

THE  
**THEATRE  
SCHOOL**  
AT DePaul University

presents

**METAMORPHOSIS**

**by Franz Kafka  
adapted by Steven Berkoff**

Director – Kelvin Wong  
Movement Director – Thom Pasculli  
Scenic Designer – Greg Pinsoneault  
Costume Designer – Lara Hall  
Lighting Designer – Vada Briceno  
Sound Designer – Matt Reich  
Dramaturgs – Krissy Beigeske, Maggie Mohr  
Stage Manager – Mario E. Wolfe

**February 6 – February 15, 2015**

The 2014-2015 Theatre School Season is dedicated in loving memory to Julia Neary (1964-2015), Assistant Professor and Alumna/BFA Acting, 1990, to honor her spirit of collaboration, dedication, and passion for great work.

**The Theatre School at DePaul University  
Fullerton Stage  
2350 N Racine Ave, Chicago IL, 60614  
Email: [theatreboxoffice@depaul.edu](mailto:theatreboxoffice@depaul.edu)  
(312) 922-1999**



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company bios and more

## CAST [in alphabetical order]

Gregor.....	Trevor Bates
Mrs. Samsa.....	Regan Deal
Gregor 3/Ensemble.....	Erinn Fredin
Chief Clerk/Lodger 3.....	Bernard Gilbert
Greta.....	Kayla Holder
Gregor 2/Ensemble.....	Sam Krey
Lodger 2/Ensemble.....	Maya Malán-González
Mr. Samsa.....	Hugh Smith
Lodger 1/Ensemble.....	Harrison Weger

**Time and Place:** Early Fall, over 4 weeks

The play will be performed without intermission.

Strobe Lights are used in this production.

*Metamorphosis* is presented by special arrangement with SAMUEL FRENCH, INC.

## PRODUCTION STAFF

Faculty Advisor.....	Damon Kiely
Assistant Directors.....	Ben Falk, Jill Perez
Assistant Stage Managers.....	Alexa Santiago
Deck Chief.....	Marisa Melito
Assistant Scenic Designer.....	Maggie Armendariz
Technical Director.....	Peter Recht
Assistant Technical Director.....	Aimee Sweet
Master Carpenter.....	Todd Bleiman
Carpenter.....	Shelby Madey
Assistant Costume Designer.....	Hailey Rakowiecki
Draper/Cutter.....	Anna Slotterback
Assistant Draper/Cutter.....	Alma Acosta
First Hand.....	Jennifer Moore
Assistant Lighting Designer.....	Dan Friedman
Master Electrician.....	Jamie Lynn Woods
Sound Technician.....	Rachel Boissevain
Assistant Sound Designer.....	Connor Ciesil
Production Photos.....	Michael Brosilow
Accessibility Marketing Coordinator.....	Hayley Barron
Audio Describer.....	Robert Lamont
Sign Language Interpreter Coordinator.....	Sheila Kettering
Sign Language Interpreters.....	David Jones, Colleen Geier
Scenery and Property Crew.....	Joy Ahn, Eliana Beigel, Francesca Charles, Natalie Herman, Miles Kent-Pettit
Costume Crew.....	Mariana Castro, Anna Connelly, Olivia Engobor, Delaney Feener, Angela Mix
Make-up Crew.....	Megan Pirtle, Kiah Stern

## PRODUCTION STAFF [cont.]

Lighting Crew.....	Edward Hall, Mattias Lange-McPherson, Natalie Morace, Rachel Perzynski, Jennie Russianoff
Sound Crew.....	Alyssa Kerr
Publicity and House Crew.....	Chandler Clamp, Elliot Gross, Mariah Schultz, Spencer Olson, Megan Sover, Elizabeth Weiner

Special thanks to Brian Balcom, Lavina Jadhvani, Erin Kraft,  
Andrew Peters, Lisa Portes and Nathan Singh.

## DIRECTOR'S NOTE

**#noussommestousgregorsamsa**

~Kelvin Wong, MFA3/Directing

## DRAMATURGY NOTE

Franz Kafka was skinny. He was short, he was soft-spoken, and he was introverted. He worked at an insurance company by day and wrote short stories at night. Kafka was obsessed with his appearance and thought of himself as hideous, eventually leading to anxiety, depression, and an eating disorder. First published exactly 100 years ago, Kafka's novella, *Die Verwandlung* (or *The Metamorphosis*), is the story of a man transforming into something repulsive; Gregor transforms into 'the other.' Kafka modeled the character of Gregor after himself.

*Ungeziefer*.

The original German word Kafka used to describe what Gregor is turning into has no direct translation into English. Synonyms for the word include creature, insect, and vermin. However, the most accurate translation: *unclean animal unfit for sacrifice*.

'The other' has many forms. The understood definition is difference—a quality not shared. To reject 'the other' is an understandable reaction. If it is outside of the norm, if it is something unknown, the tendency is to fear, mistreat, and isolate it. Isolation is a common element of oppression, and a symptom of oppression is dehumanization. *Metamorphosis* deals with a very literal form of dehumanization. As oppression is debilitating, we see Gregor rendered physically disabled by his transformation. Gregor struggles to understand his humanity when the people he loves regard him as vermin.

Steven Berkoff's adaptation gives us an added perspective of the Samsa family. Berkoff shows us how difficult it is when a loved one changes, particularly when that change leads them to a destructive path, possibly to be lost forever. This is a momentous change: when the dependent family becomes caretakers and the breadwinner brother becomes a bug,

Could you still love your brother if he was an *ungeziefer*?

~Maggie Mohr, 4th Year BFA/Theatre Arts

## THE THEATRE SCHOOL FACULTY/STAFF

John Culbert.....*Dean*  
 Dean Corrin.....*Associate Dean*  
 Linda Buchanan.....*Associate Dean of Curriculum*  
 Shane Kelly.....*Chair, Design and Technical Theatre*  
 Barry Brunetti.....*Chair, Theatre Studies*  
 Phil Timberlake.....*Chair, Performance*

### ADMINISTRATION

Anna Ables.....*Director of Marketing and Public Relations*  
 Jason Beck.....*Director of Admissions*  
 Mitsu Beck.....*Executive Assistant*  
 Wendy Irvine.....*Director of Development*  
 Matthew Krause.....*Business Manager*  
 Joshua Maniglia.....*Technical Operations Manager*  
 Elizabeth Soete.....*Assistant VP of Development*  
 Andrea Tichy.....*Manager of PR and Special Events*  
 Melissa Tropp.....*Admissions Assistant*  
 Jeanne Williams.....*Coordinator of Academic Services*  
 Dexter Zollicoffer.....*Diversity Advisor*

### ACTING & DIRECTING

Dexter Bullard.....*Head of Graduate Acting*  
 Trudie Kessler.....*Head of Undergraduate Acting*  
 Lisa Portes.....*Head of Directing, Artistic Director Chicago Playworks*

Greg Allen	Jane Drake Brody
Cheryl Lynn Bruce	Kirsten Fitzgerald
Andrew Gallant	Linda Gillum
Noah Gregoropolous	John Jenkins
Nick Johnne	Damon Kiely
Susan Messing	Matt Miller
Kurt Naebig	Rachael Patterson
Kimberly Senior	Sigrid Sutter
Ann Wakefield	

### MOVEMENT

Patrice Egleston..... <i>Head of Movement</i>	
Kristina Fluty	Vanessa Greenway
Camille L'Italien	Kimosha Murphy
Nick Sandys Pullin	Clifton Robinson
Mary Schmich	

### VOICE AND SPEECH

Claudia Anderson..... <i>Head of Voice and Speech</i>	
Deb Doetzer	Mark Elliott
Phyllis E. Griffin	Trudie Kessler
Phil Timberlake	

### DESIGN

Christine Binder..... <i>Head of Lighting Design</i>	
Linda Buchanan..... <i>Head of Scene Design</i>	
Nan Cibula-Jenkins..... <i>Head of Costume Design</i>	
Victoria Delorio..... <i>Head of Sound Design</i>	
Nan Zabriskie..... <i>Head of Make Up and Wigs</i>	
Jeff Bauer	Todd Hensley
Nick Keenan	Jason Knox
Jack K. Magaw	Liviu Pasare
Henrijs Priess	Janice Pytel
Birgit Rattenborg-Wise	Noelle Thomas

### TECHNICAL THEATRE

Shane Kelly..... <i>Head of Theatre Technology</i>	
Deanna Aliosius..... <i>Head of Costume Technology</i>	
Narda E. Alcorn..... <i>Head of Stage Management</i>	
Jason Brown	Richard Bynum
Kevin Depinet	Richie Fine
Chris Freeburg	Joel Hobson
Ed Leahy	David Naunton
Courtney O'Neill	Russell Poole
Michael Rourke	Jim Savage
Noelle Thomas	Alden Vasquez
Laura Whitlock	

### THEATRE STUDIES

Barry Brunetti..... <i>Head of Theatre Arts</i>	
Marcie McVay..... <i>Head of Theatre Management</i>	
Carlos Murillo..... <i>Head of Playwriting</i>	
Alan Salzenstein..... <i>Head of Arts Leadership</i>	
Rachel Shtein..... <i>Head of Dramaturgy</i>	
Suzanne Bizer	Aaron Carter
Tosha Fowler	Brian Gill
Cris Henderson	Jim Jensen
Chris Jones	Jan Kallish
Jay Kelly	Tavia La Follette
Kristin Leahey	Brian McKnight
Bonnie Metzgar	Shade Murray
Ernie Nolan	Bill O'Connor
Tanya Palmer	Coya Paz-Brownrigg
Mara Radulovic	Maren Robinson
Roche Schuller	Sandy Shinner
Krissy Vanderwarker	

### LIBERAL STUDIES

Bea Bosco	David Chack
Lou Contey	Jason Fliess
Kevin Fox	Carolyn Hoerdemann
Lin Kahn	Ryan Kitley
Suzanne Lang	Reggie Lawrence
James McDermott	Dan Moser
Chris Peak	James Sherman
Rachel Slavick	

### TECHNICAL STAFF

So Hui Chong..... <i>Costume Technician</i>
Tim Combs..... <i>Technical Director</i>
Myron Elliott..... <i>Costume Shop Manager</i>
Chris Hofmann..... <i>Director of Production</i>
Kelsey Lamm..... <i>Production Coordinator</i>
Jen Leahy..... <i>Theatre Technical Director</i>
Mark Gartzman..... <i>Assistant Theatre Technical Director</i>
Aaron Pijanowski..... <i>Assistant Theatre Technical Director</i>
Gerry Reynolds..... <i>Scene Shop Foreman</i>
Ron Seeley..... <i>Master Electrician</i>
Adam Smith..... <i>Sound Technician</i>
Megan Turner..... <i>Drapery</i>
Joanna White..... <i>Scenic Artist</i>

### AUDIENCE SERVICES

Julia Curns..... <i>Box Office Manager</i>
LaKisha Jackson..... <i>Chicago Playworks House Manager</i>
Linda RM Jones..... <i>Group Sales Representative</i>
David Keohane..... <i>Administrative Assistant</i>
Kelsey Shipley..... <i>Theatre School House Manager</i>
Leslie Shook..... <i>Theatre Manager</i>

## MISSION STATEMENT

The Theatre School at DePaul University educates, trains, and inspires students of theatre in a conservatory setting that is rigorous, disciplined, culturally diverse and that strives for the highest level of professional skill and artistry.

A commitment to diversity and equality in education is central to our 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. We seek to enhance the intellectual and cultural life of our university community, our city, and the profession. For admissions information, telephone (773) 325-7999 or 1-800-4-DEPAUL.

### CHICAGO PLAYWORKS FOR FAMILIES AND YOUNG AUDIENCES

Chicago Playworks offers a live theatre experience to students, teachers and parents in the Chicago metropolitan area. It is our mission to provide theatre for children that reflects their experiences in a contemporary, multi-ethnic, urban environment.

Founded as the Goodman Children's Theatre in 1925, Chicago Playworks is the city's oldest continuously operating children's theatre. It has been the first theatre experience for audiences of Chicago's young people for more than seven decades and was one of the first major theatres for children in the United States. In 1997 and again in 2003, Chicago Playworks was honored by the Illinois Theatre Association with the Children's Theatre Division Award, for its outstanding long-term contribution to children's theatre. In 1980, Chicago Playworks was awarded the prestigious Sara Spencer Award by the Children's Theatre Association of America (now the American Alliance for Theatre and Education).

Chicago Playworks is a vital aspect of the training at The Theatre School at DePaul University. Students gain pre-professional experience in an extended run before a most demanding and appreciative audience. Chicago Playworks presents three unique productions to more than 35,000 young people each season and has entertained more than 1 million schoolchildren and families since 1925.

## HISTORY

The Theatre School at DePaul University was founded as the Goodman School of Drama in 1925, made possible by a gift of \$250,000 from William and Erna Goodman to the Art Institute of Chicago. The gift was in memory of their son, Kenneth Sawyer Goodman, a playwright. Kenneth dreamed about opening a theatre that combined a repertory company with a dramatic arts school, where classes would be taught by professional artists and actors.

In 1975 the trustees of the Art Institute of Chicago voted to phase out the Goodman School of Drama over a three-year period. Luckily, DePaul University stepped in and embraced the Goodman School of Drama to keep alive a tradition of dramatic programming. DePaul's first theatre, The College Theatre, opened on the Lincoln Park Campus in 1907.

Throughout the years, The Theatre School at DePaul University has grown in reputation and stature. Our new home at Fullerton and Racine opened in September 2013 and was designed by the internationally renowned architect César Pelli and his firm Pelli Clarke Pelli Architects.

To learn more about our history, please visit [theatre.depaul.edu](http://theatre.depaul.edu)

## THE THEATRE SCHOOL BOARD

### Sustaining Members

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Irene Michaels  
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Hank Richter  
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Scott Falbe  
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### Honorary Board Members

John Ransford Watts  
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## HONOR ROLL OF DONORS

Listings in the honor roll reflect contributions and pledge payments of \$1,000 or more made to The Theatre School between July 1, 2013, and June 30, 2014.

### President's Club

Gifts of \$1,000 and above annually qualify for membership in the President's Club, DePaul's honor society of donors.

\*\$1,000,000+ lifetime giving to DePaul University

+ Donor has made a special philanthropic pledge to DePaul University

If you are interested in making a gift to support The Theatre School, please contact Wendy Irvine, Director of Development, at 312/362-7135 or [wirvine@depaul.edu](mailto:wirvine@depaul.edu).

### Alumni & Friends

#### \$50,000 +

**Fr. McCabe Circle**  
Sondra Healy, GSD '64 (Life Trustee) & Denis Healy \*  
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Nancy Rick-Janis, MBA '93 & Robert Janis, SNL '82; MS '86  
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Mary Kosinski, BUS '82  
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Joseph Ponsetto, EDU '78; JD '82 & Jeanne Lenti Ponsetto, EDU '78  
Robert Shook, GSD '72 & Leslie Shook  
Elizabeth Soete & Raymond Narducy +  
Juliana Tew & Dr. Stephen Tew, MD  
Monsignor Kenneth Velo

#### Matching Gifts

Walt Disney Company Foundation  
Ernst & Young Foundation  
Peoples Gas

## 2014-2015 SEASON

### ON THE FULLERTON STAGE

#### *Metamorphosis*

by Franz Kafka  
adapted by Stephen Berkoff  
directed by Kelvin Wong

February 6 – 15, 2015 (previews 2/4 & 2/5)

#### *The Duchess of Malfi*

by John Webster  
directed by Lavina Jadhvani

April 17 – 26, 2015 (previews 4/15 & 4/16)

#### NEW PLAYWRIGHTS SERIES,

#### *Video Galaxy*

by Jared Hecht

directed by John Jenkins

May 22 – 30, 2015 (previews 5/20 & 5/21)

### IN THE HEALY THEATRE

#### *Elemeno Pea*

by Molly Smith Metzler  
directed by Brian Balcom  
February 13 – 22, 2015  
(previews 2/11 & 2/12)

#### *We're Going to be Fine*

by Laura Jacqmin  
directed by Dexter Bullard  
An ensemble piece to be performed by MFA III actors  
May 15 – 24, 2015 (previews 5/13 & 5/14)

### DEPAUL OPERA THEATRE PRESENTS

#### *Mozart's The Magic Flute*

Hal France, conductor  
Harry Silverstein, director  
March 13 – March 15, 2015  
DePaul's Merle Reskin Theatre  
Tickets from \$5-25  
312-922-1999

# GENERAL INFORMATION

## **BOX OFFICE TELEPHONE**

(312) 325-7900

## **REGULAR BOX OFFICE HOURS**

Tuesday - Friday: noon - 4 p.m.

## **PERFORMANCE BOX OFFICE HOURS**

The Box Office opens 90 minutes prior to curtain for all performances.

## **NO SMOKING**

In compliance with the City of Chicago Clean Air Ordinance, smoking is prohibited in The Theatre School. We appreciate your cooperation.

## **EMERGENCY EXITS**

Please note the location of emergency exits in the theatre.

## **NO CELLULAR PHONES, TEXT MESSAGING, RECORDING DEVICES, PHOTOGRAPHY, PAGERS, FOOD AND BEVERAGES**

Please do not use the above listed items in the theatre. Patrons with electronic pagers or cellular telephones are asked to either turn off their equipment in the theatre or check them with the House Manager prior to curtain. We discourage text messaging during the performance. The light from the screen can bother other patrons. We allow photographs to be taken before and after but never during the performance. You may also check cameras and recording equipment with the House Manager who will secure them until final curtain.

## **RESTROOMS**

Restrooms are located in the lobbies on the main floor and balcony levels.

## **LOST AND FOUND**

If you find an item or have lost an item, please contact the House Manager. You may also call (773) 325-7900 the next day to determine if an item has been found.

## **EMERGENCY TELEPHONE CALLS**

Patrons with electronic pagers are requested to either turn off their pagers in the theatre or check them with the House Manager prior to showtime. Should you need to give an emergency telephone number where you can be reached during a performance, please alert the House Manager of your seat location and give the Box Office telephone number for emergencies, (773) 325-7900.

## **PARKING ARRANGEMENTS**

When you attend an event at The Theatre School in Lincoln Park, you may park at DePaul's Clifton Parking Deck, 2330 N. Clifton, with the DePaul rate: \$7.00. Validate your parking ticket at the Building Receptionist desk near the Racine entrance.

## **CAPTIONING AND LISTEN UP LISTENING SYSTEMS AVAILABLE FOR OUR HEARING-IMPAIRED PATRONS**

See the box office to receive either the Captioning or Headset device. We require the security deposit of a driver's license or other identification during the performance. The ID will be returned when you return the device.

## **LARGE PRINT PROGRAMS**

You may request a large print program from the ticket taker or the House Manager.

## **SIGN LANGUAGE INTERPRETING**

Selected performances will be interpreted in American Sign Language. Call the Box Office or see the website for the schedule.

## **AUDIO DESCRIPTION**

Designated audio-described performances and pre-performance touch tours are scheduled throughout the 2014-15 season. Call the Box Office or see the website for the schedule.