



Lisa Portes, *Artistic Director*

presents

NUMBER THE STARS

by

Director – Ernie Nolan
Voice and Dialects Coach – Claudia Anderson
German Language Coach – John Jenkins
Scenic Designer – Elyse Balogh
Costume Designer – Megan E. Turner
Lighting Designer – Lindsay Rosenfeld
Sound Designer – Rachel Regan
Dramaturg – Catherine Miller
Stage Manager – Meredith Matthews

January 18 – February 22, 2014

THE
**THEATRE
SCHOOL**
AT DePaul University

DePaul's Merle Reskin Theatre
60 E. Balbo Drive, Chicago, IL 60605
theatreboxoffice@depaul.edu
theatreschool.depaul.edu
(312) 922-1999



CAST [in order of appearance]

Mr. Johansen/Man with Beard/Musician	Jeremy Pfaff
Dog Soldier/Search Soldier/Man with a Baby/Musician	Nathan Simpson
Musician	Siri Collins
Uncle Henrik/Musician	Brian Rife
Annemarie Johansen	Alissa Sherwood
Ellen Rosen	Alissa Walker
Kirstie Johansen	Erinn Fredin
Samuel Hirsch/Search Soldier/Musician	Zachary DeNardi
Mr. Rosen/Giraffe/Train Station Soldier	Mark MocarSKI
Funeral Officer/Train Station Soldier/ Soldier with Giraffe/Search Soldier/Musician	Brenton Abram-Copenhaver
Peter/Soldier with Giraffe	Francesco Stornaiuolo
Mrs. Johansen	Laura A. Harrison
Mrs. Rosen/Lise	Fiona Garretson
Mr. Hirsch	JJ McGlone
Mrs. Hirsch	Andra Beatty
Woman with a Baby	Rebecca Keeshin
Soldiers	Ben Claus, John Gryl, Jeremy Martens

Place: Denmark
Time: 1940s

The play will be performed without intermission.

*The play is produced by special arrangement with
THE DRAMATIC PUBLISHING COMPANY of Woodstock, Illinois.*

SPECIAL THANKS

Julia Neary and Lene Tikotzki-Tick.

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PRODUCTION STAFF

Assistant Directors	Benjamin Falk, Jordyn Prince
Assistant Dramaturgs	Emily Marlatt, Maureen Kuhl
Assistant Stage Managers	Abbie Betts, Emily Mills
Assistant Scenic Designer	Jake Ives
Assistant Costume Designer	Sydney Dufka
Assistant Lighting Designer	Bailey L. Rosa
Assistant Sound Designer	Morgan Lake
Director of Production	Chris Hofmann
Production Coordinator	Jen Smith
Assistant Technical Director	Aimee Sweet
Staff Technical Director	Tim Combs
Reskin Technical Director	Jen Leahy
Reskin Assistant Technical Director	Aaron Pijanowski
Technical Assistant	Steve Baglio
Scene Shop Foreman	Gerry Reynolds
Scenic Artist	Joanna White
Property Master	Wayne W. Smith
Professional Costume Technician	So Hui Chong
Professional Draper/Cutter	Hannah Tricamo
Assistant Draper/Cutter	Castille Ritter
First Hand	Jennifer Moore
Make-up Supervisor	Nan Zabriskie
Make-up Assistant	Megan Henricks
Master Electrician	Jamie Davis
Master Carpenter	Jennifer Alaimo
Props Artisan	Christina Buerosse
Scenery and Property Crew	Klaire Brezinski, Haley Carmichael, Claire Divito, Lauren Quinlan, Danielle Szabo
Costume Crew	Andra Beatty, Benjamin Claus, John Gryl, Cassandra Kendall, Sharla Steiman, Raven Whitley
Make-up Crew	Shea Corpora, Jeremy Martens
Lighting Crew	Rebecca Keeshin, Richard Latshaw, John McGlone, Alyse Porsella, Ashton Sanders
Reskin Sound Technician	Adam Smith
Sound Technician	Rachel Boissevain
Sound Crew	Spencer Batho, TJ Newton
Audio Describer	Shayne Kennedy
Sign Language Interpreter Coordinator	David Jones
Sign Language Interpreters	Sheila Kettering, Denise Klibanow
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	Drew Beyer, Samantha Newcomb, Emily Pabish, Leigha Sinnott, Arie Thompson, Delia Vanpraag
Marketing Assistant	Rae Shuman
Box Office Manager	Julia Curns
Box Office Assistant	Maria Maia
House Manager	LaKisha Jackson
Theatre Manager	Leslie Shook

DIRECTOR'S NOTE

Annemarie: I thought it was only in fairy tales that people were called upon to be brave, to die for one another.

Ellen: Real life people sometimes have to be brave, too.

~Number the Stars

Frequently when we go to the theatre, we're moved by the actions of make believe heroes like E.B. White's Charlotte, Roald Dahl's Matilda or Mark Twain's Huck Finn. While the Johansen family is the child of Lois Lowry's imagination, real life heroes, the people of German occupied Denmark, inspire the characters in *Number the Stars*.

Denmark was under control of Germany for three years when Nazi orders came to round up Danish Jewish citizens. Within fourteen days, under the leadership of their beloved King Christian X and the strength of their youthful resistance movement, ordinary countrymen helped smuggle 7,742 out of 8,200 eventual Jewish refugees to Sweden. During their five-year occupation, the Danes saved almost their entire Jewish population. Extremist and prejudice ideas, like those shown by the Nazis, were not supported. They strongly upheld the principals of democracy and their humanitarian values.

Teenage resistance member Kim Malthe-Bruun, Lowry's inspiration for the character of Peter Nielsen, is an extraordinary example of the courage and heart of the Danish people at the time. "Never has the world been exposed to such suffering," he writes in a letter from a Nazi prison, "But never has the feeling of life been as strong or as intense now... I feel that I must always follow my inner convictions, always be prepared for the unexpected, always be ready to spring into action."

As discrimination and violence threaten us today, perhaps we can all be "soldiers for the king" and embody the thoughts of one of Kim's last letters:

"The dream for you all, young and old, must be to create an ideal of human decency, and not a narrow minded and prejudiced one. That is the great gift our country hungers for, something that every little peasant boy can look forward to, and with pleasure feel he is a part of— something he can work and fight for."

~Ernie Nolan

DRAMATURGY NOTE

How hard is it to stand up for what you believe in?

In *Number the Stars*, young Annemarie Johansen gains the confidence and courage to act on her conviction that Danish Jews, like her best friend Ellen, deserve the same freedoms all Danes are accustomed to. But Annemarie's story, inspired by the true story of thousands of people who endangered their own livelihoods to save the Jewish population of Denmark, is not something of the past. Even today, we see people, young and old, risking their lives for something they believe in. Malala Yousafzai, at the age of 15, stood up against people in her home country of Pakistan who were saying that young women did not deserve the right to an education. Despite an attempt on her life in October 2012, she continues to speak out and advocate for the education of women in Pakistan.

But it doesn't take extraordinary circumstances like Annemarie's and Malala's to stand up for what is right. Simple acts like writing a letter to an important leader or speaking up when you see a classmate bullied at school are brave ways you can make a difference, too.

Remember, bravery comes in all shapes and sizes. While your selfless act may not headline the evening news, those whose lives you touched will always remember.

~Catherine Miller, BFA4, Dramaturgy/Criticism

BIOGRAPHIES

Brenton Abram-Copenaver (*Funeral Officer/Train Station Soldier/Soldier with Giraffe/Search Soldier/Musician*), 4th year BFA/Acting. Previous credits include *Assassins* (Booth/Proprietor), *Machinal* (Adding Clerk), *Tartuffe* (Cleanthe), *Spring Awakening* (Otto), *Private Eyes* (Matthew), *9 Circles* (Private Reeves), and *Waiting for Lefty* (Irv).

Siri Collins (*Musician*), 2nd year BFA/Theatre Arts. Siri is from Salem, Oregon, and has played violin for more than 11 years. She graduated from Coronado School of the Arts for Musical Theatre in 2012 and has since worked as a teacher with La Jolla Playhouse.

Zachary DeNardi (*Samuel Hirsch/Search Soldier/Musician*), 2nd Year MFA/Acting. Zachary received his BA in Theatre from Baldwin Wallace College in 2006. His Theatre School credits include Zangara in *Assassins*. Other credits include Barnett in *Crimes of the Heart* and Macduff in *The Scottish Play* at Baldwin Wallace, and Snail in *A Year with Frog and Toad* at Cassidy Theater. He also performed with the improv groups Scared Scriptless, Faces for Radio, and Thunderlips and the Submissives.

Erinn Fredin (*Kirstie Johansen*), 3rd Year BFA/Acting. Erinn comes from many places, but mostly Ortonville, Michigan, and Stockholm, Sweden. Her previous Theatre School credits include CB's Sister in *Dog Sees God*, directed by Barry Brunetti; Cassie in *Rumors*, directed by Kevin Douglas; Ruth in *The Norman Conquests*, directed by Kevin Fox; and Delilah in *Lie In Us*, directed by Carlos Murillo.

Laura A. Harrison (*Mrs. Johansen*), 2nd Year MFA/Acting. Laura originates from Missouri where she attended Washington University in St. Louis. Previously at The Theatre School, she has appeared in *Stardust*, directed by Dorothy Milne, and *The Hamlet Project*, directed by Michael Osinski.

Fiona Garretson (*Mrs. Rosen*), 3rd Year BFA/Acting. Fiona hails from New Jersey. Her previous Theatre School productions have been *Dog Sees God*, directed by Barry Brunetti; *12 Angry Jurors*, directed by Damon Kiely; *Round and Round the Garden*, directed by Julia Neary; and *The Americans*, directed by Coya Paz.

Mark Mocarski (*Mr. Rosen/Giraffe/Train Station Soldier*), 3rd Year BFA/Acting. Mark is originally from Chicago. His Theatre School credits include *The Bee*, *Dog Sees God*, *Rumors*, and *Round and Round the Garden*, directed by Julia Neary.

Jeremy Pfaff (*Mr. Johansen/Man with Beard/Musician*), 2nd Year MFA/Acting. Jeremy is from Southern California, where he graduated from Biola University. Past credits include Eloi in *Auto-da-fe*, Torvald in *A Doll's House*, and Ido in *The Bee*.

Brian Rife (*Uncle Henrick/Musician*), 2nd Year MFA/Acting. Brian is from Sacramento, California. He earned his BFA from CSU Sacramento. He is an Artistic Associate with the KOLT RUN CREATIONS Theatre Company. Professional credits include *Hamlet*, *Twelfth Night*, *The Cherry Orchard*, *A Little Hotel on the Side*, *Becky Shaw*, and *Aliens with Extraordinary Skills*.

Alissa Sherwood (*Annemarie Johansen*), 4th Year BFA/Acting. Alissa is from Mehomonee Falls, Wisconsin. Theatre School credits include *Gruesome Playground Injuries*, *Holy Days*, *Private Eyes*, *The Serpent*, *Blue Heart*, *Private Lives*, and *The Americans*.

Nathan Simpson (*Search Soldier/Man with a Baby/Dog Soldier/Cellist*), 3rd Year BFA/Acting. Nathan is from Prairie Village, Kansas. His Theatre School credits include *The Pillars of Society*, directed by Patrice Egleston; *Rumors*, directed by Kevin Douglas; *The Norman Conquests*, directed by Andrew Gallant; and *Our Town*, directed by Damon Kiely. Other credits include *This is Our Youth* with One Time Theatre Company.

Francesco Stornaiuolo (*Peter/Soldier with Giraffe*), 3rd Year BFA/Acting. Francesco is from San Francisco. Theatre School credits include CB in *Dog Sees God*, directed by Barry Brunetti; 3rd Juror in *12 Angry Jurors*, directed by Damon Kiely; Tom in *The Norman Conquests*; *Round and Round the Garden*, directed by Julia Neary; and Ensemble in *Arabian Nights*, directed by Kevin Kingston.

Alissa Walker (*Ellen Rosen*), 4th year BFA/Acting. Alissa is from Sioux City, Iowa. Her Theatre School credits include *Our Town*, directed by Damon Kiely; *Angels in America, Part Two: Perestroika*, directed by Jane Drake Brody; *A Tribute to Thick Leonard*, directed by Shade Murray; and *Spring Awakening*, directed by Damon Kiely.

Lois Lowry (*Author*) Lois Lowry was born in Honolulu, Hawaii, on March 20th, 1937. Because her father was a military officer, Lowry moved all over the United States and the world. After graduating from the University of Maine, Lowry began to delve into her life-long dream of becoming a writer. Much like Annemarie's family in *Number the Stars*, Lowry had a sister who died unexpectedly. This death became the basis of

her first book, *A Summer to Die*. Lowry has also written the well known *The Giver* quartet. As seen in *Number the Stars*, Lowry's work focuses on people helping one another and places an importance on a strong sense of community.

Ernie Nolan (*Director*) Ernie is a proud member of the Theatre Studies faculty at The Theatre School. He is a director, choreographer, and playwright dedicated to reimagining stories for young audiences. For Chicago Playworks, he has directed *The BFG*, *The Giver*, *The Witches*, and *A Wrinkle in Time*. As Producing Artistic Director of Emerald City Theatre in Chicago where he has directed over 25 productions, he created the ECT Playground, a process to develop new TYA plays. This past fall, he directed and wrote *The Teddy Bears' Picnic*, the first theatre for the very young play produced at ECT's Little Theatre. He wrote and directed the world premiere of *Llama Llama* at the Apollo Theatre and associate directed and choreographed the holiday hit production of *Rudolph the Red Nosed Reindeer The Musical* at The Broadway Playhouse. His work as a TYA playwright has been featured both nationally and internationally at such theatres as Emerald City Theatre, Magik Theatre in San Antonio, First Stage in Milwaukee, Walnut Street in Philadelphia, Orlando Rep, Children's Theatre of Charlotte, and The Kennedy Center in Washington, D.C. He has written commissions for Adventure Theatre in Glen Echo, Maryland, La Jolla Playhouse in La Jolla, California, and The Milwaukee Zoological Society. His anti-bullying play *Beasts*, published and licensed by Dramatic Publishing, has had over 40 productions across the country. He currently serves as the Vice-President of Theatre for Young Audiences USA. A graduate of both the University of Michigan Musical Theatre Program (BFA Musical Theatre) and The Theatre School at DePaul University (MFA Directing), Ernie has been awarded an Anne Shaw Fellowship and was selected in 2011 as one of DePaul University's "14 Alumni Under 40." This February he will travel to New Delhi, India, as part of the Next Generation program at the first ASSITEJ India International TYA Festival.

Benjamin Falk (*Assistant Director*), 3rd Year BFA/Theatre Arts. Benjamin is from St. Petersburg, Florida, and attended the Pinellas County Center for the Arts and the University of Florida. He previously served as Assistant Dramaturg on *Our Town*.

Jordyn Prince (*Assistant Director*), 2nd Year BFA/Theatre Arts, Theatre for Young Audiences. Jordyn comes to us from Cleveland, Ohio. She has previously worked on *In the Red and Brown Water*, *Lizzie Bright and the Buckminster Boy*, and *Measure for Measure* at The Theatre School.

Claudia Anderson (*Voice and Dialects Coach*). Claudia teaches Voice and Speech at The Theatre School and has worked as dialect coach for *My Fair Lady* (Paramount Theatre), *The Pirates of Penzance* (Marriott Theatre), *The Real Thing*, *A Streetcar Named Desire* and *Oh, Coward!* (Writers Theatre), *Travesties*, *The Importance of Being Earnest*, *The Dead*, and *My Fair Lady* (Court Theatre), *Cabaret* (Drury Lane Oakbrook), *U.N. Inspector*, *Defiance*, *The Love Song of J. Robert Oppenheimer*, and *Entertaining Mr. Sloane* (Next Theatre Company), *The Lion In Winter* and *Halcyon Days* (TimeLine Theatre Company). In Los Angeles, she coached productions at A Noise Within, Mark Taper Forum and Rubicon Theatre Company. A singer/songwriter, her first CD of original songs, titled *In Dreams I Can Fly*, available on iTunes and CDbaby, was released in December 2011.

John Jenkins (*German Language Coach*), Associate Professor of Acting and Movement. On the tenured faculty of The Theatre School since 1984, John has directed more than 20 productions for the school including *Woyzeck*, *The Three Penny Opera*, *The School for Scandal*, *Six Degrees of Separation*, *The Glass Menagerie*, *Jungalbook*, *The Wrestling Season*, *Rooms*, *Still Life With Iris*, *The Secret Garden*, *Lizzie Bright and the Buckminster Boy*, and the premiere of *The Death of Gaia Divine* by Jacob C. Shuler. In his early career John performed and directed professionally in England, Germany, Switzerland, and Australia, as well as throughout the United States. As a member of the San Quentin Drama Workshop, he worked with Samuel Beckett as an actor in Mr. Beckett's direction of *Waiting for Godot* and *Endgame*, and served as movement advisor for Mr. Beckett's production of *Krapp's Last Tape*. In Minneapolis, he worked for eight years as an actor, director and teacher for the Children's Theatre Company.

Elyse Balogh (*Scenic Designer*), 3rd Year BFA/Scene Design. Previous scene designs have been for *The Mexican As Told By Us Mexicans* by Ricardo Bracho and the studio production of *Love Song* by John Kolvenbach. She will be designing scenery for the world premiere of *The Scavengers* by Lucas Baisch this May at The Theatre School.

Jake Ives (*Assistant Scenic Designer*) 2nd Year BFA/Scene Design. Jake has been involved in theatre since sixth grade. Since then, he has designed a variety of shows from plays to large elaborate musicals, including *The Sound of Music*, *Fiddler on the Roof*, and *Assassins*.

Aimee Sweet (*Assistant Technical Director*), 3rd Year BFA/Theatre Technology. Aimee's Theatre School credits include Master Carpenter for *A Tribute to Thick Leonard* and *Spring Awakening* and Carpenter for *Lizzie Bright* and *the Buckminster Boy*. Aimee was the Light Board Operator for *Richard III* and Sets/Props Crew for *A Lie of the Mind* and *Witches*. She currently works as a Stagehand at The Theatre School and works over hire jobs on the side.

Jenny Alaimo (*Master Carpenter*), 2nd Year BFA/Theatre Technology. Jenny hails from the northern suburb of Lake Forest, Illinois. Aside from being the master carpenter for *Number the Stars*, other work from The Theatre School includes *Arabian Nights*, *The Coral King*, *Tartuffe*, and *Spring Awakening*.

Christina Buerosse (*Prop Artisan*), 3rd Year BFA/Theatre Technology. Christina is a technician and photographer from Barrington, Illinois. At DePaul University, her credits include Assistant Technical Director for *Our Town* (2013), and Master Carpenter for *The Royal Hunt of the Sun* and *Measure for Measure*.

Megan E. Turner (*Costume Designer*), 4th Year BFA/Costume Technology. 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 *Hansel and Gretel* (Draper/Cutter), *Kitchen Sink* (Draper/Cutter), *Lizzie Bright and the Buckminster Boy* (Assistant Draper/Cutter), *Spring Awakening* (Assistant Draper/Cutter), *The Rivals* (First Hand), and *Nancy Drew and the Sign of the Twisted Candles* (First Hand).

Sydney Dufka (*Assistant Costume Designer*), 2nd Year BFA/Costume Design/Technology. Sydney is from Portland, Oregon, where she was home-schooled. She started her theatre training at various local community theatres and then moved on to study, perform, and design for Oregon Children's Theatre. She worked as an assistant teacher for Oregon Children's Theatre Acting Academy as well as costuming the 2011-12 season of Young Professional productions.

Castille Ritter (*Assistant Draper/Cutter*), 3rd Year BFA/Costume Technology. Castille is from Mesa, Arizona. Her past Theatre School experience includes working as an Assistant Draper/Cutter for *Our Town*, First Hand for *Measure*

for *Measure*, Assistant Designer for *Angels in America, Part II: Perestroika*, and as a Stitcher for *Spring Awakening*. Later this season, she will be building costumes for The Theatre School's *The Scavengers*. She works in The Theatre School's scene shop as a Stitcher, Carpenter, and Welder.

Jennifer Moore (*Stitcher*), 2nd Year BFA/Costume Technology. Jen is originally from Orlando, Florida. She will also be working on *Jackie and Me* later this season.

Lindsay Rosenfeld (*Lighting Designer*), 3rd Year BFA/Lighting Design. Lindsay is from northern New Jersey. She has designed such productions as *The Mexican As Told By Us Mexicans*, but *Number the Stars* was one of her favorites as a child. She has worked on productions as an Assistant Lighting Designer—*A Tribute to Thick Leonard* and *Our Town*—and as a Master Electrician for *The Royal Hunt of the Sun*. She will be the Assistant Lighting Designer for *The Last Days of Judas Iscariot*.

Bailey L. Rosa (*Assistant Lighting Designer*), 4th Year BFA/ Lighting Design. After spending a term abroad in London, Bailey is happy to be working in Chicago again. Some past Theatre School productions include Lighting Design for *The Royal Hunt of the Sun*, *The Turn of the Screw*, *Broadsword*, and *In Regards to the Shark*.

Jamie Davis (*Master Electrician*), 2nd Year BFA/Lighting Design. Jamie has worked on many shows at The Theatre School as well as productions outside of the academic realm. He has played the role of designer, consultant, and production manager for shows such as fundraisers for President Obama, various dance and theatre productions as well as assisting on the Chicago Auto Show. Jamie was the lighting designer on *Assassins* which had a sold-out run in The Theatre School's 2013 fall season.

Rachel Regan (*Sound Designer*), 3rd Year BFA/Sound Design. This summer Rachel had the honor of collaborating on productions of *The Wizard of Oz* at Fox Valley Repertory Theatre, *Spamalot* with NightBlue Performing Arts Company, and House Theatre's production of *Death and Harry Houdini*. She will be assisting on The Theatre School's production of *What Happened in Pinkville?: A Cubist Investigation of the Massacre of My Lai* this spring.

Morgan Lake (*Assistant Sound Designer*), 3rd Year BFA/Sound Design. Morgan comes from the small town of Bristol, Rhode Island. She is currently working as the sound engineer for Remy Bumpo's production of *An Inspector Calls*. Upcoming Theatre School credits include

designing *What Happened in Pinkville?: A Cubist Investigation of the Massacre of My Lai* this spring.

Rachel Boissevain (*Sound Technician*), 3rd year BFA/Sound Design. Rachel hails from the sunny state of Texas. Her previous work at DePaul includes *Machinal*, *A Wrinkle in Time*, *The Royal Hunt of the Sun*, and *Assassins*.

Catherine Miller (*Dramaturg*), 4th Year BFA/ Dramaturgy & Criticism. Catherine hails from San Diego, California, where she worked extensively in theatre. Dramaturgy credits include [title of show] at Diversionary Theatre and *The Waves* at Vox Nova Theatre Company. At The Theatre School, Catherine has served as the dramaturg for *Our Town*, *Crooked*, and *Measure for Measure*, as well as the assistant dramaturg for *A Wrinkle in Time*. She has also worked as the music intern at The Old Globe on three world premiere musicals: *Sammy*, *Whisper House* (music by Duncan Sheik), and *Robin and the 7 Hoods* (directed by Casey Nicholaw). Later this year, she will direct Greg Kotis' play *Pig Farm*.

Emily Marlatt (*Assistant Dramaturg*), 4th Year BFA/Theatre Arts. Emily is originally from Arlington, Texas. Her DePaul credits include dramaturgy on last year's production of *Spring Awakening* and assistant directing *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*. Next quarter, she will be assistant directing *The Last Days of Judas Iscariot*.

Maureen Kuhl (*Assistant Dramaturg*), 3rd Year BFA/Theatre Arts. Maureen hails from Dubuque, Iowa. Her Theatre School credits include *The Coral King* (Lionfish), *Contractions* (Dramaturg), *The Royal Hunt of the Sun* (Assistant Dramaturg), and *Leave the Balcony Open* (Assistant Director). She also played Olive in DePaul Theatre Union's production of *The 25th Annual Putnam County Spelling Bee* and was a member of DePaul ETC 2013.

Rae Shuman (*Marketing Assistant/Production Practice*) 3rd Year BFA/Theatre Management. Rae is originally from Katy, Texas. Her past Theatre School credits include assistant directing *Come Blow Your Horn* and stage managing *Endgame*, part of the Theatre Studies Lab Series. Rae is currently interning at Lookingglass Theatre and will be co-producing the 2014 Wrights of Spring New Play Festival.

Meredith Matthews (*Stage Manager*) 4th Year BFA/Stage Management. While at The Theatre School, Meredith has stage managed *A Tribute to Thick Leonard*, directed by Shade Murray, and *Richard III*, directed by Ian Frank. Assistant Stage Management credits include *The Royal Hunt of the Sun*, directed by Ian Frank; *A Lie of the Mind*, directed by Carlos Murillo; and *Faustus*, directed by Krissy Vanderwarker. Professional credits include Assistant Stage Manager for *Crooked* at Rivendell Theatre Ensemble. Last summer, Meredith was a Company Management Intern for New York Stage & Film's Powerhouse Season.

Abbie Betts (*Assistant Stage Manager*), 3rd Year BFA/Stage Management. Abbie is from Lexington, Kentucky. Past Theatre School productions 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 *Angels in America, Part Two: Perestroika*, in addition to the world premieres of *Nancy Drew* and *The Sign of the Twisted Candles*, *The Death of Gaia Divine*, and *Kitchen Sink*. She is also the Production Manager for the Musical Theatre Collaborative (MTC).

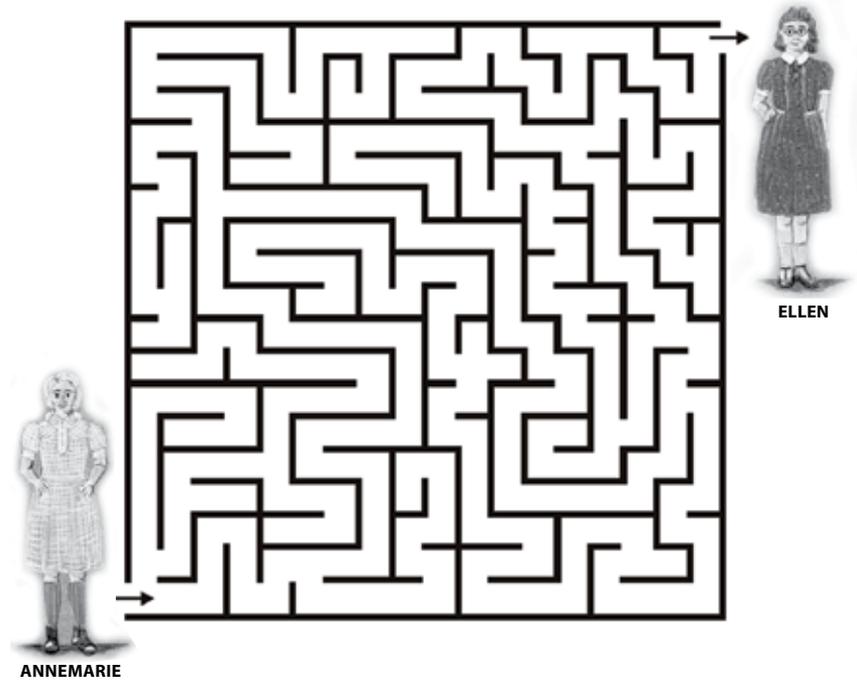
Lisa Portes (*Artistic Director, Chicago Playworks*). Lisa is the Head of Directing for The Theatre School. Chicago Playworks directing credits include *Barrio Grrr! A Musical* by Quiara Algeria Hudes, *Pinkalicious* by Elizabeth and Victoria Kann, *Cinderella Eats Rice and Beans* by Karen Zacarias and Debbie Wicks La Puma and *The Highest Heaven* by José Cruz González.

John Culbert (*Dean*). In Chicago, John has designed scenery and/or lighting for the Buckingham Fountain, Lyric Opera of Chicago, Goodman Theatre, Northlight Theatre, Lookingglass Theatre, Garfield Conservatory, Field Museum of Natural History, Drury Lane Theatre, Timeline Theatre, Victory Gardens Theater, Chicago Children's Theatre, Chicago Opera Theatre and more than thirty productions at Court Theatre. He has received recent Jeff Awards for the lighting for Court Theatre's *The Illusion* and for the Goodman Theatre's *Mirror of the Invisible World*.

Annemarie is trying to find Ellen. Work your way through the maze, and be eligible to win 4 complimentary admission tickets, valued at \$48, to the Illinois Holocaust Museum and Education Center, located at 9603 Woods Drive in Skokie, Illinois. The Museum is dedicated to preserving the legacy of the Holocaust by honoring the memories of those who were lost and by teaching universal lessons that combat hatred, prejudice, and indifference.

The winner will be notified by mail. The contest is open to young people age 8 to 18.

Entries must be received by March 1, 2014.



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Chicago Playworks Contest
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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.

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

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

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

HISTORY

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

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

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

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

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**CHICAGO PLAYWORKS
FOR FAMILIES AND
YOUNG AUDIENCES**

at DePaul's Merle Reskin Theatre

Number the Stars

based on the book by Lois Lowry
adapted by Dr. Douglas W. Larche
directed by Ernie Nolan
January 18 – February 22, 2014

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

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

ASL Interpreted/Ice Cream Social

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

Jackie and Me

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

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

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

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

THE THEATRE SCHOOL

at The Theatre School's new facility
in Lincoln Park

A Free Man of Color

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

ASL Interpreted and Audio Description

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

Moth

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

The Last Days of Judas Iscariot

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

The Scavengers

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

What Happened in Pinkville?

A Cubist Investigation of the Massacre of My Lai

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

THE THEATRE SCHOOL ALUMNI WORKED AT:

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

OUR ALUMS:

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

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

TV & WEB

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

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

THEATRE

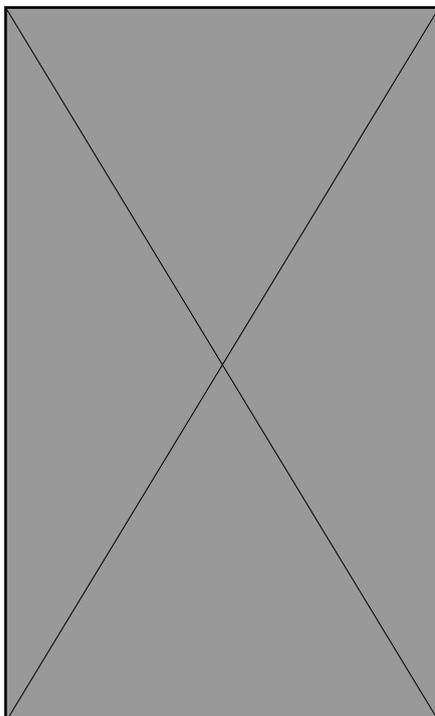
Alums worked on more than 25 Broadway shows and/or national tours including:

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

FILM

Alums worked on over 100 films including:

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



GENERAL INFORMATION

BOX OFFICE TELEPHONE

(312) 922-1999

REGULAR BOX OFFICE HOURS

Tuesday - Friday: 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. An 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.