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PRESENTS

I'M PROUD OF YOU

Adapted for the stage by Tim Madigan and Harry Parker

Based on the book by Tim Madigan

October 26 - November 18



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Funding for this production is provided by
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I'M PROUD OF YOU

ADAPTED FOR THE STAGE BY **TIM MADIGAN AND HARRY PARKER**

BASED ON THE BOOK BY **TIM MADIGAN**

Directed by Harry Parker | Original Music Composed by Alan Shorter

CAST:

Fred Rogers..... Randy Pearlman*

Tim Madigan..... Richie Haratine*

Actor 1..... Gabe Whitehurst

Actor 2..... Lisa Fairchild*

Fred Rogers, Understudy..... Sean Massey

Tim Madigan, Understudy..... Mike Baughman

Actor #1, Understudy..... Jonah Munroe

Actor #2, Understudy Lana Hoover

This production runs 90 minutes and will be presented without an intermission.

PRODUCTION TEAM:

STAGE MANAGER **KAITLIN HATTON***

SCENIC DESIGN **BRIAN CLINNIN**

ASSISTANT DIRECTOR **JULIA BODIFORD**

SOUND DESIGN **BRIAN DO**

COSTUME DESIGN **JESSIE WALLACE**

PRODUCTION COORDINATOR **JORDAN LA GRENADE**

LIGHTING/PROJECTIONS DESIGN **TRISTAN DECKER**

RESIDENT FIGHT CHOREOGRAPHER **ASHLEY H. WHITE**

The World Premiere of "IM PROUD OF YOU" opened on October 28th, 2023
at Circle Theatre in Fort Worth, Texas.

The video or audio recording of this performance by any means is strictly prohibited.

Member of Actors' Equity Association, the Union of Professional Actors & Stage Managers in the United States (AEA)

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Circle Theatre is partially supported by Arts Council of Fort Worth and Tarrant County; The Texas Commission on the Arts, a state agency; and the National Endowment for the Arts, a Federal Agency.

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Tim Madigan on set with Fred Rogers and cast

I'M PROUD OF YOU COMES TO THE STAGE

“When people come to see the play, I hope they learn what Tim learns [in the play].”

- co-writer & director Harry Parker

TIM MADIGAN | “On Saturday evening, October 28, Circle Theatre in downtown Fort Worth will host the world premiere of *I’m Proud of You*, the stage play adapted from my memoir of the same name. My life and career is indeed about to take a dreamlike turn.

One person, more than any other, is responsible for that. He is Harry Parker, the widely revered and accomplished director of more than 150 plays, and a longtime administrator and professor in the theater department at TCU. Harry contacted me about four years ago to say that he thought *I’m Proud of You*, the story of my friendship with television’s Fred Rogers, might be a good fit for the stage.

He and I went on to collaborate on the script and numerous revisions later, our words are about to come to life, thanks to Tim Long, the executive director at Circle who also deeply believes in this story; Ashley H. White, the theater’s artistic director, and thanks to a remarkable four-person cast...

Some background for those who haven’t read the book. I met Fred Rogers in the fall of 1995 through a newspaper assignment. He befriended me then, loved and mentored me through a period of deep depression, then bore witness to the remarkable transformation of my brother Steve...

Every few months over the last few years, Harry and I have met up ... to compare notes. Here is [one of] our conversation[s], *edited for length and clarity.*”

— **TIM MADIGAN:** I'm not sure there has ever been a human being who has loved live theater more than you. Speak to that if you would.

— **HARRY PARKER:** I think it's one of the greatest human inventions. I love all the arts. Who doesn't love music and painting and literature. But live theater is the art form where we can make the world better the fastest. I was 14 when I found this and knew this was how I wanted to spend my life.

If you can get a group of people to show up on the right date, at the right time, at the right place, get them to turn off their phones for a couple of hours, and then you take the lights down. Now we're back in prehistoric times around the campfire telling the story. There's nothing like telling the story. As a writer, you know the power of stories to reach into our guts. We all respond to human stories. We're all in the same place. It's a communal experience. It's very ritualistic. It's very much like going to church.

— **TM:** Beautifully put. That said, why did you feel the book, *I'm Proud of You*, might work in that world?

— **HP:** When I read the book, it seemed to me to be a linear story. And it was dramatic. There was conflict. There were highs and lows. And it was about relationships. Those are all things that I like most about the theater. Plays are about relationships. The book's focus is intimate. The focus is on the people and on the relationships. The book also peeled away Fred's celebrity. Your relationship with him was not very much about television. It wasn't about his celebrity. It quickly became a friendship and I think Fred was the instigator of that. That was fascinating to me. So when I read it I thought, "this is a story that has all the components." ...

— **TM:** Taking it from words on a page to the stage was not easy. Neither one of us have adapted a book for the stage. What was that experience like for you?



Tim Madigan & Harry Parker

HP: I didn't know how hard it would be to get started. After my first pass you said to me, "You put everything from the book into the script. Now write a play." That's what you said to me. And you were a hundred percent right. I was a little reverential about the book. That first draft I was afraid of offending you. Thank goodness, I'm no longer reverential about you. (He laughs) I think it's a much better relationship. We've made the tough decisions...

TM: My last question is this. Based on what you know so far about the play, what do you hope the audience takes away from *I'm Proud of You*?

HP: This is kind of a tall order, but let me let me answer this way. When I first read your book, I think I knew why people responded to it the way they have. I think the reader had the experience of stepping into the shoes of the character, Tim. People felt empathy for all the big issues Tim was going through because most everyone does at one time or another. And then Fred worked on us, all of us through Tim. Fred helped us see what was really important in the world and what wasn't. He helped us see the healing power of presence and true friendship. So when people come to see the play, I hope they learn what Tim learns. I think it's a teaching piece. It's a piece about a character who is recalibrating what he thinks is important...

TM: With the assistance of Fred.

HP: Absolutely. With the assistance of Fred.

Thank you to Tim Madigan for conducting this interview with co-writer and director Harry Parker. For this full interview, as well as interviews with some of the cast, please visit TimMadigan.net



Tim Madigan & Fred Rogers in the late 1990s



What a pleasure it's been to work on the stage adaptation of *I'm Proud of You*, first as a co-writer with Tim Madigan, and then as the show's director! Directing is something I'm very comfortable doing; I've done it for more than 40 years. But writing a play was new to me, and very daunting. I'm grateful that we started with Tim's wonderful memoir about his friendship with Fred Rogers, but the task of re-shaping the story for the stage – a task made difficult as we agonized over what to leave out of the story – was humbling. I'm so grateful to this cast, who have been with us through multiple readings and revisions and workshops of the script, for their talents and their enthusiasm for the project. Tim and I owe a lot to Circle Theatre, as well, for funding those readings and workshops, and especially for mounting this first, full production of the show. It's our hope that Fred's wisdom will continue to resonate with audiences as it has with all of us who have worked on this special play.

HARRY PARKER



Tim Madigan is a New York Times bestselling author, playwright, journalist and lecturer whose work has often focused on humanitarian concerns and race history and reconciliation.

His books include the critically acclaimed and best-selling *The Burning: The Tulsa Race Massacre of 1921*, which is a definitive account of America's worst episode of racial violence. In 2019, it was primary source material for the depiction of the massacre in the pilot episode of the Emmy-winning series, *Watchmen* on HBO. *The Burning* became a *New York Times* bestseller in June 2021. His most recent major work was a cover story on the Tulsa Race Massacre for the April 2021 edition of *Smithsonian* magazine.

In 2017, Tim collaborated with grief therapist Patrick O'Malley on the critically acclaimed, *Getting Grief Right: Finding Your Story of Love in the Sorrow of Loss*, published by Sounds True.

In 2020, Tim published *Extra Innings*, the story of Fred Claire's remarkable career as general manager of the Los Angeles Dodgers, and in his later years, Claire's triumph over a near-fatal case of skin cancer at the City of Hope Medical Center in California.

A 1995 newspaper assignment led to Tim's interview with Fred Rogers, the icon of children's television, and a close friendship between the two men that lasted until Rogers' death in 2003. Tim's memoir, *I'm Proud of You: My Friendship With Fred Rogers*, is an intimate account of Rogers' human greatness, and a testament to the healing power of friendship. First published in 2006, *I'm Proud of You* continues to inspire readers around the globe.

The transformative relationship between Tim and Fred Rogers, and Tim's own experiences as a seeking and healing human being remain at the heart of his work. Tim continues to speak of Mister Rogers and matters of the heart to varied audiences around the nation.

Tim lives with his wife Catherine in Texas.



Dr. Harry B. Parker has been a Professor of Theatre since joining the faculty at TCU in 2003. He also served as the Chair of the Department of Theatre for 18 years (2003-2021), and as the Founding Managing Director of the Trinity Shakespeare Festival, which was hosted at TCU for 10 years (2009-2018). A native of Oklahoma City, Harry received a B.F.A. in Theatre from TCU, and from the University of Kansas he earned an M.A. in Theatre (Acting/Directing), and a Ph.D. in Theatre and Film. He has also served on the faculty of Westmar College in Iowa, and spent eleven years as the Director of Theatre at Emporia State University in Kansas. For seven summers Harry worked professionally as the Assistant Artistic Director at Lyric Theatre of Oklahoma, where he assisted Artistic Director Lyle Dye in staging more than 35 musicals. He has directed more than 150 professional, community and academic theatre productions across the country.

In the Dallas-Fort Worth metroplex he has directed professionally for Stage West (*The Play That Goes Wrong*, *On the Exhale*, *First Date*, *An Act of God*, *Vanya and Sonia and Masha and Spike*), Amphibian Stage Productions (*Hunting and Gathering*), Jubilee Theatre (*Permanent Collection*, *Company*, *Thurgood*), Lyric Stage (*Into the Woods*) and the Fort Worth Symphony Orchestra (*Ellis Island: The Dream of America*), as well as having directed over 15 shows for Circle Theatre (including *My Name is Asher Lev*, *Hope and Gravity*, *Miracle on South Division Street*, *The Whipping Man*, *The Fantasticks*, *Picasso at the Lapin Agile*, and *Over the Tavern*, among others). For TCU his directing credits include *Company*, *Sweeney Todd*, *Everyman*, *No, No, Nanette*, *Oklahoma!*, *Little Women*, *The Mystery of Edwin Drood*, and *You Can't Take It With You*. In February of 2024, he is scheduled to direct Thornton Wilder's 1942 Pulitzer-Prize winning play *The Skin of Our Teeth* for Theatre TCU.

Since 2008, Harry has hosted a popular weekly radio show called "Curtain Up!" on KTCU, 88.7 FM (also available at kcu.tcu.edu) featuring songs from the musical theatre. He served a term as the National Chair for the Kennedy Center American College Theatre Festival, and has twice been awarded the Kennedy Center Medallion of Excellence for his service to that organization. In 2013, Harry was awarded the TCU Chancellor's Award as a Creative Scholar and Teacher. In 2018 the University of Kansas named him the first recipient of the Ronald A. Willis Scholar/Artist Award. He has served on the Board of both Circle Theatre and the Live Theatre League of Tarrant County. In 2020, was awarded the Elston Brooks Lifetime Achievement Award by the Live Theatre League. He is an Associate Member of the Stage Directors and Choreographers Society. Harry is married to Karen Parker—they have two adult children.



RANDY PEARLMAN* (**Fred Rogers**) is thrilled to be back at Circle Theatre, and the icing on the cake is being part of this beautiful new work that brings Tim Madigan's story to life. Previous appearances at Circle Theatre include Judge Turpin in *Sweeney Todd*; Chick Sherman in *Funnyman*; Bilbo, Boromir and The Balrog in *Fellowship! A Musical Parody of the Lord of the Rings*; and Irving Bubbalowe in *Too Many Cooks*. Recent appearances throughout the metroplex include Lawrence in *Dirty Rotten Scoundrels* (Garland Summer Musicals), Fezziwig in *A Christmas Carol* (Dallas Theater Center), The D'ysquith Family in *A Gentleman's Guide to Love and Murder* (WaterTower Theater); Gary in *Gary: A Sequel to Titus Andronicas* (Kitchen Dog Theater); John Quincy Adams, John Adams and Henry Clay in *JQA* (Stage West); and both Mayor Shinn and Mrs. Paroo in *The Music Man* (Theatre Three). Randy is also a voice actor for Crunchyroll, having voiced many anime characters, including Emporio Ivankov in *One Piece*, and is represented by The Horne Agency. Thank you, Harry and Tim M., for trusting in my "essential invisibles" and thank you, Ashley and Tim L. for welcoming me back home.



RICHEL HARATINE* (**Tim Madigan**) couldn't be more excited for his first performance at Circle Theatre! He has a B.F.A in Acting from Florida Atlantic University and an M.F.A. in Classical Acting from the University of Delaware. Some of his favorite roles have been Jack Worthing in the *Importance of Being Earnest* and Henry VI in Shakespeare's *Henry VI* trilogy. He has performed and taught with the National Shakespeare Company (NYC), Trinity Shakespeare Festival, Pennsylvania Shakespeare Festival, Colorado Shakespeare Festival, Amphibian Stage, Stage West Theatre, Playwrights Horizons (NYC), The Beckett Theatre (NYC), and off-off Broadway not to mention more than one hundred theatres while touring across the country performing Shakespeare. Over the past 13 years in North Texas, he has been performing and directing at local theatres while teaching acting and theatre appreciation at universities and colleges in the metroplex. He wants to thank Harry Parker and Tim Madigan for the opportunity to be a part of this very special story! "It's a privilege and a joy to be here! I'd like to dedicate this performance to my 4 beautiful boys, Elliot, Oliver, Isaac and Asher! I pray that God would bless them all and that God would continue to give me the strength to love them well and raise them well." -Soli Deo Gloria



LISA FAIRCHILD* (Actor #2) is so happy to be back at her beloved Circle Theatre for the first time since the pandemic, previously appearing in *Luna Gale*, *Rasheeda Speaking*, *The Taming*, *My Name Is Asher Lev*, *Stella and Lou*, *God of Carnage*, *Becky's New Car*, *Snake in the Grass*, *Sylvia* (2 productions), *Blithe Spirit* and *Noises Off*. Selected regional credits: *Handle With Care*, *The Children*, *Deer*, *Our Town* (Stage West), *Dance Nation* (Rec Room Arts), *The Curious Incident of the Dog in the Nite-Time* (OKCityRep), *Steel Magnolias* (Casa Manana), *Little Women* and *Persuasion* (Stolen Shakespeare), *Absurd Person Singular* and *Snake in the Grass* (Theatre 3), *Precious Little* (Echo Theatre), *Dear Liar* (WingSpan) and many others. A member of Actors Equity Association, Lisa is represented by Kim Dawson Agency. She is so grateful to Harry Parker and Tim Madigan for this unique experience and to her home team of Kim and Tierney Titus. lisafairchild.net



GABE WHITEHURST (Actor #1) is excited to be making his Circle Theatre debut after a ten year hiatus from the stage. Previous favorite regional credits include Slim in *Of Mice and Men* (Theatre Arlington), Silvius in *As You Like it* (Trinity Shakespeare Festival), and Artie Shaughnessy in *The House of Blue Leaves* (Theatre TCU). Gabe holds a BFA in Theatre with an emphasis in acting from TCU. Many thanks to Harry Parker, Tim, Catherine, and the Madigan Family. Love to Alison.

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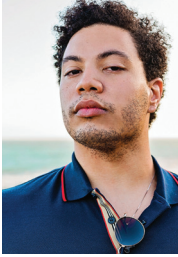
MIKE BAUGHMAN (Tim Madigan, Understudy) Having been a part of Circle Theatre as the Assistant Director for *One Man, Two Guvnors* and as father-who-endlessly-drove-his-child-to-rehearsals/performances for *Our Town*, Mike is excited about the opportunity to act alongside this incredibly talented cast. A long time ago, he frequently performed on stage with roles like Gregory Gardner in *A Chorus Line* (Hoof n Horn) and Herod in *Jesus Christ Superstar* (Duke University). Now, Mike regularly speaks at conferences, churches, and story-telling events. He works in Philanthropy and serves on the boards for Bishop Arts Theatre Center, and Dallas Truth Racial Healing, and Transformation. He is VERY proud of his four amazing children and hopes that bringing them to this show makes up for never introducing them to Mister Rogers' Neighborhood.



LANA K. HOOVER (Actor #2, Understudy) Lana is happy to be returning to Circle, after last being onstage here in *Our Town*, playing Mrs. Soames. Other theatres' appearances include Stage West, Kitchen Dog, Bass Hall, MainStage Irving — Las Colinas, Theatre Arlington, Stolen Shakespeare Guild, Jubilee Theatre, and several others throughout the metroplex. A few of her favorite roles have been: Bananas in *The House of Blue Leaves*, Bib in *Alabaster*, Grace in *Bus Stop*, Sister Butterworth (et al) in *The Book of Liz*, Jessie in *Calendar Girls*, Susanna in *Black Pearl Sings*, Miss Mona in *The Best Little Whorehouse in Texas*, and Sheree in *The Dixie Swim Club*. She is a multiple Column Awards Nominee and has been voted *Best Actress in a Musical* twice at Onstage in Bedford. As always, she thanks her best “productions”, her children, along with all other members of her family for always supporting her in every new endeavor. LAMYB, to her guardian angel ... I know you, Mom, and Dad have the best seats in the house.



SEAN MASSEY (Fred Rogers, Understudy) is returning to Circle Theatre, his past credits include *Fences*, *Driving Miss Daisy*, *Misery*, *Of Mice and Men*, *The Piano Lesson*, *A Few Good Men*, *To Kill A Mockingbird* to name a few.



JONAH MUNROE (Actor #1, Understudy) is thrilled to be working with Circle Theatre on this production! Having most recently appeared as Lord Pinkelton in the Lyric Stage Dallas performance of the Rodgers and Hammerstein musical, *Cinderella*, Jonah's other credits include; *Cruel Intentions: The 90's Musical* (Stage West & Uptown Players co-production), *Les Liaisons Dangereuses* (Theatre Three), *Goin' Hollywood* (WaterTower Theatre), *Primetime For Murder* (Pegasus Theatre), and many more in the DFW area. Thanks to the Circle team for bringing him aboard to be a part of this story, and to the many thanks to the supporters of the arts here in North Texas!

The logo for Gordon Boswell is centered within a white, ornate, shield-like frame with a black outline. At the top of the frame is a stylized red rose with green leaves. Below the rose, the word "GORDON" is written in a small, red, sans-serif font. Underneath that, the word "Boswell" is written in a large, black, serif font. At the bottom of the frame, the words "SINCE 1919" are written in a smaller, black, sans-serif font. The background of the entire graphic is dark grey with faint, light grey floral patterns. Four large, realistic red roses are positioned at the corners of the graphic, partially overlapping the white frame.

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Director Harry Parker
Assistant Director Julia Bodiford
Composer Alan Shorter
Stage Manager Kaitlin Hatton*
Production Coordinator Jordan La Grenade

Costume Designer Jessie Wallace
Lighting/Projections Designer Tristan Decker
Scenic Designer Brian Clinnin
Sound Designer/Board Op Brian Do

Resident Fight Director Ashley H. White+
Master Carpenter Richard J. Morrison
Carpenters Grant Morrison, Roger Drummond
Master Electrician Jamie Milligan
Scenic Artist Shelbie Mac
Wardrobe Saul Ortiz

KAITLIN HATTON* (Stage Manager) is excited to be working with Circle Theatre again! Recent stage management includes *The Other Josh Cohen*, *Tiny Beautiful Things* (Circle Theatre), *Handle With Care*, *Between Riverside and Crazy*, *Witch*, *On The Exhale* (Stage West), *Baba*, *Spaceman*, *The Hollow*, *Egress*, *SparkFest*, *Hans & Sophie*, *She-Wolf*, *Gutenberg! The Musical!*, *Babette's Feast*, *Lonely Planet*, and *Artist Descending A Staircase* (Amphibian Stage Productions). Recent props designs include *Baba*, *Spaceman*, *Marie Antoinette* (Amphibian Stage Productions), *Kodachrome*, *Fences*, *Young Frankenstein*, *An Empty Plate in the Cafe du Grand Boeuf*, *The Glass Menagerie*, *The Last Wide Open*, and *One Man, Two Guvnors* (Circle Theatre). Kaitlin holds a BFA in Theatre - Design and Technology from Texas Wesleyan University and teaches Stage Management there. Kaitlin is a member of Actors' Equity Association, and received the 2019 Live Theatre League Bill Garber Young Artist Award.

JULIA BODIFORD (Assistant Director) *She/Her* | is so happy to be back working with the wonderful team at Circle Theatre after previously serving as Assistant Director for *An Empty Plate in the Cafe du Grand Boeuf* and serving as a box office intern. Julia graduated from Texas Woman's University with a BA in Drama. She currently serves as the Co-Artistic Director for Sundown Collaborative Theatre where she has directed plays such as *The Pillowman*, *The Woman in Black*, and *How I Learned to Drive*. She also recently directed Theatre Denton's production of *Cat on a Hot Tin Roof* and will be serving as director for *A Moon for The Misbegotten* there in 2024. Credits also include participating in staged readings with IMPRINT Theatreworks and at Theatre Three. She is very thankful to Tim Madigan and Harry Parker for allowing her to be a part of the team to help tell such a beautiful story.

JORDAN LA GRENADE (Production Coordinator) is currently the production coordinator at Circle Theatre, though she has also been seen onstage throughout the metroplex in productions such as *Heather's The Musical*, *Princess Mia*, *Ladies in Waiting*, etc. Jordan began their Circle Theatre journey as a box office intern in 2019; since then, Jordan has been a part of multiple productions as an ASM, wardrobe crew, covid safety officer, box office manager, and now production coordinator while earning a Bachelor of Fine Arts from the University of Texas at Arlington and a Master's in Business Administration from Texas Woman's University. She would like to thank Circle Theatre for letting her be part of the team. Enjoy the show!

ALAN SHORTER (Composer) has been associated with Circle Theatre in several capacities since 2014, serving as a music director for *The Fantasticks* (a co-production with TCU), an actor in *Hail Mary!*, and the stage director for *Mass Appeal*, *Under the Skin*, and *Opus*. He also served as the stage director for the High School Playwriting Project from 2011-2018. His work as a composer has been presented across the country, including at Carnegie Hall, the Kennedy Center, the Trinity Shakespeare Festival, and on PBS. Alan has been a member of the performance faculty in the Department of Theatre at TCU since 2006 and is proud to be the recipient of the 2023 Sharon Benge Theatre Arts Educator Award. He is delighted to be returning to Circle Theatre and is grateful for the support of his husband, actor David Fenley, Circle Theatre, and his colleagues, both professional and academic.

18 PRODUCTION TEAM

BRIAN CLINNIN (Scenic Designer) is a native Chicagoan. Since 2008 he's been a Fort Worth-based painter & professor of theatre design & technology at Texas Christian University. His recent credits include *Guards at the Taj* and *Stupid F***ing Bird* (Stage West), *Marie Antoinette* (Amphibian Stage), *I Am My Own Wife* and *Elliot: A Soldier's Fugue* (Water Tower Theatre), *Shakespeare in Love* and *Misalliance* (The Shakespeare Theatre of New Jersey). He has trained at the University of Illinois, The Art Institute of Chicago, and The University of Kansas, from which he holds a BFA in Illustration and an MFA in Scenography.

TRISTAN DECKER (Lighting/Projections Designer) A long-time (28+ years) designer around DFW, he's the Technical Director for TCU's Department of Theatre. He has designed for Trinity Shakespeare Festival, Theatre TCU, Shakespeare Dallas, Kitchen Dog, Theater Three, Our Endeavors Theater Collective, Undermain Theatre, Theater Fusion, Contemporary Theater of Dallas, Circle Theatre, Stage West, the Dallas Theater Center, and many others. Nationally, he has designed for Oklahoma City Rep, River City Repertory (Shreveport, LA), Disney, and Ringling Brothers.

BRIAN DO (Sound Designer/Board Op) is from Arlington, Texas and recently graduated from Baylor University with a BFA in theatre design and technology. As this is his first professional production, Brian would like to thank both Circle Theatre and his parents for allowing him to work on this production.

JAMIE MILLIGAN (Master Electrician) is a DFW based lighting designer and master electrician. Recently, he was lighting designer for *Homecoming 2* (Bruce Wood Dance), *Crowns of Power: Henry IV* (Junior Players), *Natural Shocks* with Echo Theatre, *The Mountaintop* at Circle Theatre, *Be More Chill* with Junior Players, and *In Spite of History* (Part 1) with Artstillery, Associate Lighting Designer for Paul Mejia's: *The Nutcracker* with Avant Chamber Ballet and Wagner Highlights for the Fort Worth Symphony Orchestra, and assistant lighting designer for *Feeding On Light* at Undermain Theatre, and *La Traviata* with Fort Worth Opera. He has acted as the Master Electrician at Circle Theatre for their entire 2023 season, as well as for *Young Frankenstein* and *Kodachrome* in their 2022 season. He received his BA in Theatrical Design from the University of North Texas.

JESSIE WALLACE (Costume Design) graduated in 2011 with her Bachelor of Arts in Music and Theater and she worked in almost every realm of the theater during and since. She served as the Company Manager for IMPRINT Theatreworks, as well as being one of their Co-Founders and Resident Costumer from 2018 - 2022. In 2018 and 2020 she was awarded *Outstanding Design or Creative Contribution* from the DFW Theatre Critics' Forum Awards and *Best Costume Design (Non-Equity)* at The Column Awards for her work on IMPRINT's productions of *The Revolutionists* (2018) and *Lizzie* (2019). She has costumed shows all over Dallas and has worked on everything from plays to rock musicals to operas. She lives in Dallas with her wonderful cats and will gladly share photos of them whether or not you ask her.

ASHLEY H. WHITE⁺ (Fight Choreographer) is an award-winning director, fight & intimacy director, and teaching artist, with international credits and nearly two decades of experience. As a director, she has helmed many productions, each of which incorporate significant play and pursuit of creative risk. She is the recipient of five DFW Critics Forum Awards for Outstanding Direction as well as special recognitions from the Critics Forum for her Fight & Intimacy work. In June of 2023, Ashley was named the new Artistic Director for Circle Theatre. Prior to her position at Circle Theatre, Ashley served as the Artistic Director for the award-winning IMPRINT Theatreworks. Ashley is a proud member of SDC, and has received nominations for the SDC Zelda Fischander and SDC Barbara Whitman awards for innovation in directing. Ashley is also a certified Intimacy Director with IDC Professionals. As an ID, she has worked across the U.S, in addition to on film & television, where her intimacy coordination work can be seen on Amazon, The CW, Paramount+, among other networks and studios. She is an accomplished Fight Director and is a Certified Teacher with the Society of American Fight Directors. Ashley is a sought-after educator and is the creator of The Cycle of Consent – an approach to building and navigating safe creative spaces that is taught internationally. Learn more at ashleyhwhite.com

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CIRCLE THEATRE'S 2024 HIGH SCHOOL PLAYWRITING PROJECT



Every year, Circle Theatre hosts the High School Playwriting Project to benefit local student playwrights. We invite all DFW Metroplex high school teachers to enter 10-minute scripts, written by their students, for evaluation by an experienced panel of judges. The top four scripts are performed by professional actors as part of our Finalist Reading Series. The writers receive trophies, scholarships, and free tickets to theatres around the metroplex.

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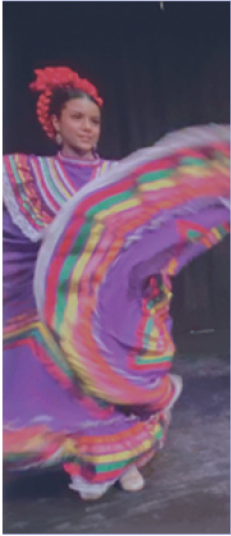
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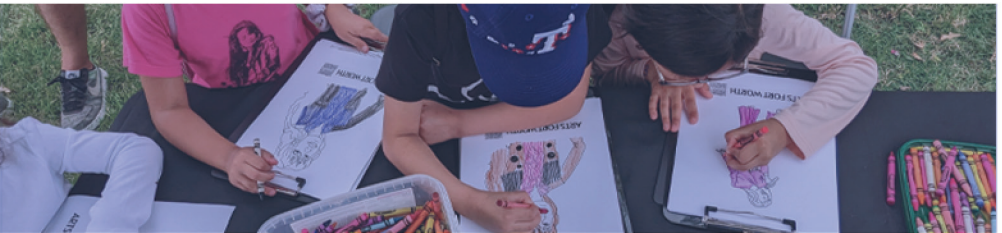
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