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FREEDOM OF SPEECH Arrives in San Diego This July 11!

You Know the Voices, Now Discover the Genius of ELIZA JANE SCHNEIDER!

MOXIE THEATRE Presents the "Wildly funny*" "Tour-de-force one-woman show,"**

Directed by DELICIA TURNER SONNENBERG,

Performances begin Thursday, July 11; with Opening Night on Saturday, July 13;

Running through Sunday, August 11 Only at DIVERSIONARY THEATRE

**This Intriguing Journey Exploring Unsung American Voices Replaces the
Previously Announced *Enron* in Moxie's Season 8 - Home of the Brave**

San Diego, CA, June 5, 2013—World traveler. Many of the women on "South Park." Hollywood's premiere professional dialect expert and author. Liza on "Beakman's World." A Hollywood defector who prefers San Diego's South Park, but can't get away from the crazed fans of the original at ComiCon, who adore her videogame personas and edgy adult animation. She has been seen (or heard) on Bravo's "Arts & Minds," "King of the Hill," "Girlfriends" *What Women Want*, and *Finding Nemo*. Eliza JaneSchneider is all this, and much more.

Moxie Theatre is proud to present the critically acclaimed one-woman, 34 character show, *FREEDOM OF SPEECH*, written and performed by Eliza Jane Schneider, directed by Delicia Turner Sonnenberg. It won the "Best Solo Show" award at the New York International Fringe Festival, then ran Off-Broadway at P.S. 122, and ultimately moved to The Public Theater. *FREEDOM OF SPEECH* runs July 11—August 11, 2013 at Diversionary Theatre.

FREEDOM OF SPEECH is a true story. Eliza Jane cashed in her assets, quit a lucrative job on an Emmy-winning sitcom, shaved her head and set off on a 317,000-mile cross-country spiritual quest in a second-hand ambulance. Eliza Jane stopped in at beauty parlors, swimming holes, bars, street corners ad churches, asking everyone she met along the way the question, "What's going on?" " *FREEDOM OF SPEECH* blends the immediacy of a documentary with the intimacy of Eliza Jane's hilarious personal narrative to capture a muffled underlying voice of America that we won't hear anywhere else.

Eliza Jane’s search for the twangs, drawls and colloquialisms—and personal stories— of every American led her to a much greater discovery—that we all share universal hopes and dreams, and too many experience a resounding disconnect between themselves and their government. The riotous sociopolitical manifesto that evolved from her hypothesis that dialects—residual phonemes—are the only archeological dig the kids of America have—provided answers wrought with as much delicious contradiction as the journey itself.

What began as a thesis project at UCLA has sold out theatres across the country, winning rave reviews at each stop for her astonishing collage of disenfranchised pre-millennial American voices. Eliza Jane has been dubbed by the press as “Wildly funny! Genuinely poignant*,” and “A fine and funny mimic, capable of astonishing transformations***.” MOXIE audiences can share her journey through the kitchenettes and hearts of Arizona polygamists, Los Angeles dominatrixes and Montana Huterites—accompanied by a soundtrack of Arkansas fiddles, Pittsburgh street rap and New Orleans midnight arias—all created by a unique voice and sensibility—separate from but inexorably drawn into the discovery of her own story among all the others.

FREEDOM OF SPEECH runs July 11—August 11, 2013. Opening Night July 13 at 8PM includes a post-show reception. Diversionary Theatre is located at 4545 Park Blvd, San Diego, CA 92116. .Tickets: Opening Night – \$40; Previews–\$20; General Admission –\$27; Seniors, Students, Military, AASD–\$5 off general admission. Call 619 220-0097 or visit www.moxietheatre.com to purchase tickets. Due to a previous commitment, there will be no performances July 25-28.

Eliza Jane Schneider and director Delicia Turner Sonnenberg are available for interviews by phone, in person, and in-studio. Don’t miss the chance to have this woman of a thousand voices demonstrate some of her memorable characters (and maybe a few fan favorites) for your delight and edification! For more information and to arrange interviews, please contact Susan Chicoine at schicoinepr@cox.net, or give me a call at 619 325-9416.

FACT SHEET

WHAT: MOXIE Theatre presents *FREEDOM OF SPEECH*
Written and Performed by **Eliza Jane Schneider**
Directed by **Delicia Turner Sonnenberg**

WHERE: Diversionary Theatre
4545 Park Blvd, San Diego, CA 92116

SCHEDULE: Previews: July 11– July 12, 2013
Opens: July 13 @ 8pm
Closes: August 11, 2013
Thur-Sat @ 8PM; Sun @ 2PM

PRICES:

Opening Night	\$40.00
Thursday-Sunday	\$27.00
Previews	\$20.00

DISCOUNTS: Seniors, Students, Military, AASD \$5.00 off general admission

BOX OFFICE: [\(619\) 220-0097](tel:6192200097) or moxietheatre.com

JULY/AUG

M	T	W	T	F	S	S
1	2	3	4	5	6	7
8	9	10	11 8pm Preview	12 8pm Preview	13 8pm Opening	14 2pm
15	16	17	18 8pm	19 8pm	20 8pm	21 2pm
22	23	24	25 N/A	26 N/A	27 N/A	28 N/A
29	30	31	1 8pm	2 8pm	3 8pm	4 2pm
5	6	7	8 8pm	9 8pm	10 8pm	11 2pm Closing

This production is made possible by **generous support from Joann Clark** and by the **City of San Diego Commission for Arts and Culture**.



*Backstage West

** Adam Feldman, *Time-Out New York* President, New York Drama Critics' Circle

***Bruce Weber, The New York Times

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BACKGROUND:

MOXIE Theatre is a professional non-profit theatre founded by the critically acclaimed group of performers and directors; Jo Anne Glover, Liv Kellgren, Delicia Turner Sonnenberg and Jennifer Eve Thorn in 2005. MOXIE's mission is to create more diverse and honest images of women for our culture using the art of theatre. Through the production of primarily female playwrights and the special attention given to plays which defy the stereotypes of what women are writing about, MOXIE expands the idea of what is feminine. Our dedication to finding work that is underproduced means we're discovering the classics of the future.

MOXIE fans know that each distinct MOXIE production will always share one similar quality – moxie. Moxie is defined as "courage, pluck, gumption, perseverance, guts." It may be the hero of a play who embodies the term moxie, or a challenging subject matter. Perhaps a playwright has invented an original world for audiences to explore, or actors are asked to stretch to new heights and break new ground in story-telling. In whatever way it is revealed, moxie is the unifying quality that defines all of our productions.

A bit of background: MOXIE recently announced that the final show of their eighth season, Lucy Prebble's *Enron*, would be delayed to provide time for fundraising, which unfortunately caused unsolvable scheduling problems. MOXIE is now choosing to move forward and replace the production entirely. "We met Eliza Jane Schneider and read her play once we'd already announced our eighth season, which has been about exploring genuinely American stories. Eliza's show *FREEDOM OF SPEECH* was a perfect fit, but it seemed too late to add it to our season. When challenges arose with *Enron* we jumped at the chance to be the first company in San Diego to showcase her extraordinary talent," says MOXIE's Artistic Director Delicia Turner Sonnenberg who will also direct. "It's a really exciting win for our company," Sonnenberg adds.

ELIZA JANE SCHNEIDER has taught and recorded dialects all over England, Ireland, Scotland, Australia, both Islands of New Zealand, all 50 United States, South Africa, the West Indies, Russia, Israel, and France, to name a few. For five years, she voiced 8 Series Regular characters (Wendy, Shelly, Principal Victoria, Mrs. Marsh, Mrs. Cartman, Mrs. McCormick, Ms. Crabtree, The Mayor) and hundreds of additional voices for Comedy Central's hit animated series "South Park"; and series regular Liza, on CBS' "Beakman's World." She has been profiled for her dialect research and character acting on BRAVO! Network's "Arts & Minds" program alongside Sting; and created multiple dialect characters for MTV's "3 South", NBC's "King of the Hill," Cartoon Network's "Squirrel Boy," Mel Gibson's *What Women Want* and PIXAR's smash *Finding Nemo*. Recurring roles include a white girl surprisingly fluent in Ebonics on UPN's "Girlfriends," a Russian on NBC's "Spy TV," and as "The Woman of 1000 Voices," on the animated sketch show, "Popzilla!"

Founder of the Eliza Doolittle Dialects school, Ms. Schneider has been coaching actors for dialect roles in film and television since 1992. She published her Distinctions in American Southern dialect collection in 1999, and is compiling the rest of her dialect research from around the world into instructional materials for actors. Hollywood's premiere professional dialect expert in both voice acting and coaching, she has taught Dialects and Accent Reduction at Brown University, Trinity Rep, The O'Neill Theater Center, Word Bridge Playwright's Workshop, The Famous Radio Ranch, The Learning Tree University, and Dolores Diehl's Voice-Over Academy, and was the Master Dialects teacher at The American Federation of Radio and Television Artists (AFTRA) in 2008, the Screen Actors Guild Conservatory at the American Film Institute in Hollywood in 2009.

Fascinated by sound all her life, at age 7, Eliza Jane was recognized as a violin virtuoso, studying the Suzuki ear-training method at the Eastman School of Music, where she also studied classical voice. She earned her Equity card at age twelve in "A Christmas Carol" and "Inherit the Wind," title roles in *Antigone* and *Agnes of God* (receiving at age 17, a Dionysus Award for Outstanding Performance), and dozens of other plays.

Schneider studied at Northwestern University and UCLA, graduating with a BFA from the World Arts and Cultures Department in Theater. She wrote her senior thesis on American regional dialects, then participated in the Dialect 2000 conference at Queens University Belfast. Some of her recordings were used in the creation of the book resulting from that conference, *Language Links: The Languages of Scotland and Ireland*. She was then an invited guest at the joint meeting of the Northern English Dialect Societies in Yorkshire.

Schneider has recorded over 7000 interviews with native speakers of variant forms of English throughout the world, and is one of the top dialect coaches, voice actresses, and fiddle players in Hollywood. Schneider is a New York Foundation for the Arts (NYFA) sponsored playwright, she has developed plays with dramaturges at the prestigious O'Neill Theater Center in New London, Connecticut, and WordBridge (www.wordbridge.org). In 2007, *Sounds of Silence: A*

Documentary Puppet Musical Farce about the 2004 Election in Ohio, was developed and performed at WordBridge playwright's conference at Clemson University in South Carolina. Her solo play, *USA 911* was critically acclaimed all the way from Madison Wisconsin to Kilkenny Ireland, and won her inclusion in the California Arts Council's Touring Artist's Roster. Her first solo play, *Road Trip* won a Drama-Logue Critic's Award for Outstanding Performance. In 2000, *Blue Girl*, her science fiction rock opera about the return of the goddess, won LA Weekly's "Best of LA" award, she went on to star in *Blue Girl* at Mogodor Opera House in Paris, France as part of the 2000 Millennial New Year's celebration, with former cast members from the Cirque Du Soleil. For more info, visit www.elizajane.com.

Synopsis:

A true story, *FREEDOM OF SPEECH* began as a World Arts and Cultures thesis project at UCLA and evolved through various cocoons as *Road Trip* and *USA 911*, emerging as the riotous sociopolitical manifesto arriving in San Diego in July. After having her wrist broken by a cop while protesting Daddy Bush's Gulf war, Schneider's distrust of the American system—along with her fear of being permanently jettisoned into the numbing barrage of media hype on which her generation was weaned—incited her to cash in her assets, quit her "dream" job on television, shave her head, buy an ambulance, and set off across the country in search of . . . something she could not define. Esoteric voices? Or truth? Almost 10 years and thousands of interviews later, she invites us on her journey. She revisits a collage of disenfranchised pre-millennial American voices from the streets, and develops a picture of turn-of-the-century America, disconnected, brainwashed and date-raped by an intangible government, which kinda feels like pre-WWII Germany, ya? She sets up a dialectic between the disconnected: urban and rural; rich and poor; New York and the South, all while taking the audience on her own wild ride from Arizona to Alabama to Alaska, stopping off in beauty parlors, swimming holes, bars, street corners, and churches, asking everyone she met, simply, "What's going on?" The answers are wrought with as much delicious contradiction as the journey itself. We are feminists seduced by hypnotic Utopia-hawking polygamists; vegetarians donning a camouflage cap at deer camp in West Virginia; Jews driving to see the Blessed Virgin Mary appear on the side of a barn. We accompany a junkie to cop a fix while a Bush family member explains that "Everybody's on edge right now because the cold war has ended." A marine describes covert missions he fought in Beirut and Grenada. A nursing mother, in the process of revising the Declaration of Independence, contends "Tom Jefferson said, you must have a revolution every twenty years to keep the government straight, well, we haven't had a revolution in so long, it's ridiculous." Seeking a Universal Truth, we return with Schneider to the Chippewa reservation where she was raised, only to find a new Bingo Palace in the place of her old day-care. There, we meet an anti-capitalist Chippewa jewelry salesman who incites us to believe, "Now that the White Buffalo is here, Art will be the thing that brings the world together."

Drawing on the most captivating chapters of her research, Schneider incorporates a scene from her earlier solo piece, *Road Trip*, described by the *Los Angeles Times* as "pure poetry, a soaring metaphoric counterpoint to the play's recurrent theme about human desperation and the redemptive powers of art." The scene: Schneider averts a rapist's attack with an operatic aria, metaphorically illustrating the power of the human voice to defend liberty. Dubbed by the press as "Wildly funny and genuinely poignant" *Freedom of Speech* blends the immediacy of a documentary with the intimacy of Eliza Jane's hilarious personal narrative to capture a muffled underlying voice of America that we won't hear anywhere else.

Press Quotes:

"Ms. Schneider is a fine and funny mimic, capable of astonishing transformations. ...her show, "Freedom of Speech," was one of the festival's most popular, drawing a hip, young crowd with her irreverent, confessional personality." -
Bruce Weber, *The New York Times*

"If Lily Tomlin and Anna Deavere Smith were to merge their talents, the result might be something like Eliza Jane Schneider's Freedom of Speech, a dramatic tour of America and also a tour de force... A wondrous harmony of American voices pouring from a one-woman choir." Adam Feldman, *Time-Out NY*

"Eliza Jane Schneider—Anna Deavere Smith crossed with Amy Sedaris—uncannily channels some 30 real-life Americans and their crazy-quilt stories in her tour-de-force one-woman show ...Schneider doesn't so much act as literally summon each person right before your eyes." Sean Kennedy, *New York Magazine*

"CAPTIVATING! A vivid aural photo album of America." - Brian Scott Lipton, *New York Post*

"Ms. Schneider's talent amazes." Rinne Groft, *The New York Sun*

"Schneider is a very talented woman; engaging, multi-faceted, and a seasoned performer with a lot of chutzpah. *Freedom of Speech* is a production not to miss!" Pamela Butler, *nytheatre.com*

And here's what the critics have to say about Eliza Jane's "*Road Trip*" -- Winner, 1996 DramaLogue Critic's Award, and "*USA 911*" (both precursors of *Freedom of Speech*):

"Virtuosic! Schneider's everymen and everywomen are opinionated, touching, and amazingly diverse. A vivid oral history of American life. The most stunning moment of the show, when Schneider averts the attack of a vicious homeless man with an operatic aria, is pure poetry, a soaring metaphoric counterpoint to the play's recurrent themes of human desperation and the redemptive powers of art" Kathleen Foley, *L.A. Times*

"Amazing . . . wild, audacious, powerful, funny, poignant. The next Lily Tomlin!" *Venice Magazine*

"Schneider is an astonishing physical mimic, and eerily adroit at capturing accents and speech patterns from various regions of the country." *L.A. Reader*

"Riveting, Brilliant, Dazzling . . . " *Wisconsin State Journal*

"Wildly funny! Genuinely poignant. Watch out Anna Deavere Smith, Eliza Schneider just might do your act better than you do!" " *Backstage West*

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