PRODUCTION NOTE

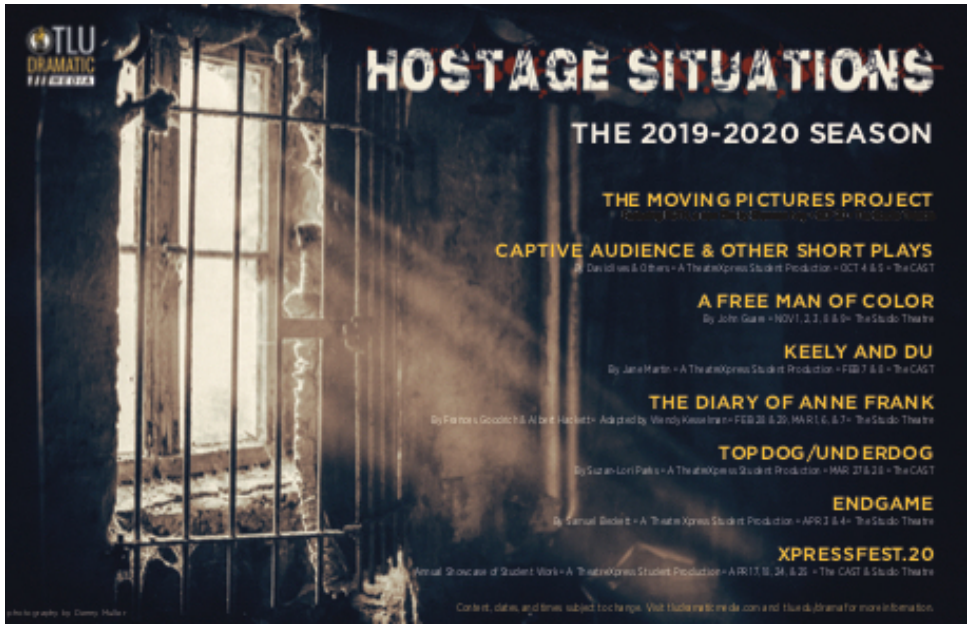
In addition to the events of history, A FREE MAN OF COLOR is inspired by plays from the era of Restoration Comedy, a period of time following the return of King Charles II to the English throne (1660), upon the end of Puritan rule. As such, the subject matter and characters borrow heavily from the time, when the moral constraints of Puritanism were replaced by an era of comparative freedom—particularly with respect to sexuality, gambling, imbibing of alcohol, and other forms of individual pleasure. More broadly, however, A FREE MAN OF COLOR can also be defined as a Comedy of Manners. In this genre, stories are often farcical satires targeting the elite and powerful. Often, these privileged characters are exposed for hypocrisy and moral failings which often lead to their demise or rehabilitation.

In this case, John Guare, has written an American comedy of manners with global reach, setting the play in New Orleans, 1801— a time when Spain controlled the city and the larger Louisiana territory. As the story unfolds, Guare invites us into a time and place that may have resembled the ethos of restoration comedy, juxtaposing the notions of freedom and personal pleasure with the realities of racism, sexism, classism, and economic imperialism. He also challenges us to grapple with the tension between the conventions of comedy and farce when they collide with the rigid realities of history and prejudice.

One final note: Our casting explores these characters through a contemporary perspective, with some bending of gender and color. As the character Alcibiade mentions in the first scene, "...in New Orleans you can be whatever you declare yourself to be." While that may often be true in theatre, would that it were always so in real life. Thank you for joining us.

—David Legore

COMING EVENTS



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Viewer Discretion: Mature subjects & language

A FREE MAN OF COLOR is presented through special arrangement with Dramatists Play Service, Incorporated

CAST (in alphabetical order by character)

Jonathan "Vitti" Johnson	ALCIBIADE
Samantha Dearing	CALLIOPE
Tanner Lambert	CAPTAIN
Julio Navarro	CARLOS CUARTO
Nathanael Elkins	CREUX
Rachel Pelayo	DOÑA ATHENE
Emma Leigh Taylor	DOÑA POLISSENA
Kelsey Gillman	DOÑA SMERELDA
Matt Martinez	DORILANTE
Corey Wilder	DR. TOUBIB
Corey Rudacille	FEYDEAU
Ty Edwards	HARCOURT
Suzie Perez	INFANTA
Vandous Stripling II	JACQUES CORNET
Ian McGinnis	JEFFERSON
Cailin Sniff	JOSEPHINE
Alysyn Rose Andrews	LADY HARCOURT
Brandon J. May	LECLERC
Carlyn Brown	LEDA
Mark Altenhoff	LIVINGSTON
Meagan Kotara	MARGERY
Flor Abril Ramirez	MELPOMENE
Levi Lanzl	MERCURE
Erol Morgan	MERIWETHER
Alyssa Fletcher	MME. DORILANTE
Marlaena Dobbins	MME. MANDRAGOLA
Mason Strand	MONROE
Victor Dominguez, Jr.	MORALES
Delani Chambers	MRS. SPARKS
Daniel Saunders	MURMUR
Johnny Samaniego-Lozano	NAPOLEON
Klyde Jones	ORPHEE
David Wells	PINCEPOUSSE
Ronald Martinez	PYTHAGORE
Reece Fellers	SPARKS
Nico Cruz	TALLEYRAND
Danielle Vargas	TERPSICHORE
Carlyn Brown	TOUSSAINT
Aaron Strey	WALTER REED

The play features two acts, and will be performed with one intermission of 15 minutes.

ARTISTIC STAFF

DIRECTOR	David Legore
PRODUCTION DESIGNER/TECHNICAL DIRECTOR	Travis W. Johnson
STAGE MANAGER	Nicholes Hernandez
ASSISTANT STAGE MANAGER	Tanner Lambert
COSTUME DESIGNER	Rachel Sanchez Brown
ACTING COACH	Shannon Ivey
LIGHTING DESIGNER	Tessa McGahan
SOUND DESIGNERS	David Legore
	Ronald Martinez
MEDIA DESIGNERS & CREW	Matthew DeLeon
	Abigail Johns
	David Legore
	Jake Scheer
PROPERTIES	Delani Chambers
	Victoria Isaac Rubio
FIGHT CHOREOGRAPHER	Ian McGinnis
CARPENTER	Eli Lewis
DRAMATURG	Elizabeth Stout
LIGHT BOARD OPERATOR	Kalie Adkins
SOUND BOARD OPERATOR	Victoria Isaac Rubio
MEDIA OPERATOR	Elissa Taylor
RUNNING CREW	Elliott Johns
	Max Navarro
	Gracie Schwartz
MARKETING	Julio Navarro
BOX OFFICE MANAGEMENT	Meg Cline
	Nico Cruz
ADDITIONAL CREW	Members of DRAM 101-111

SPECIAL THANKS

The Department of Dramatic Media expresses appreciation for the special contributions made by the following friends and supporters:

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