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).
CAST (IN ORDER OF APPEARANCE)

Wendla ........................................... Sonaz Izadi
Adult Female ................................... Marie Weiss
Thea .............................................. Maureen Mizener
Anna ............................................. Ailsa Walker
Martha ........................................... Kelsey Ann Wacker
Ilse .............................................. Lauren Guigliemello
Adult Male ...................................... Clayton Louis
Otto/Ubrecht .................................. 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.

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

MUSICAL NUMBERS

Act One

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

Act Two

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

PRODUCTION STAFF

Assistant Director ............................................. Kelvin Wong
Assistant Musical Director ...................... Belle Coehlo
Assistant to the Director .......................... Elizabeth Thomas
Assistant Dramaturg ................................. Emily Marlett
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 ............................. Aarom Pijanowski
Scene Shop Foreman ......................... Gerry Reynolds
Scenic Artist ..................................... Joanna Sim
Property Master .................................. Wayne W. Smith
Costumiere ....................................... Dawn G McKesey
Costume Shop Manager ..................... Myron Elliott
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, Brigit Diehl, Samuel Krey, Talia Payomo
Sound Engineer ................................. Morgan Lake
Sound Crew ..................................... Nina Mallery, Sebastion Woldt
Audio Descriptor .............................. 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
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

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 we are being taught. It’s a wonder any of them survive their childhood. But, of course, on another level none of us survive our childhood.

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, has been that many of the cast and crew come 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.”

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~ Damon Kiely
BIOGRAPHIES CONT.

Theatre, Chicago Dramatists, and Route 66. His world premiere adaptation of Thieves Like Us was produced by the House Theatre of Chicago and the Theater 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 Haired 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 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 as well as Artistic Director for the Children’s Theatre 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 (Music 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.

JULIA NEARY (Choreographer), Movement and Acting Faculty. Julia Neary was a founding member of the Organic Theatre Collective, Powercap and the Auditioning Witches, and Rotary Wheel. 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, Collaboration, 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 Plascenie’s Graphomaniac and just finished choreographing fights for Cor Theater’s Skin Tight. A recent recipient of the Jeff for his work at each of his companies, 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 Emie Nolan; and assistant director for Richard III, directed by Ian Frank. Most recently, Elizabeth assisted directing 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, Shippedwrecked, and Columbus. 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 No. 1 Non-Profit, 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 founding 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 2000 at the Asolo Repertory Theatre, Banyan Theatre Co., TheatreZone, Venue 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 Wayzcek, 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 productions 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 Moon and Threepenny. 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 Wig Wigs and Hat Company. 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).

BIographies CONT.

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 Buckingham 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 Buckingham 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 Training Program (PT.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 dramaturgy for boom, dramaturg for The Theatre School Lab Series production of Hamlet, assistant director for The Kid Thing, and assistant dramaturg on 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.


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 Ploy; 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 Incurruptible at Carroll Community College. This spring, Jean will stage manage Measure for Measure, directed by Catherine Weidner.

The Theatre School at DePaul University

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 & Tetze 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 DEPAUL UNIVERSITY ALUMNI BOARD

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 for more information about the alumni community, please visit alumni.depau.edu or call (800) 437-1898.

DONORS

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, or the new Theatre School building, please contact Elizabeth Soete, Assistant Vice President of Development, at 312/362-7148 or esoete@depau.edu.

DONORS (cont.)
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

CHICAGO PLAYWORKS FOR FAMILIES AND YOUNG AUDIENCES

A Wrinkle in Time
book by Madeleine L’Engle, adapted by John Gore
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 PLAYWRIGHS 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
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 Skew Fest. 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.
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- 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, Cinque du Freak, Columbus Day, Familial 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 at 394 theatre productions.
- Alumni worked on more than 32 different television channels ABC, Bravo, CBS, NBC, VH1, 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 Steak sauce, AT&T, Budweiser, Cold Stone Creamery, Comcast, Home Run Pizza, Johnsonville Sausages, KFC, Red Lobster, Target, Union Bank and Whirpool.
- 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.
- Alumni were recognized with 37 awards or award nominations, including GLAAD Media Award, Joseph Jefferson Awards, Emmy’s Awards, Joseph Jefferson Citations, J. Williams Fulbright 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.

Spring Awakening
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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.
Spring Awakening - the musical by Duncan Sheik (music) and Steven Sater (book/lyrics) is being directed by Michael Mayer at the Lyric Theatre in Hammersmith/London. It is based on the play by Frank Wedekind. Frank Wedekind. 83 Frank Wedekind (1864â€“1918). Herr Frank Wedekind. Prod DB © Nero Film / DR LOULOU (DIE BUCHSE DER PANDORA) de Georg Wilhelm Pabst (G.W. Pabst) 1929 ALL avec Louise Brooks d'apres des pieces de Frank Wedekind. Frank Wedekind (1864-1918). Wedekind, Frank, 24.7.1864 - 9.3.1918, German author / writer, full length, contemporary caricature, Wedekind performing a song at Soon after meeting, Sater collaborated with Sheik on his play Umbrage, with Sheik providing the music for Sater's lyrics. To produce Sheik's third studio album Phantom Moon, Sater gave Sheik lyrics and Sheik set them musically, cooperatively producing the album. They returned to stage to produce Nero at the Magic Theatre in San Francisco, with book and lyrics by Sater and music by Sheik. Sater and Sheik continued their stage work with Spring Awakening, a musical interpretation of German playwright Frank Wedekind's play of the same name. In 2007, Sater won two Tony Awards for his work on Spring Awakening. Sater worked with Burt Bacharach on a new musical, called Some Lovers, based on the short story The Gift of the Magi by O. Henry. Spring Awakening is a rock musical with music by Duncan Sheik and a book and lyrics by Steven Sater. It is based on the German play Spring Awakening (1891) by Frank Wedekind. Set in late-19th-century Germany, the musical tells the story of teenagers discovering the inner and outer tumult of teenage sexuality. In the musical, alternative rock is employed as part of the folk-infused rock score. Moritz, who is not comfortable talking about the subject with Melchior, requests that he give him the information in the form of an essay, complete with illustrations. All the girls, save Ilse, are gathered together after school and tease each other as they fantasize about marrying the boys in the town. Martha admits that she has a crush on Moritz, but is made fun of by the other girls.