

THE  
**THEATRE  
SCHOOL**  
AT DePaul University

presents



by Declan Greene

*Director* – Michael Osinski  
*Fight Choreographer* – Neil Massey  
*Scenic Designer* – Gregory Pinsoneault  
*Costume Designer* – Catharine Young  
*Lighting Designer* – Peyton Bernard  
*Sound Designer* – Kami Siu  
*Dramaturg* – Matthew T. Messina  
*Stage Manager* – Belinda Bing

**February 14 – 23, 2014**

**The Theatre School at DePaul University  
Sondra and Denis Healy Theatre  
2350 N. Racine Ave, Chicago, IL 60614**

**Email: [theatreboxoffice@depaul.edu](mailto:theatreboxoffice@depaul.edu)  
[theatreschool.depaul.edu](http://theatreschool.depaul.edu)  
(773) 325-7900**



## CAST [in alphabetical order]

Claryssa ..... Audrey Gladson  
Sebastian ..... Noah Laufer

Haze, strobe lights, very loud sounds and very bright lights will be used.

The play will be performed without intermission.

*Moth* is presented by special arrangement with RGM Artist Play Group Pty. Ltd

## SPECIAL THANKS

Brian Balcom, Ian Frank, Matthew Hultgren, Lavina Jadhvani, Kevin Kingston, Derick Loafmann, Jason Loewith, Gigi Naglak, Andrew Peters, Marc Pinate, Lisa Portes, Meghann Williams and Kelvin Wong.

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## PRODUCTION STAFF

Faculty Advisor ..... Damon Kiely  
Assistant Directors ..... Vivian Ellis, Jared Hecht  
Assistant Dramaturg ..... Shannon Daly  
Assistant Stage Manager ..... Aiden Kent  
Assistant Scenic Designer ..... Emily Boyd  
Assistant Costume Designer ..... Meg Burke  
Assistant Lighting Designer ..... Zak Malsich  
Assistant Sound Designer ..... Kevin A Cushman  
Director of Production ..... Chris Hofmann  
Production Coordinator ..... Jen Smith  
Theatre Technical Director ..... Aaron Pijanowski  
Technical Director ..... Peter Recht  
Staff Technical Director ..... Tim Combs  
Assistant Technical Director ..... Nicholas Falconer Fleming  
Technical Assistant ..... Steve Baglio  
Scene Shop Foreman ..... Gerry Reynolds  
Scenic Artist ..... Joanna White  
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Costume Shop Manager ..... Myron Elliott  
Assistant Costume Shop Manager ..... Dawn G. McKesey  
Professional Costume Assistant ..... So Hui Chong  
Master Electrician ..... Anthony Forchielli  
Staff Master Electrician ..... Ron Seeley  
Head Makeup Assistant ..... Samantha Bentson  
Sound Technician ..... Spencer Batho  
Staff Sound Technician ..... Adam Smith  
Scenic/Properties Crew ..... Hailey Rakowiecki, Julian von Nagel, Mara Zinky  
Costume Crew ..... Nina Hosseinzadeh, Marjorie Muller  
Makeup Crew ..... Madison Briede  
Lighting Crew ..... Aminata Fofana, Sophia Hartler, Allison Kupfer,  
Abaigeal O'Donnell, Marisa Melito, James Mitchell  
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Manager of PR and Special Events ..... Andrea Tichy  
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Publicity and House Crew ..... Margaret Baughman,  
Nosakhere Cash-O'Bannon, Bryant Hunter  
Mary Kirwan, Ki-Jana Moore  
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Box Office Assistant ..... Maria Maia  
Staff House Manager ..... Anna Bosy  
House Manager ..... Julia Buckton  
Theatre Manager ..... Leslie Shook

## ■ DRAMATURGY NOTE

I don't know about you, but a good portion of my adolescence sucked. I was small, a late bloomer, thought it was a good idea to wear neon green and orange shoelaces everyday, etc. And, yeah, I got the shit kicked out of me once or twice. But, I eventually found solace in a great group of friends and came out the other side a fairly productive member of society. I was lucky.

As we trudged through our teen years we filled one of three roles at some time or another: bully, victim or bystander. My shoelaces put me in category two a few times.

This play is not about a bullying victim, but a bystander, a person that stood by and did nothing in an act of self-preservation.

Bullying is more than name-calling, pushing, and shoving. Bullying is more than bus stop taunting. Bullying is more than a bad day. Bullying is a slow, systematic erasure of identity. The day-to-day humiliation a bullying victim suffers is enough to turn him or her into a shell of a person. It is enough to transform him or her into something unrecognizable.

Bullying is only the catalyst of this tragedy.

~ Matthew T. Messina, 4<sup>th</sup> Year BFA, Dramaturgy/Criticism

## ■ DIRECTOR'S NOTE

"The moth don't care when he sees the flame  
He might get burned but he's in the game  
And once he's in he can't go back  
He'll beat his wings 'til he burns them black  
No the moth don't care when he sees the flame  
No the moth don't care when he sees the flame"  
~ Aimee Mann

"The boys and girls in the clique  
The awful names that they stick  
You're never gonna fit in much, kid  
But if you're troubled and hurt  
What you got under your shirt  
Will make them pay for the things that they did"  
~ My Chemical Romance

~ Michael Osinski, 3<sup>rd</sup> Year MFA, Directing

## Q & A WITH THE DIRECTOR MICHAEL OSINSKI ■

**Matthew T. Messina:** *How did you find yourself in DePaul's MFA Directing program?*

**Michael Osinski:** I co-founded my own theatre company in Philadelphia with some friends, and I had been running it for close to seven years. I was getting tired of spending more time balancing books than directing plays. So I decided to apply to grad school, so I could spend time focusing on nothing but theatre for a little while. After two years of applying, I ended up at the place that had always been my first choice.

**MTM:** *What are some of your early artistic influences?*

**MO:** Music video directors in the 80s and 90s were probably my first major influence. As a kid I watched as much MTV as I did Sesame Street. I still own a few DVDs featuring videos by directors like Mark Romanek and Michel Gondry. So it only makes sense that when it came to theatre, I was drawn to musicals first, but not the ones with huge lyrical Rodgers and Hammerstein numbers. I loved ones with a bit more spectacle like *The Who's Tommy*. As for plays, I gravitated to Albee and Pinter first, because I liked the sense of menace in their writing. I've never really been a fan of the happy ending.

**MTM:** *What drew you to Moth?*

**MO:** The characters were the initial draw. I see a little bit of myself in each of them. They're weird, they're a little bit angry, and they use a whole lot of profanity. I can identify with the underdog and the outcast. Sadly, I can identify with the phenomenon of school bullying, primarily from the victim's perspective. But I also love the way the play is written. It abandons the traditional linear narrative, so it takes a while to figure out exactly what is going on and where the play is headed. It also doesn't take place in a realistic environment, so the actors, the designers, and even the audience get to use their imaginations to define the world. It naturally fits with my aesthetic, yet it allows me to tell a story that I'm personally connected to.

**MTM:** *How is Moth similar or different from other plays you've tackled?*

**MO:** In most of my plays, there is some sort of puzzle for the audience to figure out, and that's no different with *Moth*. The play also allows me to keep playing with tech elements—specifically lights and sound. I don't have to restrict myself to realistic gestures. I can be more abstract or expressionistic. The biggest difference with *Moth* is the size of the cast. In my second year at The Theatre School, I didn't direct a play with fewer than nine people in it. Now I'm working with only two actors the whole time. I'm not building a big ensemble. I have to figure out ways to develop a much more intimate relationship between two people.

**Audrey Gladson** (*Claryssa*), 3<sup>rd</sup> Year BFA/Acting. You may have seen Audrey in the previous Theatre School productions of *The Physicists* directed by Ann Wakefield; *12 Angry Jurors* directed by Damon Kiely; *Living Together* by Patrice Egleston; and *Arabian Nights*, directed by Kevin Kingston.

**Noah Laufer** (*Sebastian*), 3<sup>rd</sup> Year BFA/Acting. Noah hails from Milwaukee, Wisconsin. He recently appeared in Wulfden Theatre's production *Fool's Paradise*. Noah has been seen in The Theatre School's *The Physicists*, *Come Blow Your Horn!*, *Table Manners*, and *Arabian Nights*.

**Declan Greene** (*Playwright*), Declan Greene is a writer and theatre-maker based in Melbourne. His plays include *A Black Joy* and *Moth* and have been produced at Malthouse Theatre, Sydney Opera House, and The Storeroom. His awards include the Malcolm Robertson Prize (2010), the R.E. Ross Trust Playwright's Development Awards (2007 and 2009), and the Green Room Award for Best Original Writing (2010). His commissions include Melbourne Theatre Company, Malthouse, HotHouse, and Arena Theatre. Alongside Ash Flanders, Declan runs D.I.Y. 'trash-theatre' group *Sisters Grimm* and has co-devised and directed work including *Mommie & the Minister* and *Cellblock Booty*, touring locally and internationally.

**Michael Osinski** (*Director*), 3<sup>rd</sup> Year MFA/Directing. Michael comes to Chicago by way of Philadelphia, where he was the co-founder and Producing Artistic Director of Flashpoint Theatre Company for six seasons. Professional directing credits include *Far Away*, *autobahn*, and four other local premieres at Flashpoint, as well as assistant directing at the Wilma Theater, Strawdog Theatre, and Steppenwolf Theatre Company. DePaul credits include *Machinal*, *When the Rain Stops Falling*, and the ensemble-devised *The Hamlet Project*. Michael is a graduate of Drew University. <http://www.michael-osinski.com/>

**Damon Kiely** (*Faculty Advisor*), Damon is a professional director and writer, as well as a full time professor of directing and acting for DePaul's Theatre School. His show *Hank Williams: Lost Highway* was presented at American Blues Theatre. In Chicago, he has directed regional premieres of work by Lisa Kron and Jordan Harrison for Next Theatre, The Chicago premiere of Gore Vidal's *Weekend* for TimeLine Theatre Company, the regional premiere of Gina Gionfriddo's *Becky Shaw* for A Red Orchid Theatre, and the world premiere of *McMeekin Finds Out* for Route 66. He's also worked at Eclipse Theatre, Chicago Dramatists, WildClaw and others. His world premiere adaptation of *Thieves Like Us* was produced by the House Theatre of Chicago and The Theatre School. He served as the Artistic Director of American Theater Company from 2002 to 2007. Directing credits at ATC include *Oklahoma!* (Nominated for 6 Jeff Awards including Best Musical and Best Direction of a Musical), *The Dark at the Top of the Stairs*, *Orpheus Descending*, *A View from the Bridge*, and *The Hairy Ape*. He looks forward to helming the Midwest premiere of *Luck of the Irish* at Next Theatre.

**Neil Massey** (*Fight Choreographer*). Neil Massey is a certified teacher with the Society of American Fight Directors, and an adjunct professor at the Chicago College of Performing Arts at Roosevelt University. He has been involved in stage combat for over 25 years as a performer, choreographer and teacher in the US and abroad. Neil has served on the Governing Body of the Society of American Fight Directors, as Assistant Coordinator for the National Stage Combat Workshop at UNLV, and as Coordinator for the Chicago Regional Stage Combat Workshop. An accomplished sword cutler, his company, Rogue Steel, supplies theatres, universities, and individuals all over the world with high quality stage combat equipment.

**Vivian Ellis** (*Assistant Director*), 4th year BFA/Theatre Arts, Directing. Vivian hails from Bowling Green, Kentucky. This spring

she will be directing *Tunnel of Love* for The Theatre Arts Lab series. You can see her around town on the improv group, DAAANG Judi Dench, and as a member of The Wulfden Theatre Company.

**Jared Hecht** (*Assistant Director*), 3rd year BFA/Playwriting. Jared is an actor and playwright from Chanhassen, Minnesota. His plays have had readings and workshops with Chicago Dramatists and The Wulfden Theatre Company, where he is also an ensemble member. He occasionally writes articles for the *DePaulia*.

**Gregory Pinsoneault** (*Scenic Designer*), 3rd Year BFA/Scenic Design. Theatre School credits include *Hansel and Gretel* (Scenic Design), *Tartuffe* (Scenic Design), and Assistant Scenic Designer on *The Rivals*, *Spring Awakening*, *In the Red and Brown Water*, and *Measure for Measure*. Outside credits include Assistant Scenic Designer to Chris Sheley on *Noises Off!* (CSFAC), freelance scenic artist for Griffin Theatre and Left Wing Scenic, and scenic art intern for the Contemporary American Theatre Festival's 2011-2012 season. Greg is currently employed as a scenic artist at The Theatre School and will be assisting Jack Magaw on the upcoming production of *Jackie and Me*.

**Emily Boyd** (*Assistant Scenic Designer*), 4th Year BFA/Scenic Design. Emily comes to Chicago from San Antonio, Texas. Previous design credits for The Theatre School include Scenic Design for *The Coral King*, and *Synergy* as well as Assistant Scenic Design for *Venus*, *Barrio Grrrr! A Musical*, and *Angels in America: Part 2, Perestroika*. Outside university credits: *Bye Bye Birdie*, *Big*, *Fahrenheit 451*, and *Easy Virtue*. Emily has just returned from three months studying abroad in London, England, at The Royal Central School of Speech & Drama at the University of London.

**Peter Recht** (*Technical Director*), 3rd BFA/Theater Technology. Peter hails from outside of Boston, Massachusetts. His

Theatre School credits include *A Wrinkle in Time* (Master Carpenter), *The Royal Hunt of The Sun* (Assistant Technical Director), and *Kitchen Sink* (Assistant Technical Director). He also spent two years at the Theater Conservatory at SUNY Purchase, working on *Three Birds Alighting On a Field*, *House Of Bernarda Alba*, *American Buffalo*, *Carmen*, *Les Mamelles*, *Durang Durang*, *King John*, and *Three Sisters*, before transferring to The Theatre School.

**Nicholas Falconer Fleming** (*Assistant Technical Director*), 4<sup>th</sup> Year BFA/Theatre Technology. Nicholas hails from Providence, Rhode Island. His next two plays take place in the two new main stages, with *Moth* this quarter and *The Last Days of Judas Iscariot* next quarter. He has worked at Chicago Shakespeare Theatre, Lookingglass Theatre, Northlight Theatre, and Underscore Theatre while not in an educational environment.

**Catharine Young** (*Costume Designer*), 3rd Year BFA/Costume Design. Catharine designed the costumes for *Our Town* earlier this year. Last year, she served as Assistant Costume Designer on *Spring Awakening*, *The Royal Hunt of the Sun*, and *A Tribute to Thick Leonard*. Other recent credits include Arc Theatre's *Twelfth Night* and Fleetwood Jourdain Theatre's summer stock in Evanston. Catharine is originally from Dallas, Texas.

**Meg Burke** (*Assistant Costume Designer*), 2<sup>nd</sup> year BFA Costume Design. Meg is a native Texan with various creative experience. She has worked and studied in Houston, Austin, and Germany.

**Samantha Bentson** (*Head Makeup Assistant*), 4<sup>th</sup> year BFA Theatre Arts. Samantha was the assistant director of *The Chekhov Machine* and currently works as a Makeup Assistant for mainstage productions at DePaul.

**Peyton Bernard** (*Lighting Designer*), 4<sup>th</sup> Year BFA/Lighting Design. Peyton has a

diverse portfolio of experience - several shows at The Theatre School (*Our Town, In the Red and Brown Water, Trust, Stardust, Contractions*), and live events such as Wavefront Music Festival.

**Zak Malsich** (*Assistant Lighting Designer*), 4<sup>th</sup> Year BFA/Lighting Design. DePaul design credits: *The Last Days of Judas Iscariot* (April 2014), *Ironmistress, Hansel and Gretel, Kitchen Sink, LIGHT LAB, Breach, Celebrity Row*, and *Clybourne Park*. At home in Culver City, California, Zak is a founding member of SKITCo. (Straight Kickin' It Theatre Company) and the art collective Pacific Standard.

**Anthony Forchielli** (*Master Electrician*), 2<sup>nd</sup> year BFA/Lighting Design. Anthony hails from Bethlehem, Pennsylvania. Selected lighting design credits include: *The Happy Elf, The Hobbit, The Little Prince*, (Pennsylvania Youth Theatre) and *As You Like It and Twelfth Night* (Allentown Shakespeare in the Park).

**Kami Siu** (*Sound Designer*), 4<sup>th</sup> Year BFA/Sound Design. Kami is a native of Las Vegas, Nevada, who came to Chicago to pursue her interest in sound. Her previous design credits include *The Hothouse, The Misanthrope*, co-designing *I Am Bradley Manning, Lizzie Bright and the Buckminster Boy*, as well as *The Coral King*. Outside credits include designing Porchlight's ElectionFest and working as an A2 at Chicago Shakespeare Theater on *Beauty and the Beast* and *Shrek*. Her final design credit for The Theatre School is *Moth*.

**Kevin A Cushman** (*Assistant Sound Designer*), 3<sup>rd</sup> year BFA/Sound Design. Kevin previously attended the University of Illinois at Urbana-Champaign where he designed *Reefer Madness* at the Armory Free Theatre and assisted on *The Illusion and Dance* at Illinois' 2012 February Dance and Studio Dance II. Most recently, he was the Assistant Designer for the The Theatre School's production of *Machinal* as well as the Designer for *Contractions* and *Hansel and Gretel*.

**Spencer Batho** (*Sound Technician*), 2<sup>nd</sup> Year BFA Sound Design.

**Matthew T. Messina** (*Dramaturg*), 4<sup>th</sup> year BFA/Dramaturgy/Criticism. Matthew hails from Connecticut and is a proud graduate of the Greater Hartford Academy of the Arts. Some previous Theatre School credits include *The Death of Gaia of Divine* (Assistant Director), *When The Rain Stops Falling* (Assistant Director), *Angels in America Part II: Perestroika* (Dramaturg), and *A Tribute to Thick Leonard* (Dramaturg).

**Shannon Daly** (*Assistant Dramaturg*), 3<sup>rd</sup> year BFA/Theatre Arts; minor: Hospitality Leadership. Previously, Shannon has worked as the Assistant Dramaturg on *Lizzie Bright and the Buckminster Boy* at The Theatre School. She was also a Production Assistant on *Re-Animator the Musical* at the New York Musical Theatre Festival. In addition to *Moth*, she is currently serving as dramaturg for Lauren Fields' immersive, devised lab show *The Horror!*, Special Event Intern at Remy Bumpo Theatre Company, and Comedy Coordinator for DePaul Activities Board.

**Belinda Bing** (*Stage Manager*), 4<sup>th</sup> Year BFA/Stage Management. Belinda hails from St. Louis, Missouri. Theatre School credits include stage managing *A View from the Bridge, The Mexican as Told by Us Mexicans*, and *Lizzie Bright and the Buckminster Boy*. She also has been Assistant Stage Manager on *The Secret Garden, Medea, Nancy Drew and the Sign of the Twisted Candles*, and *The Rivals*. Belinda is a company member of The Arc Theatre and The Wulfden Theatre Co.

**Aiden Kent** (*Assistant Stage Manager*), 1<sup>st</sup> year BFA/Stage Management. Aiden hails from Denver, Colorado. Recent credits include *Spring Awakening* (Ingnite Theatre), *The Front Page* (Spotlight Theatre Company) and *Baby* (Cherry Creek Theatre Company).

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.

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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)**

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Anonymous (1)  
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Erica Arnold, THE '91 & Ted Chapman  
E. M. Baisch  
Jennifer Beck, MED '07 & Jason Beck, THE '98  
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# DEPAUL UNIVERSITY ALUMNI

The Office of Alumni Relations provides many opportunities to help graduates maintain a lifelong connection to classmates and the university. Alumni can connect with current students, participate in volunteer opportunities and attend a variety of events and programs throughout the year and across the country. For more information about the alumni community, please visit [alumni.depaul.edu](http://alumni.depaul.edu) or call (800) 437-1898.

# HONOR ROLL OF DONORS

Listings in the honor roll reflect contributions and pledge payments made to The Theatre School between July 1, 2012 and June 30, 2013. If you are interested in making a gift to support student scholarships, programs, or the new Theatre School building, please contact Elizabeth Soete, Assistant Vice President of Development, at 312/362-7148 or [esoete@depaul.edu](mailto:esoete@depaul.edu).

## 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  
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# 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 Department*

## ADMINISTRATION

Anna Ables.....*Director of Marketing and Public Relations*  
 Jason Beck.....*Director of Admissions*  
 Mitsu Beck.....*Executive Assistant*  
 John Bridges.....*Assistant Dean, Director of Administration, Alumni Relations*  
 Anastasia Gonzalez.....*Budget Manager*  
 Wendy Irvine.....*Director of Development*  
 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*  
 Andrew Gallant.....*Linda Gillum*  
 Noah Gregoropolous.....*John Jenkins*  
 Nick Johnne.....*Damon Kiely*  
 Susan Messing.....*Matt Miller*  
 Rachel Patterson.....*Joseph Slowik, emeritus*  
 Sigrid Sutter.....*Ann Wakefield*  
 Catherine Weidner.....

## MOVEMENT

Patrice Egleston.....*Head of Movement*  
 Pam Chermansky.....*Laura Dixon*  
 Kristina Fluty.....*Vanessa Greenway*  
 Gabriel Halpern.....*Natasha Julius*  
 Camille L'Italien.....*Neil Massey*  
 Alie McManus.....*Kimosha Murphy*  
 Julia Neary.....*Nick Sandys Pullin*  
 Clifton Robinson.....*Mary Schmich*

## VOICE AND SPEECH

Claudia Anderson.....*Head of Voice and Speech*  
 Deb Doetzer.....*Mark Elliott*  
 Phyllis E. Griffin.....*Trudie Kessler*  
 Phil Timberlake.....

## DESIGN

Christine Binder.....*Head of Lighting Design*  
 Linda Buchanan.....*Head of Scene Design*  
 Nan Cibula-Jenkins.....*Head of Costume Design*  
 Victoria Deiorio.....*Head of Sound Design*  
 Nan Zabriskie.....*Head of Make Up*  
 Jeff Bauer.....*Anna Henson*  
 Todd Hensley.....*Nick Keenan*  
 Jason Knox.....*Jack K. Magaw*  
 Henrijs Priess.....*Janice Pytel*  
 Birgit Rattenborg-Wise.....*Noelle Thomas*

## TECHNICAL THEATRE

Shane Kelly.....*Head of Theatre Technology*  
 Janet C. Messmer.....*Head of Costume Technology*  
 Narda E. Alcorn.....*Head of Stage Management*  
 Jason Brown.....*Richard Bynum*  
 David Castellanos.....*Kevin Depinet*  
 Christine D. 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.....*Head of Theatre Arts*  
 Marcie McVay.....*Head of Theatre Management*  
 Carlos Murillo.....*Head of Playwriting*  
 Alan Salzenstein.....*Head of Arts Leadership*  
 Rachel Shteir.....*Head of Dramaturgy*  
 Suzanne Bizer.....*Aaron Carter*  
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## TECHNICAL STAFF

So Hui Chong.....*Costume Technician*  
 Tim Combs.....*Technical Director*  
 Myron Elliott.....*Costume Shop Manager*  
 Chris Hofmann.....*Director of Production*  
 Jen Leahy.....*Theatre Technical Director*  
 Dawn G. McKesey.....*Assistant Costume Shop Manager*  
 Aaron Pijanowski.....*Theatre Assistant Technical Director*  
 Gerry Reynolds.....*Scene Shop Foreman*  
 Ron Seeley.....*Master Electrician*  
 Adam Smith.....*Sound Technician*  
 Jennifer Smith.....*Production Coordinator*  
 Wayne W. Smith.....*Property Master, Safety Officer*  
 Shawn Warren.....*Carpenter*  
 Joanna White.....*Scenic Artist*

## AUDIENCE SERVICES

Anna Bosy.....*Theatre School House Manager*  
 Julia Curns.....*Box Office Manager*  
 Mollie Duckworth.....*Administrative Assistant*  
 LaKisha Jackson.....*Chicago Playworks House Manager*  
 Linda RM Jones.....*Group Sales Representative*  
 Leslie Shook.....*Theatre Manager*

# 2013-2014 SEASON & ACCESS PERFORMANCES

## CHICAGO PLAYWORKS FOR FAMILIES AND YOUNG AUDIENCES

at DePaul's Merle Reskin Theatre

### Number the Stars

based on the book by Lois Lowry  
 adapted by Dr. Douglas W. Larche  
 directed by Ernie Nolan

January 18 – February 22, 2014

Audio Description Saturday, 2/1/14, at 2:00 PM

ASL Interpreted Friday, 2/14/14, at 10:00 AM

ASL Interpreted/Ice Cream Social

Sunday, 2/16/14, at 2:00 PM

### Jackie and Me

by Steven Dietz  
 directed by John Jenkins  
 April 8 – May 10, 2014

Audio Description Saturday, 4/19/14, at 2:00 PM

ASL Interpreted Friday, 5/2/14, at 10:00 AM

ASL Interpreted/Ice Cream Social Sunday,

5/4/14, at 2:00 PM

## THE THEATRE SCHOOL at The Theatre School's new facility in Lincoln Park

### Moth

by Declan Greene  
 directed by Michael Osinski  
 February 14 – 23, 2014 (previews 2/12 & 2/13)

### The Last Days of Judas Iscariot

by Stephen Adly Guiris  
 directed by Lisa Portes  
 April 18 – 27, 2014 (previews 4/16 & 4/17)  
 Audio Description Friday, 4/25/14, at 7:30 PM  
 ASL Interpreted Sun, 4/27/14, at 2:00 PM

### The Scavengers

by Lucas Baisch  
 directed by Bonnie Metzger  
 May 9 – 18, 2014 (previews 5/7 & 5/8)

### What Happened in Pinkville?

#### A Cubist Investigation of the Massacre of My Lai

An ensemble piece to be performed by MFA III actors  
 by Greg Allen  
 directed by James Bohnen  
 May 16 – 25, 2014 (previews 5/14 & 5/15)  
 Audio Description Friday, 5/23/14, at 7:30 PM  
 ASL Interpreted Sunday, 5/25/14, at 2:00 PM

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Thank you for your support.

## ALUMNI FACTS

### THE THEATRE SCHOOL ALUMNI WORKED AT:

- 139 Chicagoland area theatre companies
- 65 theatre companies on the West Coast
- 57 theatre companies on the East Coast
- 39 theatre and film festivals internationally
- 76 schools including The American Film Institute, The Art Institute of Chicago, Columbia College, Columbia University, Harvard, University of Houston School of Theatre, NYU, Notre Dame, Oakland University, School at Steppenwolf, UC Irvine, University of Chicago, USC School of Theatre, and Yale University.
- 42 states and 14 countries other than the U.S. including Canada, England, France, Germany, Honduras, India, Japan, Kenya, Korea, The Netherlands, Spain, Sweden and Switzerland.

### OUR ALUMS:

- hold 28 positions as Artistic or Co- Artistic Directors of theatres
- have multiple television shows in syndication including *The Oprah Winfrey Show*, *The Sopranos*, and *The X-Files*.
- worked on over 300 theatre productions worldwide
- worked with over 25 production companies including 20th Century Fox Productions, Disney, MGM, Miramax, New York Stage and Film, Saturn Films, Sony Pictures, Spyglass Entertainment, Tribeca Productions, and Warner Brothers Pictures.
- worked on at least 24 commercials or voiceovers for products including American Family Insurance, Cartoon Network, Chevy Volt, Crown Royal, Dannon, Hyundai, Kraft, L'Oreal, McDonald's, Mountain Dew, Pillsbury, Staples, Taco Bell, Verizon, and Xbox.
- were featured in numerous articles in publications including *American Theatre Magazine*, *Chicago Reader*, *Chicago Sun-Times*, *Chicago Tribune*, *Entertainment Weekly*, *Esquire*, *The Huffington Post*, *The New York Times*, *The New Yorker*, *USA Today* and *The Wall Street Journal*.
- were recognized with 43 awards or nominations, including the Black Theatre Alliance Award, Emmy Award, Fulbright Scholarship, Humanitas Prize Fellowship, Jeff Award, Jonathan Larson Grant, Princess Grace Award, Tony Award, and the Windham-Campbell Literature Award.
- have also become assistant library directors, business owners, DJs, entrepreneurs, floral shop managers, lawyers, magicians, mountain climbing tour guides, musicians, outreach program instructors, personal trainers, and more.

For all the info see The Theatre School News at [theatre.depaul.edu/tsn](http://theatre.depaul.edu/tsn)

### TV & WEB

Alums worked on at least 32 different television networks including ABC, FX, Disney, CBS, Nickelodeon, CW, Bravo, MTV, Showtime, BBC, TBS, NBC, VH1, HBO, and Fox; on 85 different programs and webisodes including:

<i>Archer</i>	<i>The Middle</i>
<i>Bates Motel</i>	<i>Modern Family</i>
<i>Californication</i>	<i>Rookie Blue</i>
<i>Castle</i>	<i>Shameless</i>
<i>Chicago Fire</i>	<i>The Simpsons</i>
<i>Criminal Minds</i>	<i>True Blood</i>
<i>Elementary</i>	<i>Two and a Half Men</i>
<i>Girls</i>	<i>Two Broke Girls</i>
<i>Hannibal</i>	<i>Vampire Diaries</i>
<i>The LA Complex</i>	<i>Under the Dome</i>
<i>The League</i>	<i>The Walking Dead</i>
<i>The Mentalist</i>	

### THEATRE

Alums worked on more than 25 Broadway shows and/or national tours including:

<i>Anything Goes</i>	<i>The Mystery of Edwin Drood</i>
<i>Billy Elliot</i>	
<i>Cirque du Soleil</i>	<i>Nice Work If You Can Get It</i>
<i>The Fantasticks</i>	<i>Once</i>
<i>Follies</i>	<i>Spiderman: Turn Off the Dark</i>
<i>Ghost: The Musical</i>	<i>Who's Afraid of Virginia Woolf?</i>
<i>Godspell</i>	<i>Wicked</i>
<i>Kinky Boots</i>	
<i>The Lion King</i>	
<i>Matilda the Musical</i>	

### FILM

Alums worked on over 100 films including:

<i>Argo</i>	<i>Jeff Who Lives at Home</i>
<i>Carnage</i>	<i>Just Go With It</i>
<i>Compliance</i>	<i>The Lone Ranger</i>
<i>The Descendants</i>	<i>Man of Steel</i>
<i>Dorothy of Oz</i>	<i>The Master</i>
<i>The Giant Mechanical Man</i>	<i>The Sessions</i>
<i>Horrible Bosses</i>	<i>Tim &amp; Eric's Billion Dollar Movie</i>

## THEATRE SCHOOL STATS AND FACTS

In the 2012-2013 season:

- Over 27,000 people attended a performance of Chicago Playworks or The Theatre School Showcase, and 1,137 people purchased tickets to a Theatre School production for the first time.
- The work of our faculty, staff and alumni was mentioned in over 450 articles and listings in the Chicago area, across the US, and internationally.
- Faculty and staff members performed, designed, directed or collaborated on over 140 productions and live events.
- Faculty and staff were featured contributors or writers for over 27 scholarship journals, publications, and other writing activities, and led or participated in over 28 workshops, community committees, panels, lectures, and conferences.
- In 2013, we reached 2,000 fans on Facebook. Most of them are from Chicago, LA and New York City. Our other top "fan hubs" in the US include: Atlanta, Austin, Brooklyn, Boston, Houston, Orlando, Seattle, and San Francisco.
- Our Facebook fans engaged 16,647 times, either by sharing a post, a click-through from a posted link, or a story that they created about us.
- Our Facebook fans viewed over 5,300 photos and shared our status updates over 160 times.

Find us online and join the conversation!

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The Theatre School at DePaul University

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# 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 on the 4th floor.

## 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) 325-9900.

## 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: \$6.50 after 4 p.m. on weekdays and weekends or \$8.50 before 4 p.m. Present your theatre ticket or parking coupon to the garage attendant when you exit.

## 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 13-14 season. Call the Box Office or see the website for the schedule.