

Jamil Khoury  
*Artistic Director*

Malik Gillani  
*Executive Director*



*presents*

The World Premiere  
of  
*Caravaggio*  
By Richard Vetere

Directed by Dale Heinen

**Featuring:**

**Brenda Barrie, Don Blair, Julian Martinez, Levi Petree,  
Mike Simmer, Sean Sinitski, and Ron Wells**

<i>Producers</i>	Malik Gillani and Jamil Khoury
<i>Production Manager</i>	Josh Schultz
<i>Scenic &amp; Lighting Designer</i>	Lee Keenan
<i>Sound Designer &amp; Original Music</i>	Robert Steel
<i>Costume Designer</i>	Carol J. Blanchard
<i>Props Designer</i>	Daniel Pellant
<i>Assistant Director</i>	John Morrison
<i>Fight Director</i>	Nick Sandys
<i>Script Development Dramaturg</i>	Jennifer Shook
<i>Production Dramaturg</i>	Lavina Jadhvani
<i>Stage Manager</i>	Alexandra Herryman
<i>Assistant Stage Manager</i>	Drew Durfee
<i>Technical Director</i>	Left Wing Scenic

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## CAST in order of appearance

<i>Caravaggio</i> .....	Mike Simmer
<i>Francesco</i> .....	Levi Petree
<i>Cardinal Del Monte</i> .....	Don Blair
<i>Lena</i> .....	Brenda Barrie
<i>Alof de Wignacourt</i> .....	Sean Sinitski
<i>Stefano</i> .....	Julian Martinez
<i>Carracci</i> .....	Ron Wells

## UNDERSTUDIES in alphabetical order

<i>Cardinal Del Monte and Alof de Wignacourt</i> .....	Ron Butts
<i>Stefano and Carracci</i> .....	Dominic Green
<i>Caravaggio</i> .....	Julian Martinez
<i>Lena and Francesco</i> .....	Laura Rook

## PRODUCTION STAFF

Director .....	Dale Heinen
Producers .....	Malik Gillani and Jamil Khoury
Production Manager .....	Josh Schultz
Scenic & Lighting Designer .....	Lee Keenan
Sound Designer & Original Music .....	Robert Steel
Costume Designer .....	Carol J. Blanchard
Props Designer .....	Daniel Pellant
Assistant Director .....	John Morrison
Additional Casting .....	Adam Silver
Fight Director .....	Nick Sandys
Script Development Dramaturg .....	Jennifer Shook
Production Dramaturg .....	Lavina Jadhvani
Stage Manager .....	Alexandra Herryman
Assistant Stage Manager .....	Drew Durfee
Assistant Lighting Designer .....	Rebecca A. Barrett
Assistant to Costume Designer .....	Bekah Carey
Video Projections .....	Joe Jensen
Art Consultant .....	Owen Durkan
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Production Intern .....	Isaac Sernoffsky



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## DEDICATION

This production of *Caravaggio* is dedicated to Basim Hajar, a modern day Caravaggio, struggling to keep theatre alive in his native Iraq.

## BEST WISHES

Here's wishing our friend Janet Carl Smith, the City of Chicago's Deputy Commissioner of Cultural Affairs, a speedy and restful recovery. You are in our thoughts and prayers, Janet!

## CONGRATULATIONS

Our heartfelt congratulations to Claire and Mark Sutton on the birth of their son, Elliot Michael Sutton. A star is born!

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  - **GLOBAL.** "The world is my parish," said John Wesley. In that spirit our laypeople and clergy have been involved personally in mission projects in such countries as China, Ghana, Haiti and the Philippines.
  - **COSMOPOLITAN.** Our church hosts the award winning Silk Road Theatre Project, the Chicago Humanities Festival, guest lecturers from National Public Radio, concerts, and pre-election debates.
- We invite you to come and see us at the Temple. You are more than welcome.



**Philip Blackwell**  
Senior Pastor  
First United Methodist Church at The Chicago Temple





## NOTES

An Excerpt from Francine Prose's *Caravaggio: Painter of Miracles*

"On an ordinary winter morning, several dozen people have gathered at the Contarelli Chapel in Rome's Church of San Luigi dei Francesi... An English tour guide is lecturing her large and rather restless group on *The Calling of Saint Matthew*. She explains that the work is based on a verse from the Gospel of Saint Mark... The tour guide suggests that everyone take notice of how much Jesus's gesture recalls God's in Michelangelo's *Creation of Adam* in the Sistine Chapel, and she informs them that this chapel was Caravaggio's first major public and religious commission. But even the most dutiful tourists have long since stopped listening. There is nothing she is telling them that they absolutely need to hear, and the power of the paintings is drowning out her voice.

Because the truth is that it is possible to understand this painting without knowing much about art history, or Caravaggio, or even, perhaps, about the New Testament. None of that is necessary to comprehend what Caravaggio is showing us: the precise moment at which a man's life changes forever — and becomes something else completely...

Caravaggio speaks to us directly, without any need of translation from a distant century or foreign culture. His voice is eloquent and strong, resonant with emotion. We feel we understand him, though we can never paraphrase what we intuit he is saying. His work is beautiful by any standard, except perhaps by those of John Ruskin and the other critics who dismissed his work as coarse and vulgar. Yet only lately, since we have learned to accept the idea of art without conventional beauty, art that is rough and strange and disturbing, can we tolerate art that is this *honest* about the nature of suffering and divinity, about the way in which a painting is created, about human nature, and the nature of art itself...

The life of Caravaggio is the closest thing we have to the myth of the sinner-saint, the street tough, the martyr, the killer, the genius — the myth that, in these jaded and secular times, we are almost ashamed to admit that we still long for, and need. The arc of his life seems biblical as it compresses the Bible's ore — the fall of man, the redemption of man, the life eternal and everlasting — into one individual's span on earth, one painter's truncated existence. Each time we see his paintings, we are reminded of why we still care so profoundly about the artist who continues to speak to us in his urgent, intimate language, audible centuries after the voices of his more civilized, presentable colleagues have fallen silent."

From *Caravaggio: Painter of Miracles* by Francine Prose, published by HarperCollins Publishers/Atlas Books. Copyright © 2005, by Francine Prose. All rights reserved.

From New York Times bestselling author  
**FRANCINE PROSE**

An unforgettable portrait of Caravaggio

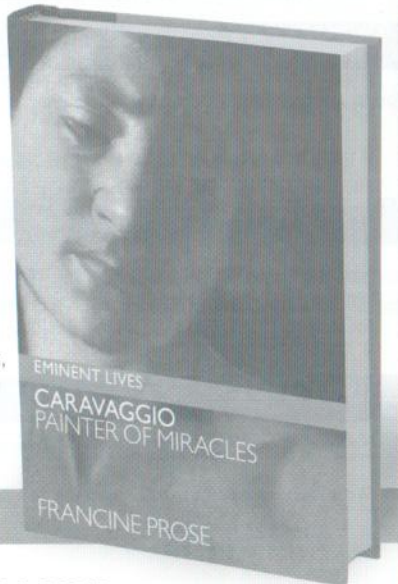
"A racy, intensely imagined and highly readable account of Caravaggio's unsurprisingly curtailed life. . . . Prose brings to Caravaggio a fresh and unflinching eye."

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To Rai Radiotelevisione, Italy, as organizers of the "Caravaggio: una mostra impossibile" exhibition and the Loyola University Museum of Art (LUMA) for their assistance in coordinating the loan of the digital photographs on display in the lobby. All rights reserved 2006.



To The William Morris Agency, LLC, New York, New York; the board and staff of the Chicago Humanities Festival; Istituto Italiano di Cultura, with particular thanks to Director Tina Cervone; Julie Burros of the City of Chicago Department of Cultural Affairs; Kathy McClanathan of the Chicago Hotel Concierge Association and Sheryl Novak of the National Concierge Association – Chicago Chapter; and Emma and Rachel at Soho Theatre, London.

To Lyle Allen, Pam Ambrose, James Boardman, Alfredo Caliva, Garry Clarke, Sean Kaplan and Paola Coletto-Kaplan, John Costello, Audrey Downes, Dr. Marilyn Dunn, Owen Durkan, Mary Elking, Amy Falk, Larry Feinberg, Amanda Friedberg, Joyce Fung, Patrizia Gambarotta, Al and Claudia Gillani, Mike Gillani, Dan Gilbert, Jean Gottlieb, Rebecca Hunter, John and Jennie Hunter, Joe Jensen, Nick Kashian, Dr. Robert Kiely, Davlyn King, Sheila King, Beverly Kirks, Tina Leeson, Jeff List, Mikki Markowicz, Lucia Mauro, Mary Anne Melchior, Lyrae Myxter, Paola Piizzi, Francine Prose, Nick Sandys, Donato Sartori, Linda Schultz, Lesley Slavitt, Robbie Stanton, Ben Thiem, James and Josie Tomes, Laurel Walford, Stephanie Weir, Commissioner Lois Weisberg, Dr. Roger Welchans, Matt Whitten, Kenneth Williams-Buck, and David and Sanjo Zhou, for their generous contributions of time, talent, support, goods, and services.

## ACKNOWLEDGEMENTS

The following foundations, businesses, and organizations have supported Silk Road Theatre Project and/or our production of *Caravaggio*. We thank them for their continued generosity and their commitment to our mission.

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## ABOUT SILK ROAD THEATRE PROJECT

### Mission

Silk Road Theatre Project showcases playwrights of Asian, Middle Eastern, and Mediterranean backgrounds, whose works address themes relevant to the peoples of the Silk Road and their Diaspora communities. Through the creation and presentation of outstanding theatre, we aim to promote discourse and dialogue among multi-cultural audiences in Chicago.

### The "Spark"

Silk Road Theatre Project is a creative response to the terrorist attacks of September 11, 2001. The consequences of that catastrophic day are sure to reverberate for years to come, posing unique and urgent challenges for artists of all backgrounds, and inspiring us to educate, promote dialogue, and heal rifts through the transformative power of theatre.

Company co-founders and life partners Malik Gillani and Jamil Khoury felt galvanized to respond to the anti-Arab and anti-Muslim sentiments that swept the US in the aftermath of the attacks. Their hope was to counter negative representation of Middle Eastern and Muslim peoples with representation that was authentic, multi-faceted, and grounded in human experience. That theatre would be the medium in which they'd "create change" was a given; a decision dictated by their mutual love of theatre, and Khoury's vocation as a playwright.

Their idea quickly expanded beyond the Middle East to encompass that vast geographical area known historically as the "Silk Road," a territory stretching from China to Italy and a legacy associated with rich traditions of oral narrative, epic poetry, and storytelling. Silk Road Theatre Project thus officially came into existence in the summer of 2002.

## SUPPORT SILK ROAD THEATRE PROJECT

### Make a Donation

The financial challenges of running an affordable, high quality, socially conscientious, multi-cultural theatre company are daunting! In order to continue producing such important works as *Caravaggio*, we rely on the support and generosity of people like you. Support Silk Road Theatre Project! Send a donation today to: Silk Road Theatre Project, 77 W. Washington St., Pierce Hall, Chicago, IL 60602 or contribute on-line via Pay Pal at [www.srtp.org/donate.html](http://www.srtp.org/donate.html)

### Join our Board of Directors

We are actively recruiting highly motivated individuals who believe in the mission and scope of Silk Road Theatre Project and can dedicate time and resources to raising money for the company. If you wish to discuss the possibility of joining our Board of Directors, please contact Malik Gillani at [malik@srtp.org](mailto:malik@srtp.org)

### Volunteer

Your time and energy is extremely important to the success of our productions and operations. Volunteers are always needed. Contact us today at [info@srtp.org](mailto:info@srtp.org) to find out how you can help.

### Sign up for our e-newsletters

Want to be kept abreast of Silk Road's activities, productions and events? Sign up to receive our monthly e-newsletter. To sign up, send us an email at [info@srtp.org](mailto:info@srtp.org). No spam, no selling of lists, we promise!

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**BRENDA BARRIE** (*Lena*) is honored to be working with Silk Road Theatre Project. Recent Chicago credits include *6 Rms Riv Vu* (St. Sebastian Players), where she was nominated as the season's best lead actress, understudying both female roles in *St. Scarlet* (American Theatre Company), *The Bacchae* (Bailiwick Repertory Theatre), *Tango* (Chopin Theatre), *13th Annual Winter Pageant* (Redmoon Theatre), *Thimbleberry Gallows* (GreyZelda Theatre Group), and *Ragnorak* (Tantalus Theatre Group). A few other plays she has among her favorite acting experiences include *Hamlet Machine*, *A Lie of the Mind*, *Play*, *Antigone*, *Hamlet*, *A Day in the Life of Avery Mann*, *Jane Eyre*, *House of Blue Leaves*, and *Working*. Brenda earned her B.F.A. in acting from the University of Indianapolis and studied theatre at the University of Ulster, Northern Ireland.



**DON BLAIR** (*Cardinal Del Monte*) has been active in Chicago theater since the early 1980s. Over the years, he has had the opportunity to work with many talented people, and it is with great pleasure that he makes his first appearance with Silk Road Theatre Project. Some of Don's favorite roles over the years have been as Capt. Brackett in *South Pacific* (Drury Lane, Oak Brook), Charley in *Meet John Doe* (Shattered Globe) and as Col. Hard/The Bishop in *The Love of a Good Man* (Shattered Globe). His most recent appearances include *A Man for All Seasons* and *Guantanamo* (Timeline). Don counts as his all time favorite role as Ted in *The Last Barbeque* (Aardvark).



**RON BUTTS** (*Del Monte & Alof de Wignacourt Understudy*) Chicago credits include W.B. Yeats in *Sailing to Byzantium* (Caffeine Theatre), Ernie Cusack in *Rumors* (Eclipse), Johnny-the-Priest in *Anna Christie* (Apple Tree Theatre), Pastor in *The Father* (Writers' Theatre), Postgate in *The Invention of Love* (Court Theatre), and Gaev in *The Cherry Orchard* (Reverie Theatre). Other credits include Steppenwolf, New American Theatre, Asolo Theatre, Mixed Blood, Children's Theatre Company and Missouri Repertory. Ron holds an MFA from UC San Diego.



**DOMINIC GREEN** (*Stefano & Carracci Understudy*) is an English actor, recently moved to Chicago from London. His theatre credits there include *Macbeth* and *Hamlet* (English Shakespeare Company), *Sweet Love Remember'd* (The Globe), *The Wind in The Willows* (Bristol Old Vic and the West Yorkshire Playhouse) and *The Merchant Of Venice* (Kiklos Teatro). In Chicago, *Psyche* (New Theatre Collective) and understudy in *A Young Lady From Rwanda* (Victory Gardens). His Television credits include *The Bill* (Thames TV), *New Beginnings* and *Breathless* (Channel 4).



**JULIAN MARTINEZ** (*Stefano, Rannuccio Tomassoni, masked stranger, Caravaggio Understudy*) was most recently seen as Arthur in *La Bella Vita* (EP Theater) and recently finished understudying Ferdinand in *Duchess of Malfi* (Writers' Theatre). He is a BFA graduate of Columbia College Chicago and completed his training at the School at Steppenwolf in the Summer of 2005. In addition to understudying *War! Now in its Fourth Smash Year!* (Second City MainStage) he is also performing in *18%* (EP Theater at Vivo Restaurant). Megg, I wanna spread the news that if it feels this good getting used, you just keep on using me, until you use me up!



**LEVI PETREE** (*Francesco, boy*) The incredibly handsome guy in the photo next to this paragraph is Levi Petree. *Caravaggio* marks the first of what he hopes will be many more productions with Silk Road Theatre Project. He is a native of Lafayette, LA, and a graduate of the theater program at Northwestern State University. This is the beginning of his second year in Chicago and some recent stage credits include *The Unmentionables* (Steppenwolf Theatre), *Stand-Up Tragedy* (Blind Faith Theatre), and *The Importance of Being Earnest* (North Lakeside Players). Levi is also a proud co-founder of the Sinnerman Theatre Ensemble, whose first production, *The Incredibly Famous Willy Rivers*, will go up in May. Vole'.



**LAURA ROOK** (*Lena & Francesco Understudy*) is absolutely thrilled to be working with Silk Road Theatre Project for the first time in such a beautiful show as *Caravaggio*. Laura is a proud Chicago native who just received her B.F.A. at the C.C.P.A. at Roosevelt University in May. While there, she appeared in many main stage performances like *Orestes 2.0*, *Judgment at Nuremberg*, *The Love of the Nightingale* and *The Laramie Project*. This summer she appeared in *A Dark Fool* (13 Pocket Productions). She would like to thank all of her teachers, family and friends for all their wisdom, love and support. Especially to Mom, Dad, Jenni, Sean and Danny; and to Besnik for dealing with my crazies - I love you.



**MIKE SIMMER** (*Caravaggio*) was born and raised in Des Moines, Iowa. He studied broadcasting and theater at Iowa Central College and moved to Chicago in 2004 to finish school at The College of Dupage. In Iowa, he performed at the Ingersoll Dinner Theater. Mike graduated from the Second City improv program and is a certified improviser. He has also been pursuing stand-up comedy and was one of the featured performers in *New Faces of Comedy* and *Raw Comedy Blitz* (Odd Productions). His most recent dramatic portrayals were in Agatha Christie's *Witness* (College of DuPage) and in William Gibb's *Off the Map* (New World Repertory Theater). Mike would

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## PROFILES

like to thank his mother Peggy and father George for standing behind him 500% through everything, as well as his close friend Paige, his sister Kelly, and Jean Gottlieb of New World Repertory Theater for that awesome recommendation.



**SEAN SINITSKI** (*Alof de Wignacourt*) was a member of the late Defiant Theatre, where he performed such roles as Hamlet, Macduff, and Marcus Andronicus. He received a Jeff Citation for best original music for their production of *Red Dragon*.

Other Chicago credits include: Bartlett in *Back of the Throat* (Silk Road Theatre Project); Shylock in *Merchant of Venice* and Detective Brody in the Jeff Award-winning *Detective Story* (Strawdog Theater); *Winter's Tale* (Chicago Shakespeare); *The Doctor's Dilemma* (Writers' Theatre); *Accidental Death of an Anarchist* and *The Love Song of J. Robert Oppenheimer* (Next Theater); *Henry V* and *Balm and Gilead* (The Hypocrites); *Human Interest Story* (Walkabout Theater); *Fellow Travelers* (Stage Left); *The Living* (Famous Door); and *Buying Time* (North Light). In his spare time, he is a gunslinger.



**RON WELLS** (*Carracci*) is thrilled to be working with Silk Road Theatre Project, and to be reunited with director Dale Heinen, for whom he appeared in productions of *Ballad of the Sad Café* and *The Scarlet Letter* (Footsteps Theatre). He was most recently seen in the highly successful production of *Voyeurs de Venus* (Chicago Dramatists). Other Chicago credits include: *Cuttings*, *Tens and Twenties*, and *Prairie Lights* (Stage Left); *A Trip To Bountiful*, *Medea*, and *Skin of our Teeth* (American Theatre Company); *The Grey Zone* (A Red Orchid Theatre); *The Weatherman* (Sanculottes Theatre); and *Detail of a Larger Work* (Steppenwolf). Last year, he was proud to be named as an associate artist with Chicago Dramatists.

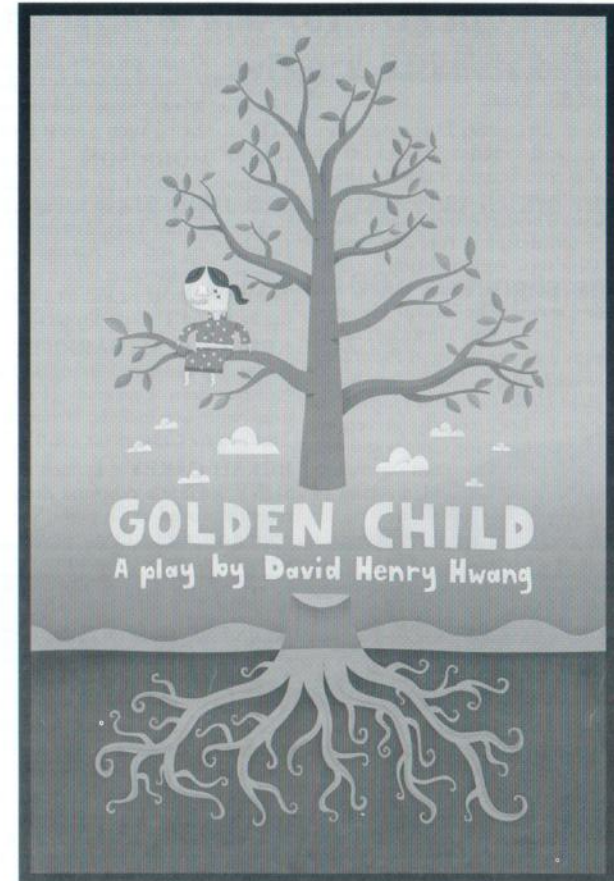
**RICHARD VETERE** (*Playwright*) wrote the critically acclaimed novel *The Third Miracle* published by Simon & Shuster and co-authored the screenplay produced by Francis Ford Coppola, starring Ed Harris and Anne Heche and directed by Agnieszka Holland and released by Sony Pictures Classics. Roger Ebert gave it a rave review and the novel has been translated into several languages since. Mr. Vetere also wrote the teleplay *The Marriage Fool* for CBS starring Walter Matthau and Carol Burnett, as well as the General Motors Playwrights Theater presentation of his stage play *Hale the Hero!* starring Elizabeth Shue and Kevin Anderson on A&E. His play *Machiavelli* just completed a run in NYC and is moving this fall to an off-Broadway run at the Archlight Theater. His play *One Shot, One Kill* was produced by Primary Stages in NYC in the 2002 season and was nominated for a Pulitzer Prize. The book to his musical *A Hundred Years Into The Heart* was just performed at Merkin Hall at Lincoln Center as part of the Broadway Bound series and will open in NYC during the 2007 season. Mr. Vetere recently completed a commission to write the Mario Lanza

story, as a book to the musical *Be My Love* for Phil Ramone, Sonny Grosso and Pierre Cossett. His TV work includes being story editor of the ABC series *Threat Matrix* produced by Touchstone/Disney during the 2003 season. He also wrote the movie *How To Go Out On A Date In Queens* based on his stage play and starring Jason Alexander. Mr. Vetere teaches screenwriting at NYU. He is a member of the WGA East, Dramatist Guild, Poets & Writers and Authors Guild. Dramatic Publishing publishes all of his plays, including *Gangster Apparel*, *The Engagement* and *The Classic*. As an actor, he can be seen in Debra Eisenstadt's new film, *The Limbo Room*, which just premiered at Slamdance Film Festival and in which he has the male lead. He has several volumes of poetry published, including *Memories of Human Hands* and *A Dream of Angels*. He holds a master's degree in comparative English literature from Columbia University. He has been working on the stage play *Caravaggio* for many years. Mr. Vetere was born and raised and still lives in New York City. He can be reached at: [VETRICH88@AOL.COM](mailto:VETRICH88@AOL.COM)

**DALE HEINEN** (*Director*) is a director/dramaturg based in London. After *Caravaggio* she'll direct the UK premiere of Bosnian writer Irfan Horozovic's *Rehearsal* at Oval Theatre. In 2005, Dale developed and directed *Peasant* by Susan Ferrara at the Zipper Theatre (off-Broadway). She also taught a text interpretation course in Brazil for professional actors. In 2004, Dale was short-listed for an NEA Grant, and received the Arches Award for directors. The award resulted in the staging of *To the Moon*, her own adaptation of a Calvino novella, in Glasgow. Before moving to London, Dale was co-artistic director of Footsteps Theatre in Chicago, where directing credits included *Antigone*, *Salome*, the Jeff Nominated *Hunting Cockroaches*, *The Scarlet Letter*, *And Baby Makes Seven*, *The Ballad of the Sad Café*, *My Sister in this House*, *Heroine*, and *The Winter's Tale*. Dale was selected three times by Chicago critics in their year-end Best Directors lists. In London, she adapted/directed the premiere of Jeff Carey's *Pan and Boone* (Camden People's Theatre) and directed the UK premiere of *On Sundays* by Lynne Alvarez (Union Theatre). Dale is a script consultant for London's Soho Theatre. She has a B.S. from Northwestern and an M.F.A. in International theatre directing from Middlesex (London).

**JOSH SCHULTZ** (*Production Manager, Managing Director*) is pleased to have recently joined Silk Road Theatre Project as managing director and production manager. Since moving to Chicago two years ago, Josh has worked for Victory Gardens' Biograph Theater capital campaign and as a development consultant. While based in London and Belfast for nine years, Josh worked with diverse organizations such as Creative Partnerships, International Intelligence on Culture and as acting program director with New Belfast Community Arts Initiative. Previous directing credits include a theatrical installation, *The Great Flood*, as part the Annual Winter Pagent, *From Nothing* (Redmoon), *Teppisti!* by Giuseppe Manfredi (Old Museum Arts Centre, Belfast), *The Maids* by Jean Genet (The Menagerie, Belfast), *The Love of Don*

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Tickets on sale now at : [www.srtp.org](http://www.srtp.org)



## PROFILES

**Perlimplin** by Federico Garcia Lorca (Lyric Theatre, Belfast), *The Last Judgment* as part of *The Medieval Mystery Plays* (Queen's University, Belfast). He has edited three collections of poetry from Belfast and is a founding member of Bedlam Theatre in Minneapolis. He trained with Exiles Theater (Cork, Ireland) and holds a B.A. from Macalester College. Extra special thanks to his partner Rebecca Hunter and daughter Ella Belle for their support. He is inspired each day by the vision set forth by Jamil and Malik, co-founders of Silk Road.

**LEE KEENAN** (*Scenic & Lighting Designer*) holds a M.F.A. in lighting and scenic design from Northwestern. Local scenic designs include *I Dream in Blues* and *Still Life with Iris* (Vittum Theatre), *Back of the Throat* (Silk Road Theatre Project), and *Betty's Summer Vacation* (co-design for Infamous Commonwealth). Chicago area lighting credits include *The Misanthrope* and *The God of Hell* (Next Theatre); *Time and the Conways* (The Griffin Theatre); *The Home Project* (About Face Youth Theatre); *Nathan the Wise* (Chicago Festival of the Arts); *A Polish Diva from Milwaukee* (Milwaukee Rep); *Dorian* (co-design for Bailiwick); and *Ellen Under Glass* and *Hatfield and McCoy* (House Theatre). Lee recently served as graphic and production designer for *Can you spot me?*, a site specific Sandbox Theatre Project in a gym. Lee recently joined the faculty of Loyola University of Chicago teaching lighting.

**ROBERT STEEL** (*Sound Design and Original Music*) Recent credits include *Lady Chaplin* and *Her Tramp* (Piven), *Holmes and Watson* (City Lit), *Back of the Throat* (Silk Road), *The House that Swift Built* (Red Square), *A Festival of Jewish Stories* (Piven), *Ten Acrobats in an Amazing Leap of Faith* (Silk Road), *Stones in His Pockets* (Apple Tree), *Seascape* (City Lit), *Scarrie* (Hell in a Handbag), *Great Expectations* (Piven), *Dead Man Walking* and *Arcadia* (The University of Notre Dame), *Vincent in Brixton* (Apple Tree), *Our Country's Good* (Piven), *Camp Nimrod for Girls* (Live Bait), *How Whatever Happened to Baby Jane Happened?* (Hell in a Handbag), *Drink Me* (Seanachai), and *Human Interest Story* (Walkabout). He also composes for video and film. He is a recipient of After Dark Awards and awards from ASCAP and the Illinois Arts Council. Special thanks to Todd Lauterbach.

**CAROL J. BLANCHARD** (*Costume Designer*) has designed for companies such as Cleveland Symphony's Blossom Opera, Shakespeare in the Park, Karamu Theatre, Center Repertory, NY's Hilman Opera, and the Champlain Shakespeare Festival. Her Chicago credits include *Hanging Fire* (Victory Gardens); *Barefoot in the Park*, *Of Thee I Sing* (Drury Lane, Oakbrook); *RIGHT, Iphigenia in Kingman* (The International Theatre of Chicago); *Sweeney Todd*, *Falsettos* (Porchlight Music Theatre); *Street Scene* (The Artistic Home); *First Lady Suite* (Bailiwick Theatre); and *Einstein's Dreams* (Clock Productions/Moving Dock Theatre). Carol was honored with a Jeff Citation Award for the costume design of Porchlight Music Theatre's *Amadeus*. Most recently her designs were seen in the produc-

tions of *Seussical* at Milwaukee's First Stage Children's Theater and *Eleemosynary* (Victory Gardens Theater). Carol has taught design at Ohio University, Kent State University and the University of Vermont. Currently, she is a professor of design at the State University of New York.

**DANIEL PELLANT** (*Props Designer*) is very excited to be back for his second show at Silk Road Theatre. Recent projects have included *The Last of the Red Hot Lovers*, *Marathon 33*, *Back of the Throat* and *Three Tall Women*. He would like to thank everyone at STRP for being such a great group to work with.

**JOHN MORRISON** (*Assistant Director, House Manager*) is thrilled to be working on his first production for Silk Road. Favorite directing credits include *The Zoo Story*, *Someone Who'll Watch Over Me*, *Paradise Lost*, and *A Thousand Cranes*. John spent two seasons as a directing intern at Milwaukee Repertory Theater. John is proud to be an associate artist of the Sandbox Theatre Project.

**REBECCA A. BARRETT** (*Assistant Lighting Designer*) is assistant lighting and sound supervisor at Northwestern University. Past lighting collaborations with Lee include *Dorian* at Bailiwick Rep and *Time and the Conways* for Griffin Theatre.

**BEKAH CAREY** (*Assistant to Costume Designer*) is a SUNY Fredonia costume design graduate and has recently moved to Chicago. She is currently working on the wardrobe crew for the *25th Annual Putnam County Spelling Bee* (Broadway in Chicago). Bekah is thrilled to be working with Carol again and with Silk Road for the first time.

**JENNIFER SHOOK** (*Script Development Dramaturg*) is the artistic director of Caffeine Theatre, where she is currently directing *The Cure at Troy* (a version of Sophocles' *Philoctetes*) by Seamus Heaney. As a dramaturg, Jennifer has worked on a number of projects with The Hypocrites and with TimeLine Theatre, most recently *Guantanamo: Honor Bound to Defend Freedom*. Other past homes include Camenae Ensemble, Eclipse, Shattered Globe, Court Theatre, Goodman, Rivendell, the San Francisco Mime Troupe, and Dallas Theater Center. Graduate of Swarthmore College and of the University of Chicago's Master of Arts in the Humanities Program, Jennifer teaches at Columbia College, and recently completed La MaMa's International Symposium for Directors.

**LAVINA JADHWANI** (*Production Dramaturg*) received Kennedy Center ACTF Dramaturgy awards for her work on *Urinetown* and *Arcadia*. Other credits include *The Pillowman* (Pittsburgh Irish and Classical Theatre) and *Assassins*, *Marisol*, and *Sly Fox* (Carnegie Mellon University). Lavina has also assisted with dramaturgical research at Northlight Theatre and Apple Tree Theatre and has taught classes at Carnegie Mellon, the National High School Institute at Northwestern University, and the Illinois Mathematics and Science Academy. Upcoming projects include *The Piano Tuner* (Lifeline Theatre) and *Golden Child* (Silk Road Theatre Project). Directing credits include



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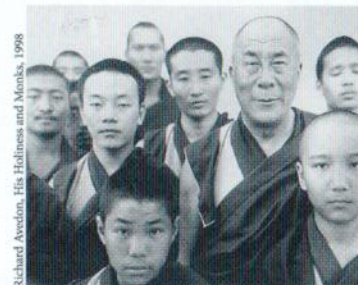
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LUMA congratulates Silk Road Theatre Project on the opening of *Caravaggio*.

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## PROFILES

*Eleemosynary, Eye of the Beholder, and Inherit the Wind.* Lavina holds a B.F.A. in drama and a master's in arts management from Carnegie Mellon University.

**NICK SANDYS** (*Fight Director*) is honored to be working with Silk Road for the first time. His combat choreography has been seen around Chicago at, among others, *The Goodman* (most recently *Romance, Moonlight & Magnolias*), *Shattered Globe* (*House of Blue Leaves, Of Mice & Men*), *Noble Fool*, *Timeline*, *Next Theatre*, *Steppenwolf*, *Oak Park Festival*, and, most frequently, at *The Lyric Opera* (*The Ring Cycle, Don Giovanni, Billy Budd, Otello* etc.), where he is the resident fight director. Nick is a certified fight director with The Society of American Fight Directors and has been adjunct faculty at The Theatre School at DePaul University since 1994. He is also an artistic associate with Remy Bumpo Theatre Company, for whom he will next appear in *The Real Thing*.

**JOE JENSEN** (*Video Projections*) has been working in creative merging of theatre and technology since 1972. Most recently he has been designing software that allows video projectors to be used as inexpensive dynamic lighting instruments and projected scenery generators.

**OWEN DURKAN** (*Art Consultant*) was born in Ireland in 1967. He has been living and working in the south of France for the last two years and is currently in Chicago to do it again and make some new paintings.

**ALEXANDRA HERRYMAN** (*Stage Manager*) returns to Silk Road after a wonderful experience with last season's *Ten Acrobats in an Amazing Leap of Faith* and *Back of the Throat*. Locally, Alexandra has worked with Porchlight Music Theatre, Tantalus Theatre Group and Overflow Ensemble. A native of Buffalo, New York, she graduated from St. Bonaventure University with a major in English and minor in theater, and did most of her stage management training over three years at the Chautauqua Theatre Company in upstate New York.

**DREW DUFFEE** (*Assistant Stage Manager*) is happy to be working with SRTP once again since his break from *Ten Acrobats in an Amazing Leap of Faith*. He just finished working on a one-man show for the *Pride Series* (*The Bailiwick*). Earlier this year, Drew was the assistant stage manager for *Angels in America* (*The Hypocrites*). Other theatres and companies Drew has worked with include Tantalus Theatre Group and Breadline.

**LEFT WING SCENIC** (*Technical Direction*) provides comprehensive technical and design services to theatres and theatrical companies of all sizes, as well as retail stores, photographic studios, and night-clubs. Contracts range from single shows to entire seasons and include technical direction, set construction, electrical installation, painting, and lighting and scenic design. Having worked with more than 25 theatres and productions houses all over Chicago, Left Wing brings a team of artists and

technicians that works quickly and efficiently to fulfill all of your needs. ([www.leftwingscenic.com](http://www.leftwingscenic.com))

**JOHANNA MCKEE** (*Public Relations Coordinator, Box Office Manager*), after accepting the position of box office manager this past July, is a recent addition to the family at SRTP. She graduated in May 2006 from Columbia College Chicago's Arts Entertainment and Media Management program concentrating on Performing Arts Management. During her time at Columbia, Johanna took the opportunity to go abroad studying in London at City University and working at Trinity School of Music.

**JAMIL KHOURY** (*Artistic Director*) is co-founder and artistic director of Silk Road Theatre Project, a position to which he brings extensive experience as a producer, playwright, and cross-cultural consultant. He is honored to be promoting the cultural production of Silk Road peoples and to be fostering the exchange of ideas within Chicago's theatre community. Khoury's vocation as a playwright lends a valuable currency to fulfilling our mission as a playwright driven theatre. His plays focus on Middle Eastern themes and questions of Diaspora. He is particularly interested in the intersections of culture, national identity, sexuality, and class. Khoury holds an M.A. degree in religious studies from The University of Chicago Divinity School and a B.S. degree in international relations from Georgetown University's School of Foreign Service. He is an occasional instructor for The University of Chicago Graham School of General Studies, where he develops courses in Middle East Studies. Khoury's play *Precious Stones* won *Gay Chicago Magazine's* 2003 After Dark Award for Outstanding New Work and has been performed in 10 cities across the U.S. His play *Fitna* was performed at University Theatre of The University of Chicago.

**MALIK GILLANI** (*Executive Director*) is co-founder and executive director of Silk Road Theatre Project, a position to which he brings extensive experience in producing, management, and business development. He is thrilled to be promoting both the rich cultural legacy of the Silk Road and greater visibility for Silk Road artists. Gillani nurtured Silk Road Theatre Project from its embryonic stage into a celebrated theatre company, integrating business acumen and fiscal responsibility within an artistic mission. He studied at The University of Chicago Graduate School of Business, majoring in marketing and small business management, and earned a bachelor's in liberal arts from St. John's College in Annapolis, Maryland, with an emphasis on the Great Books. Gillani has 10 years experience operating technology consulting firms, where, at various points in his career, he was responsible for sales, marketing, negotiations, contract management, and human resources. Gillani is the recipient of the 2003 IBM Business and Technology Leadership Award. He was recently honored by Changing Worlds for Outstanding Contribution to the Arts, as part of the 2006 Immigrant & Refugee Contributions Awards.

## Falkor Group Salutes Silk Road Theatre Project!



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### The Silk Road Stretched From Italy to China. So Does Our Theatre.

Legend has it that some 700 years ago, the great Italian explorer Marco Polo traveled the Silk Road from Italy to China. Upon returning home, he regaled his countrymen with stories of a glorious Chinese civilization and such luminous discoveries as paper money, spaghetti noodles, and ice cream.

If tracing the footsteps of Marco Polo is the theory, than two exciting premieres is the practice. This fall's world premiere of Richard Vetere's *Caravaggio* will be followed this spring by the Midwest premiere of David Henry Hwang's *Golden Child*. Together, *Caravaggio* and *Golden Child* represent the geographic "bookends" of the Silk Road. Set in Italy and China respectively, they conjure the Western and Eastern "flanks" of our theatre and the worlds we wish to portray.

As you continue this journey with us, we promise many more stops along the Silk Road, that famed route that seems to have taken Chicago by storm!

And what more apropos an Italian odyssey than with the Rock Star of the Renaissance himself, the Bad Boy of the Baroque, Michelangelo Merisi da Caravaggio. Acclaimed Italian-American playwright, novelist, screenwriter, and poet, Richard Vetere, in his Chicago theatrical debut, artfully weaves drama and biography in a story that poses questions as relevant today as they were 400 years ago. Vetere explores both the corporeal and the spiritual and discovers in Caravaggio an artist ahead of his time and behind in his luck. As lovers of Caravaggio's paintings, we are honored to be sharing his story with you. Caravaggio's legacy and courage is an inspiration to all of us who create art and seek to learn from art.

We are also thrilled to be working with London-based director Dale Heinen, in this, her Chicago directorial homecoming. Some of you may remember Dale from her celebrated tenure in the 1990s as co-artistic director of Footsteps Theatre, Chicago's premiere women's theatre for over a decade. How wonderful it is to welcome Dale back.

So, who says you can't travel from Italy to China without ever leaving Chicago? This is the theatre after all!

Sincerely,



Jamil Khoury  
*Artistic Director*



Malik Gillani  
*Executive Director*