup> Year BFA/Costume Design. Since beginning her studies, Megan has assumed the position of Costume Storage Manager as well as a Wardrobe Assistant. Previous credits at The Theatre School include *Number the Stars* (Costume Designer), *Hansel and Gretel*, *Kitchen Sink* (Draper/Cutter), *Lizzie Bright and the Buckminster Boy*, *Spring Awakening* (Assistant Draper/Cutter), *The Rivals* and *Nancy Drew and the Sign of the Twisted Candles* (First Hand).

**Anna Slotterback** (*Assistant Draper/Cutter*), 2<sup>nd</sup> Year BFA/Costume Technology. Anna is originally from San Francisco, California. She has worked on several shows for the Theatre School as a Stitcher, Assistant Draper/Cutter, or Draper/Cutter. Her Theatre school credits include *A Wrinkle in Time*, *Angels in America, Part Two: Perestroika*, *A Tribute to Thick Leonard*, *Our Town*, and most recently, *A Free Man of Color*. She will be spending her Fall quarter studying abroad at The Royal Central School of Speech and Drama in London.

**Sydney Dufka** (*Assistant Stitcher*), 2<sup>nd</sup> Year BFA/Costume Technology.

**Catharine Young** (*Makeup Assistant*), 4<sup>th</sup> Year BFA/Costume Design. Catharine's Theatre School credits include Costume Designer for *Our Town* and *Moth*. Later this year, she will be designing *The Scavengers*. Last year, she served as Assistant Costume Designer on *Spring Awakening*, *The Royal Hunt of the Sun*, and *A Tribute to Thick Leonard*. Other recent credits include Arc Theatre's *Twelfth Night* and Fleetwood Jourdain Theatre's summer stock in Evanston. Catharine is originally from Dallas, Texas.

**Zak Malsich** (*Lighting Designer*), 4<sup>th</sup> Year BFA/Lighting Design. Favorite DePaul design credits include *Hansel and Gretel*, *LIGHT LAB*, and *Celebrity Row*.

**Lindsay Rosenfeld** (*Assistant Lighting Designer*), 3<sup>rd</sup> Year BFA/Lighting Design.

**Jamie Davis** (*Master Electrician*), 2<sup>nd</sup> Year BFA/Lighting Design. Jamie has worked on many shows at The Theatre School as well as productions outside the academic realm. He has played the role of Designer, Consultant, and Production Manager for fundraisers for President Obama, and various dance and theatre productions, and has assisted on the Chicago Auto Show. Jamie was the Lighting Designer for *Assassins*, which had a sold-out run in The Theatre School's 2013 fall quarter.

**Rachel Boissevain** (*Sound Designer*), 3<sup>rd</sup> Year BFA/Sound Design.

**Kami Siu** (*Assistant Sound Designer*), 4<sup>th</sup> Year BFA/Sound Design. Kami's previous design credits include *The Hothouse*, *The Misanthrope*, co-designing *I Am Bradley Manning*, *Lizzie Bright and the Buckminster Boy*, *The Coral King*, and *Moth*. Kami graduates in June and will be continuing her education in psychology.

**Kevin A Cushman** (*Sound Technician*), 3<sup>rd</sup> Year BFA/Sound Design. Kevin previously attended the University of Illinois at Urbana-Champaign where he designed *Reefer Madness* at the Armory Free Theatre and assisted on *The Illusion* and *Dance at Illinois' 2012 February Dance* and *Studio Dance II*. Most recently, he was the Assistant Sound Designer for The Theatre School's productions of *Machinal*, *Moth*, and *Jackie and Me*, as well as the Sound Designer for *Contractions* and *Hansel and Gretel*.

**Sarah Geis** (*Stage Manager*), 4<sup>th</sup> Year BFA/Stage Management. Sarah hails from Jackson Township, Ohio. Previous credits at DePaul include Stage Manager for *A Wrinkle in Time* and *Venus* and Assistant Stage Manager for *Kitchen Sink*, *I Am Bradley Manning*, *Pinkalicious*, *Hedda Gabbler*, and *Cabaret*. Sarah has also

served as the Assistant Stage Manager for DePaul Opera Theatre's *La Boheme*, Stage Management Intern for Children's Theatre Company's new work *Pinocchio* and Chicago Children's Theatre's revival production of *A Year with Frog and Toad*.

**Abbie Betts** (*Assistant Stage Manager*), 3<sup>rd</sup> Year BFA/Stage Management. Abbie is from Lexington, Kentucky. Her past Theatre School credits include serving as the Stage Manager for *Hansel and Gretel* and *In the Red and Brown Water*. She has also worked as an Assistant Stage Manager for *Number the Stars* and *Angels in America, Part II: Perestroika*, in addition to the world premieres of *Nancy Drew and the Sign of the Twisted Candles*, *The Death of Gaia Devine*, and *Kitchen Sink*. She is also Production Manager for the Musical Theatre Collaborative (MTC) and stage managed their recent production of *35MM*.

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

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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***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)

***What Happened in Pinkville? A Cubist Dialectic on the Massacre at 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)

**2014-2015 SEASON**

**CHICAGO PLAYWORKS FOR FAMILIES AND YOUNG AUDIENCES**  
*at DePaul's Merle Reskin Theatre*

***The Phantom Tollbooth***  
 by Susan Nanus  
 based on the book by Norton Juster  
 directed by David Catlin  
 October 7 - November 15, 2014

***Symphony of Clouds***  
 by Margaret Larlham  
 directed by Ann Wakefield  
 January 13 - February 21, 2015

***The Day John Henry Came to School***  
 by Eric Pfeffinger  
 directed by Ernie Nolan  
 April 7 - May 16, 2015

**2014-2015 SEASON THE THEATRE SCHOOL**

*at The Theatre School's new facility in Lincoln Park*

**ON THE FULLERTON STAGE**

***In the Heights***  
 music and lyrics by Lin-Manuel Miranda  
 book by Quiara Alegria Hudes  
 conceived by Lin-Manuel Miranda  
 directed by Lisa Portes  
 October 3 - 12, 2014 (previews 10/1 & 10/2)

***Metamorphosis***  
 by Franz Kafka  
 adapted by Stephen Berkoff  
 directed by Kelvin Wong  
 February 6 - 15, 2015 (previews 2/4 & 2/5)

***The Duchess of Malfi***  
 by John Webster  
 directed by Lavina Jadhvani  
 April 17 - 26, 2015 (previews 4/15 & 4/16)

**MFA15**  
 Title/Author/Director TBA  
 An ensemble piece to be performed by MFA III actors  
 May 15 - 24, 2015 (previews 5/13 & 5/14)

**IN THE HEALY THEATRE**

***Vigils***  
 by Noah Haidle  
 directed by Andrew Peters  
 November 7 - 16, 2014 (previews 11/5 & 11/6)

***Elemeno Pea***  
 by Molly Smith Metzler  
 directed by Brian Balcom  
 February 13 - 22, 2015 (previews 2/11 & 2/12)

**NEW PLAYWRIGHTS SERIES,**  
 Title/Author/Director TBA  
 A new play to be announced, written by a current Theatre School student or recent graduate.  
 May 22 - 31, 2015 (previews 5/20 & 5/21)

# GENERAL INFORMATION

## **BOX OFFICE TELEPHONE**

(773) 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.