

N E W S R E L E A S E

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Chicago Playworks for Families and Young Audiences Presents
A VERY OLD MAN WITH ENORMOUS WINGS
Based on the Imaginative Story by Nobel Prize-Winning Author Gabriel García Márquez

The Theatre School at DePaul University presents ***A VERY OLD MAN WITH ENORMOUS WINGS***, written by Gabriel García Márquez, adapted for the stage by Nilo Cruz, and directed by Carlos Murillo, as the second production of the Chicago Playworks for Families and Young Audiences 2007-2008 Season. This enchanting story opens Saturday, January 12 and runs through Tuesday, March 4 at DePaul's Merle Reskin Theatre. Performances are Tuesdays and Thursdays at 10 a.m. and Saturdays at 2 p.m. To purchase tickets, call the Box Office at (312) 922-1999.

This tale of a mysterious winged creature that falls from the sky explores the innocence and faith of two children. They convince their parents, and the rest of their forgotten town, that the visitor is truly an angel. This enchanting story by Nobel Prize-winning author Gabriel García Márquez reminds us of the imagination and beauty that childhood can hold. *Recommended for ages 8 and up.*

Tickets are \$8. Group rates are available for 15 or more people. Seniors (over 60), DePaul employees and alumni and college students may receive a discount (with ID). DePaul's Merle Reskin Theatre is located at 60 E. Balbo Drive at Michigan, in downtown Chicago. Discount parking is available with coupons from the Box Office, and the theatre is accessible via CTA busses (3-King Drive, 29-State Street, 146-Michigan/Museums and others), and CTA El stops (Red, Blue, Brown, Green, Orange, Purple and Pink).

A wide range of events will be held in conjunction with this production including Chicago Playworks: Community Partner Days, as well as an Ice Cream Social, Opening Day Autographs, and much more! For details visit <http://theatreschool.depaul.edu> or call (312) 922-1999.

Nilo Cruz (adapter)

Nilo Cruz is a young Cuban-American playwright whose work has been produced widely around the United States. His plays are many and include *Night Train to Bolina*, *Dancing on her Knees*, *A Park in Our House*, *Two Sisters and a Piano*, *A Bicycle Country*, *Hortensia and the Museum of Dreams* (World premiere at New Theatre 2001), *Lorca in a Green Dress*, *Beauty of the Father*, and translations of Lorca's *Doña Rosita the Spinster* and *The House of Bernarda Alba*. He has been the recipient of numerous awards and fellowships, including two NEA/TCG National Theatre Artist Residency grants, a Rockefeller Foundation grant, San Francisco's W. Alton Jones award and a Kennedy Center Fund for New American Plays award. His work has been seen around the nation. For more information visit <http://www.pulitzer.com>.

Gabriel García Márquez (author) was born in 1928 in the small town of Aracataca, situated in a tropical region of northern Colombia, between the mountains and the Caribbean Sea. He grew up with his maternal grandparent - his grandfather was a pensioned colonel from the civil war at the beginning of the century. He went to a Jesuit college and began to read law, but his studies were soon broken off for his work as a journalist. In 1954 he was sent to Rome* on an assignment for his newspaper, and since then he has mostly lived abroad - in Paris, New York, Barcelona and Mexico - in a more or less compulsory exile. Besides his large output of fiction he has written screenplays and has continued to work as a journalist. More information can be found online at <http://www.nobelprize.org>.

Carlos Murillo is a playwright and director. His plays include: *dark play or stories for boys*, *Mimesophobia* or *Before and After*, *Unfinished American Highwayscape #9* or *The Broken Tractor Graveyard*, *A Human Interest Story* or *The Gory Details and All*, *Offspring of the Cold War*, *Patron Saint of the Nameless Dead*, *Schadenfreude*, *Near Death Experiences with Leni Riefenstahl*, *Never Whistle While You're Pissing*, and *Subterraneans*. His work has been seen at numerous venues, including: the Public Theater, New York Theatre Workshop, En Garde Arts, Lincoln Center, Soho Rep, South Coast Rep, Theatre at Boston Court, Circle X Theatre, A.S.K. Theatre Projects, Playwrights' Center in Minneapolis, Group Theatre, Annex Theatre, Portland Center Stage, Madison Repertory Theatre, and the Sundance Institute. His work has been published in Theatre Forum International Theatre Journal and Heinman Press' Monologues for Men by Men Vol. 1 & 2. His piece *dark play or stories for boys* was selected for the Humana Festival of New American Plays in 2007. His directing work has been seen at the Walker Arts Center, InnerMedia Arts, Red Eye Collaboration, Illusion Theatre (Minneapolis), Working Classroom (Albuquerque) and the New York Shakespeare Festival, NY Theatre Workshop, the Mazer Theatre, Makor and Nada, and The Theatre School at DePaul University. He is a two time recipient ('02 & '05) of a Rockefeller Foundation MAP Fund Grant, a Jerome Fellowship from the Playwrights' Center in Minneapolis, a Minnesota State Arts Board Cultural Collaborations, a Rain City Projects Sweetness Grant, and was the recipient of the 1996 National Latino Playwriting Award. Carlos Murillo's unabbreviated resume is available upon request.

The cast features **Ellen Chambers** (Fefé), **Christopher Chmelik** (Showman/Mountain Man), **Emily Kimble** (Woman with Tears/Peddler), **Marika Engelhardt** (Bonafacia), **Andrew Gallant** (Juan Jose/ Worker 1/Agracelio), **Amanda Joan Hartley** (Justina/ Worker 3/Mountain Woman 1), **Grace Lowman** (Girl with Box of Prayers), **Christina Nieves** (Elisenda), **Matt Olson** (Very Old Man), **Juan Gabriel Ruiz** (Man with the Panama Hat), **Arthur Luis** (Momo), **Joshua Torres** (Pelayo), **Jamila Hadiya Turner** (Spiderwoman/Mountain Woman 2), and **Kyle Wallace** (Cirilio/Worker 2/Selim).

The production staff includes **Alex Banuelos** (scenic design), **Katie Cordts** (costume design), **Alec Kinastowski** (lighting design), **Ray Nardelli** and **Scotty Iseri** (sound design), and **Elizabeth Hagen** (stage management).

The Theatre School at DePaul University, founded as the Goodman School of Drama in 1925, educates, trains and inspires students of theatre in a conservatory setting that is rigorous, disciplined and culturally diverse. The school and its students strive for the highest level of professional skill and artistry. A commitment to diversity and equality in education is central to its 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. The school seeks to enhance the intellectual and cultural life of the university community, the city and the profession.

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