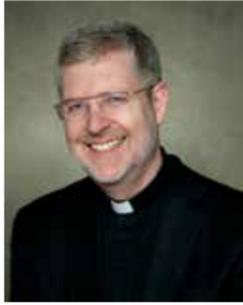


THE
**THEATRE
SCHOOL**

.....
AT DePaul University



Be a part of the experience...right here in Lincoln Park.



DEAR ALUMNI AND FRIENDS,

Welcome to the magnificent new Theatre School at DePaul University.

Even before the curtain rises, this inaugural season of theatrical production merits a resounding round of applause. Students and faculty, at long last, will have the opportunity to study, practice and perform in space that is designed for that purpose. Audiences — especially our students and neighbors — will experience performances a simple walk from their residences.

The arts are important at DePaul University, and have long been so. Our art museum and its collections, our celebrated programs in music, fine arts, creative writing and theatre all embody our belief that the arts advance the values we cherish as a human community.

Theatre ennobles us. If we see the cost of resisting social change in *The Cherry Orchard*; if we observe the limits and necessity of religious conviction in *Faith Healer*; if we watch race and prejudice threaten but not overcome a relationship in *South Pacific*; if we simply laugh at the hypocrisy of *Tartuffe* or buffoonery of *Falstaff*, we walk away changed. Reassured. Disturbed. Reflective. If it's good theatre, we're better people for the experience.

DePaul University's motto is *Viam Sapientiae Monstrabo Tibi* ("I will show you the way of wisdom"). This quote from the Book of Proverbs speaks in God's voice offering humanity wisdom for lives well and fully led. Such is the aspiration of the arts as we make sense of our lives and seek to live nobly. Such is the aspiration of DePaul University as well, as we prepare successive generations to do the same.

This important work of preparing and ennobling the next generation is the *raison d'être* of great universities and the work of many. Generous alumni and friends who have supported DePaul's Many Dreams, One Mission Campaign make this new building possible, but more importantly make the work that will be carried out within it possible. With generosity and foresight, you have given to DePaul students and the greater university community gifts that will resonate for generations.

Thank you for joining us on this very special occasion and for your own support of the arts. I invite you to return again and again to share in the pleasures and wisdom of the theatre.

God bless you,

Rev. Dennis H. Holtschneider, C.M.

Rev. Dennis H. Holtschneider, C.M.
President
DePaul University

HELLO AND WELCOME to The Theatre School at DePaul University. We are delighted that you could join us for this momentous occasion: the first production in our new facility. We are pleased to present Thornton Wilder's *Our Town*, now celebrating its 75th year in production.

It is a great privilege to have an artistic home of such high caliber that was designed and built specifically for the making of theatre, and for fostering a sense of community. The productions we present are only one part of the educational journey for our student actors, designers, dramaturgs, managers, playwrights, and technicians. This facility is also designed to invite you behind the scenes; take a look at what is being built in the scene shop; listen to a vocal coaching session on the third floor; see the costumes for *Arabian Nights* being built in the costume shop; and watch movement classes happening just down the hall. You may even catch a student or two napping in our lobby, for this is truly their home.

We open the new The Theatre School in the heart of the Lincoln Park campus in the spirit of community. The human desire for community interaction and the need to discuss and examine today's social issues are the ideas that heavily influenced the building of this facility. What better play than *Our Town* to underscore the importance of community and the importance of you, as audience members, in the training of the next generation of theatre artists. The role of the audience in *Our Town* is integral to its success, and parallels the role of the audience in the day-to-day activities of The Theatre School. We are delighted that you are here to make today's performance a unique and extraordinary experience.

And with this, we welcome you to our home. Thank you for joining us for our production of *Our Town*.

John Culbert

John Culbert
Dean
The Theatre School at DePaul University



THE THEATRE SCHOOL

AT DePaul University

presents

OUR TOWN

by Thornton Wilder

Director – Damon Kiely
Vocal Coach – Claudia Anderson
Movement Coach – Julia Neary
Scenic Designer – Megan Truscott
Costume Designer – Catharine Young
Lighting Designer – Peyton B. Smith
Sound Designer – Kami Siu
Dramaturg – Catherine Miller
Stage Manager – Emily Hitmar

October 4, 2013 – October 13, 2013

**Fullerton Stage
The Theatre School at DePaul University
2350 N. Racine Ave., Chicago, IL 60614**

**Email: theatreboxoffice@depaul.edu
theatre.depaul.edu | (312) 922-1999**



Stage Manager	Sean Wiberg	Simon Stimson	David Giannini
Mrs. Gibbs	Tiffany Ogelsby	Mrs. Soames	Olga Aguilar
Mrs. Webb	Abie Irabor	Constable Warren	Clayton Louis
Dr. Gibbs	Joseff Stevenson	Belligerent Man/Baseball Player/	
Joe Crowell, Jr.	Lauren Mitchell	Joe Stoddard	Juwan Lockett
Howie Newsome	Max Stewart	Sam Craig/Si Crowell	Denzel Irby
Rebecca Gibbs	Riley Isabel Andrews	Townspople	John Bridges, Julia Buckton,
George Gibbs	Nathan Simpson		Dean Corrin, Katrina Dion,
Emily Webb	Alissa Walker		Stacy Gonzalez, Bella Kiely,
Wally Webb	Leo Chappell		Madeline Kranz, Janet Messmer,
Professor Willard	Trudie Kessler, John Jenkins*		Jewells K. Santos, Jeanne Williams
Mr. Webb	Jason Goff		

Alumni Stage Managers..... Tom Amandes*, Gillian Anderson*, W. Earl Brown, Ann Dowd*, Mary Grill, John Hoogenakker*, Lisa Joyce*, Adam Poss*, PJ Powers, John C. Reilly*, Lucy Sandy

*the Actor appears through the courtesy of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

*Trudie Kessler will perform on October 2, 4, 5 (evening), 9, 11, and 13.
John Jenkins will perform on October 3, 5 (matinee), 6, 10, and 12

There will be two 10-minute intermissions.

Our Town (Thornton Wilder) is presented by special arrangement with SAMUEL FRENCH, INC.
The video and/or audio recording of this performance by any means whatsoever are strictly prohibited.

PRODUCTION STAFF

Assistant Director	Brian Balcom	Make-up/Wig Supervisor	Nan Zabriskie
Assistant to the Director	Philip Brankin	Master Electrician	Andrew Meyer
Assistant Dramaturg	Krissy Begecke, Ben Falk	Scenery and Property Crew	Vincent Banks, Todd Bleiman,
Assistant Stage Managers	Caroline D'Angelo,		Darlene Greene, Camille Mitchell,
	Cat Andrade, Aiden Kent		Ashton Sanders
Assistant Scenic Designer	Julia Brzezicki	Costume Crew	Madison Briede, Claire Divito,
Professional Assistant			Angii Jackson, JJ McGlone
Costume Designer	Lissa Lamona	Make-up Crew	Mary Kirwan, Jessica Olson,
Assistant Costume Designer	Meghan Burke,		Hailey Rakowiecki
	Sydney Dufka	Lighting Crew	Chloe Baldwin, Ben Claus,
Assistant Lighting Designer	Lindsay Rosenfeld		Ricky Latshaw, Danielle Szabo,
Assistant Sound Designer	Matthew Reich		Raven Whitley, Mara Zinky
Director of Production	Chris Hofmann	Reskin Sound Technician	Adam Smith
Production Coordinator	Jeanne Williams	Sound Technician	Morgan Lake
Technical Director	Wil Deleguardia	Sound Crew	Spencer Batho, Connor Wang
Assistant Technical Director	Christina Buerosse	Audio Describer	Rob Lamont
Master Carpenter	Sean Conlin	Sign Language Interpreter Coordinator	David Jones
Theatre Technical Director	Jen Leahy	Sign Language Interpreters	Colleen Geier, David Jones
Theatre Assistant Technical Director	Aaron Pijanowski	Director of Marketing and Public Relations	Anna Ables
Scene Shop Foreman	Gerry Reynolds	Manager of PR and Special Events	Andrea Tichy
Scenic Artist	Joanna Sim	Publicity/Production Photos	Anna Ables, Michael Brosilow
Property Master	Wayne W. Smith	Publicity and House Crew	Klaire Brezinski,
Costume Shop Manager/Lead Draper	Myron Elliott		Haley Carmichael, Noelle Daniels,
Staff Costume Technician	So Hui Chong		Lauren Quinlan, Raquel Villalobos
Professional First Hand	Elise Petrucci	Box Office Manager	Julia Curns
Stitcher	Jennifer Moore	House Managers	Anna Bosy, LaKisha Jackson
Assistant Draper/Cutter	Castille Ritter,	Theatre Manager	Leslie Shook
	Anna Slotterback		

Seventy-five years ago when Thornton Wilder first wrote *Our Town* he said he was presenting "the life of a village against the life of the stars." Do our lives mean anything when measured against the vastness of the universe and limitless time?

You are sitting in a building that will be around for another hundred years or more. You most likely will not be. This building is grand in scale, dwarfing the people standing next to it, yet it is dedicated to recreating small, human moments to be witnessed. The lobby lists hundreds of plays performed by actors long since dead, gone, or forgotten. But the plays are remembered.

With this opening we celebrate the town that is the Theatre School, past and present. With that in mind our cast is larger than usual—it's called *Our Town* not *Our Friends*—and includes students from throughout the program, faculty, staff, and even select alumni actors.

Our Town suggests that our lives have meaning when we realize the little moments as they happen. I believe Wilder would encourage us to notice each other right now. To truly experience the present. Because it will be gone instantly.

~ Damon Kiely, Director



The Theatre School production of *Our Town*, 1999.

DRAMATURGY

by Catherine Miller, BFA4, Dramaturgy/Criticism



Frank Craven as the Stage Manager in the original production of *Our Town*. Courtesy of The New York Public Library. <http://www.nypl.org>

In the last decade alone, *Our Town* has been produced over 4,000 times all over the world. Regional theatres and high schools alike have revisited this text that has been so widely celebrated in its 75-year existence. But what do theatre artists find so intriguing about this play?

For starters, it isn't what it looks like.

Thornton Wilder picked a small, idyllic town in the quaint state of New Hampshire in the early 20th century to set his play. It was a time where life was not bogged down by spectacle and technology. Where a small town could be a small town.

By choosing this setting, Wilder was able to focus on story and connection rather than context. He believed that while our everyday life—the conversations and interactions we have in passing—might seem mundane and easily forgettable, it adds up to our personal history. Wilder wrote that when writing *Our Town* he saw that he was, "...making an effort to find the dignity in the trivial of our daily life, against those preposterous stretches that seem to rob it of any such dignity, and the validity of each individual's emotion."

How many people in the history of the world have said, "I love," "I hate," "I hurt"? And what makes any of those statements valid? Every human being has two things in common: birth and death. Other than that, little is scientifically sound. But throughout time, we, as humans, have related to one another's experiences of life and seen that collectively, we make up the human experience.

In *Our Town*, Wilder is justifying the importance of every single life in relation to the history of human existence.

Here, at The Theatre School, we have begun anew with the building of our brand new facilities. As a company of actors, designers, directors, and dramaturgs, we want to always acknowledge those before us and those to come through the work we present at this institution. What better way to do this than by performing a show that is truly an ensemble-based work that asks the artist and the audience to grapple with the difficulties of life and art?



THORNTON WILDER

AN ARCHAEOLOGICAL PLAYWRIGHT

In his forward to *Thornton Wilder: A Life*, the new biography by Penelope Niven, Edward Albee states that, "If I were asked to name what I consider to be the finest serious American play, I would immediately say *Our Town*." Yet despite having won three Pulitzer Prizes, Wilder is often forgotten in the pantheon of great American playwrights. Compared to Tennessee Williams, Arthur Miller, and Eugene O'Neill, Wilder looks mighty small because only two of his plays remain notable in the canon of American Theatre.

But Wilder was unique in the sense that he allowed his life experiences and his interest in existentialism guide his writing. He was ahead of his time. Wilder believed that the audience was a key member of the ensemble and therefore needed to be acknowledged by the actors onstage. Additionally, he was keen on demolishing the idea of the well-made play, which had been so essential to American playwriting until *Our Town*.

Thornton Niven Wilder was born in Madison, Wisconsin in 1897. The second child of Amos and Isabella Wilder, Thornton spent his childhood traveling back and forth between the United States and the Far East, where his father had been

posted as US Consul General. Isabella Wilder wanted her children cultured in music, art, and theatre, while Wilder Sr. preferred them reading scripture and attending church. Both parenting styles contributed to Thornton's future.

In 1915, Thornton entered Oberlin College to study Greek and Roman classics. It was there that he began to establish himself as a playwright. Wilder's classmates read his works and began to produce them on campus. Two years later, Wilder transferred to Yale. Again, he took hold of the artistic opportunities the school had to offer and continued to write plays.

Wilder longed to join the army but was rejected from general service due to poor eyesight. His father pulled some strings and Wilder left school for eight months to serve as a corporal in the Coast Artillery Corps in Rhode Island. When the war ended, Wilder returned to Yale and received his B.A. in 1920.

After having lived stateside for almost ten years, Wilder wanted to further his travels. He moved to Rome and studied archaeology at the American Academy. It was during this

time that Wilder's perception of the world and all it offered began to shift dramatically. He began to view the now as an archaeologist would, looking at it as if the present were a thousand years in the future.

After finishing school in Rome, Wilder taught at the Lawrenceville School. He continued to write. A year later, Wilder attended the MacDowell Colony in Petersborough, New Hampshire, an artist's retreat. It was there that he finally began to write what would be the first of many prominent plays and novels, *The Cabala*, about Samuele, an American student who spends a year exploring post-World War I Rome; during his journey, he stumbles upon a secret community—a cabala composed of eccentric European royalty, Americans, and a celebrated Cardinal of the Roman Catholic Church.

In the mid-1920's, Wilder decided to attend graduate school at Princeton University, focusing on French Literature. Only a few years after he obtained his degree, in 1927, Wilder wrote his second and most praised novel, *The Bridge of San Luis Rey*, for which he won the Pulitzer Prize in Literature. His second novel focused on the story of a Franciscan monk who witnessed the tragic death of five individuals and his quest to determine whether it was divine intervention or happenstance.

While Wilder was teaching at the University of Chicago, he met Gertrude Stein. The two became great friends. As they grew familiar with each other's work, Wilder delved further into Stein's ideas on the creation and evolution of the artist.

Stein believed that the audience affected the writer's mind and art. Furthermore, Stein acknowledged that her audience influenced her writings. She continued to study this notion throughout her work which eventually inspired Wilder to do the same. Her freedom of imagination became a cornerstone of his work. Stein asked Wilder to free himself from conventionality and give himself completely to his art.

Stein's *The Making of Americans*, also left a major impression on Wilder. The novel followed the marriage of two families and eliminated the conventional description of scenery and settings normally seen in early 20th century literature. It created an oral history of the traditional American family in the turn of the century, something which Wilder was familiar with, but in a new way.

With all these wonderful ideas bursting inside of him, Wilder made another trip to the MacDowell Colony and there, *Our Town* was born.

Our Town would premiere on Broadway in 1938. It received harsh reviews. Critics were simply not ready for a piece of theatre that was so different from any other play on the

Great White Way. They could not fathom the larger, more universal ideas Wilder was trying to present in his play. And yet, audiences kept coming.

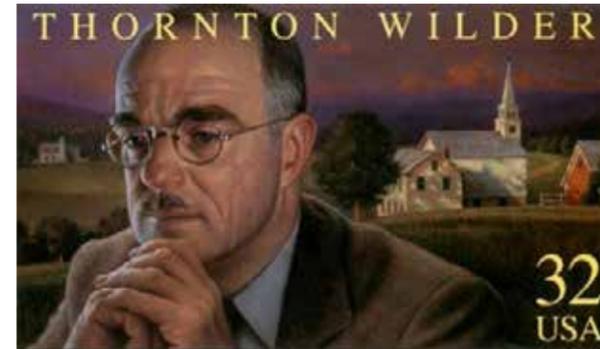
In the same year, Wilder won his second Pulitzer Prize for *Our Town*.

Even though Wilder is often left off of the list of great American playwrights, his work lives on in classrooms and theatres throughout the world. As an

innovator who dared to challenge the well-made play, Wilder paved the way for many contemporary playwrights.

Edward Albee goes on to state that the reason he loves *Our Town* is, "not for its giant Americanness but because it is a superbly written, gloriously observed, tough, and breathtaking statement of what it is to be alive, the wonder and hopeless loss of the space between birth and the grave."

Even if some believe he only wrote one great play, it is a play that has stood the test of 75 years and will continue to do so for many years to come.



NOTABLE PRODUCTIONS OF OUR TOWN

May 12, 1939

Our Town was first performed on radio on *The Campbell Playhouse*. The cast included Orson Welles as the stage manager.

1955

Television adaptation, a live musical performance with Frank Sinatra as the Stage Manager, Paul Newman as George Gibbs, and Eva Marie Saint as Emily Webb.

1977

Television adaptation with Hal Holbrook as the Stage Manager, Robby Benson as George Gibbs, and Glynnis O'Connor as Emily Webb.

February 26, 2009

Revival of *Our Town* at the Barrow Street Theatre in New York City. Directed by David Cromer, who was also the Stage Manager, the play was performed 648 times, making it the longest-running production of *Our Town* in its history. Other actors who played the Stage Manager included Helen Hunt, Michael McKean and Michael Shannon.

1920

January 22, 1938

First production of the play opened at the McCarter Theater in Princeton, New Jersey. Thornton Wilder was recognized with the 1938 Pulitzer Prize for Drama.

1940

Film adaptation starred Martha Scott as Emily and William Holden as George. There was an original score by Aaron Copeland.

1989

Telecast of the Lincoln Center stage production starring Spaulding Gray, Francis Conroy, Penelope Ann Miller and Eric Stoltz.

November, 2002

Broadway revival at the Booth Theatre with Paul Newman as the Stage Manager.

2010

Olga Aguilar (*Mrs. Soames*), 3rd Year MFA/Acting. Olga has been seen in The Theatre School's studio productions *When the Rain Stops Falling*, *The Tempest*, and *Trust*. Also, Olga performed for Hillary Clinton at the 2010 World Expo in Shanghai, China, and for Independent Shakespeare Company's *Much Ado About Nothing* and *The Merry Wives of Windsor* in Los Angeles.

Riley Isabel Andrews (*Rebecca Gibbs*), 4th Year BFA/Acting. Riley hails from, Westport, Connecticut. Her Theatre School credits include *Mother in Machinal*, Riley in *Tempest*, Kendra in *Language of Angels*, Joan in *Love Song*, Marie in *Careless Love*, Psychiatrist in *Nine Circles*, and Adele in *Five Flights*.

John Bridges (*Townsperson*) Assistant Dean, Director of Administration, Alumni Relations. John is a founding board member of the Eclipse Theatre Company and an award-winning and published photographer. In addition to having served as the production photographer for over three hundred Theatre School productions for over a quarter of a century, he has also done production and publicity photo calls for dozens of professional theatres in the Chicago area. In 2000, he was the first Theatre School recipient of a DePaul University Staff Recognition Award.

Julia Buckton (*Townsperson*), 2nd Year Theatre Management. Julia hails from Glen Ellyn, Illinois. She has worked on multiple Theatre School productions including *Kitchen Sink*, *Turn of the Screw*, and *Pan*.

Leo Chappell (*Wally Webb*), 3rd Year BFA/Acting. Leo is from Sarasota, Florida. His previous credits include *The Physicists*, *Come Blow Your Horn*, and *Living Together*.

Michael Cohen (*Choir Member/Townsperson/Baseball Player*), 2nd Year BFA/Theatre Management. Michael is from Highland Park, Illinois. He participated in other Theatre School productions such as *A Wrinkle in Time* and *The Royal Hunt of the Sun*.

Michael Conroy (*Choir Member/Townsperson/Baseball Player*), 3rd Year BFA/Theatre Arts. Michael is from Cleveland, Ohio, where he attended Saint Ignatius High School. His past theatre credits include featured roles in *Sweet Charity*, *Grease*, *You Can't Take it With You*, and *Into the Woods*. He recently directed the 2011 Senior Showcase for the Lynnette Guttmann Voice Studio.

Dean Corrin (*Townsperson*), Associate Dean of The Theatre School. Dean teaches courses in playwriting and dramatic literature. He is a Founding Member of the Playwrights Ensemble at Victory Gardens Theater where his plays *Battle of the Bands*, *Expectations*, *Gentrification* and *Butler County* were produced. His plays have been produced by the Tacoma Actors Guild, Addison Center Theatre and Stage #1 in Dallas, the Actors Theatre of St. Paul, Northlight Repertory, Missouri Repertory, New York Stageworks, the Cape Cod Festival of New American Plays, Wichita Center for the Arts and the Bonderman National Youth Theatre

Playwriting Symposium. He is the Founder and Executive Director of I-SITE (The Institute for the Study of Immersive Theatrical Experiences).

Katrina Dion (*Townsperson*), 4th Year BFA/Theatre Arts. Katrina hails from Iowa City. While this is her first time on the stage at DePaul, she has worked on several shows including assistant directing both *A Wrinkle in Time* directed by Ernie Nolan and *Breach* directed by Krissy Hanser. She has also worked with Redmoon Theatre and Free Street Theatre in Chicago.

David Giannini (*Simon Stimson*), 4th Year BFA/Acting. His Theatre School credits include Lawyer for the Prosecution in *Machinal*, Roy Cohn in *Angels in America, Part II: Perestroika*, Hanschen in *Spring Awakening*, Nat Miller in *Ah, Wilderness!*, Solyony in *The Chekhov Machine*, Agate in *Waiting for Lefty*, and Harry in *Love Song*.

Anastasia Gonzalez (*Townsperson*), Anastasia is now in her thirtieth year at The Theatre School. She first came to The Theatre School to fill the position of Accounts Manager and later was promoted to Budget Manager. She works closely with the Dean on all financial aspects of the school. She has moved The Theatre School forward on the various upgrades and new systems that the University has developed over these years, making sure that the school's production life continued without any delays. She has also been involved with several small theatres including Zephyr Dance Company and was a board member for a short time.

Jason Goff (*Mr. Webb*), 2nd Year MFA/Acting. Jason is from St. Peters, Missouri. He received his BFA from Missouri State University in Springfield, Missouri. In addition to academic performances, he was seen onstage at TENT Theatre Company, Swan Repertory, and Vandivort Center Stages. A recent transplant from Los Angeles, he was privileged to study with Steppenwolf West under Tom Irwin.

Abie Irabor (*Mrs. Webb*), 2nd Year MFA/Acting. Abie hails from Rancho Cucamonga, California. She received her BA in Film Studies and Women's Studies from University of California, Riverside.

Denzel Irby (*Sam Craig/Si Cowell*), 3rd Year BFA/Acting. Denzel is from Madison, Wisconsin. Other credits include *The Norman Conquests* and *12 Angry Jurors*. Denzel also does stand-up comedy and performs under the stage name "Denny Love."

John Jenkins (*Professor Willard*). A member of the tenured faculty of The Theatre School since 1984, John is an Associate Professor of Acting and Movement. He has directed over 20 productions for the school including *Woyzeck*, *The Three Penny Opera*, *The School for Scandal*, *Six Degrees of Separation*, *The Glass Menagerie*, *Jungalbook*, *The Wrestling Season*, *Rooms*, *Still Life With Iris*, *The Secret Garden*, the premiere 2012 of *The Death of Gaia Divine* by The Theatre School alum Jacob C. Shuler, and last season, *Lizzie Bright and the Buckminster Boy*. As a member of the San Quentin Drama Workshop, he worked

with Samuel Beckett as an actor in Mr. Beckett's direction of *Waiting for Godot* and *Endgame* and served as movement advisor for Mr. Beckett's production of *Krapp's Last Tape*. More recently John performed in the premiere production of *Harmless* by Brett Neveu at TimeLine Theatre Company. He is a qualified teacher of the Alexander Technique.

Trudie Kessler (*Professor Willard*). Trudie is a Certified teacher of the Meisner Acting Approach, a Designated Linklater Voice Teacher, and a specialist in the Lessac Voice method. She received her MFA in Directing from the University of California at Irvine in 1975, and taught acting, directing and voice at the University of Utah in Salt Lake City for nine years prior to her arrival at The Theatre School in 1984. Some of her production credits in The Theatre School's Playworks and Showcase Series include *The Last Night Of Ballyhoo*, *Ramona Quimby*, *The Fir Tree*, *The Diary Of Anne Frank*, *The Miracle Worker*, and *Scrapbooks*, a touring show for young audiences about the difficulties of teen pregnancy. In addition, Trudie has directed over 20 plays for The Theatre School's Studio and Introduction to Performance Series. She received her Linklater Designation in 1991 and her certification in teaching the Meisner Acting Approach in 2009. Her area of expertise is in combining the Linklater and Meisner work to help actors fully own the words they speak. Trudie is a proud recipient of The Theatre School/ DePaul University's 2007 Excellence in Teaching Award.

Bella Kiely (*Choir Member/Townsperson*), Bella Kiely is entering the sixth grade at Sacred Heart Academy where she is on the cross country and basketball teams as well as the choir. She just finished shooting a short film this summer, *Orca*, which she wrote, directed, and edited. She lives in Edgewater with her parents Damon and Jennifer, and her brother Finn. She would like to thank her Grandmother for serving as the backstage wrangler, without whom she couldn't have participated in this show.

Madeline Kranz (*Choir Member/Townsperson*), 2nd Year BFA/Theatre Arts. Madeline Kranz from Cleveland, Ohio. She is a double major in English, minors in studio art, and plans to pursue theatre education and outreach. Madeline served on crews for *A Wrinkle in Time*, *Angels in America, Part Two: Perestroika*, and *A Tribute to Thick Leonard*. Madeline has also appeared in DePaul Theatre Union's production of *Accidental Death of an Anarchist* and Musical Theatre Collaborative performances.

Juwan Lockett (*Belligerent Man/Baseball Player/Joe Stoddard*), 3rd Year BFA/Acting. Juwan hails from Kansas City, Kansas. He attended Idyllwild Arts Academy. Credits include *Dog Sees God*, *Rumors*, and *The Norman Conquests*.

Clayton Louis (*Constable Warren*), 3rd Year MFA/Acting. Clayton received his BA in theatre from Loyola Marymount University. He has performed in Los Angeles, Cincinnati, Germany, and Russia. His Theatre School credits include Francisco Pizarro in *The Royal*

Hunt of the Sun, Karl Lindner in *Clybourne Park*, George H Jones in *Machinal*, and Adult Man in *Spring Awakening*. Other credits include Mitch in *A Streetcar Named Desire*, Shelley Levine in *Glengarry Glen Ross*, and Bottom in *A Midsummer Night's Dream*.

Janet C. Messmer (*Townsperson*). Janet is a Professor and Program Head of the Costume Technology Program for The Theatre School of DePaul University. She teaches classes in costume construction and the history of art and aesthetics for theater. She has also maintained a professional career as a draper/cutter for theatre, opera, ballet and film; including work for The Goodman Theatre, Chicago Shakespeare Theatre, Steppenwolf Theatre and Court Theatre. Though she acted extensively in high school and college, this appearance will mark her first opportunity to be seen dead on the stage of The Theatre School.

Lauren Mitchell (*Joe Crowell*), 3rd Year BFA/Acting. Lauren hails from Rolling Meadows, Illinois. Some of her credits include *The Seagull*, *The Dreamer Examine his Pillow*, *Dog Sees God*, *Rumors*, and *The Norman Conquests*.

Tiffany Oglesby (*Mrs. Gibbs*), 3rd Year MFA/Acting. Tiffany is a student from Atlanta, Georgia. She received her BFA in Performing Arts from the Savannah College of Art and Design in 2010. Her Theatre School debut was *Clybourne Park*. Other Theatre School credits include: *In the Red and Brown Water*, *Blue Heart*, and *Trust*.

Jewells K. Santos (*Townsperson*), 2nd Year BFA/Playwriting. Jewells is originally from Dallas, Texas. She has recently worked on *The Tempest* directed by Coya Paz and *The Paleta Project* at Free Street Theater.

Nathan Simpson (*George Gibbs*), 3rd Year BFA/Acting. Nathan is from Prairie Village, Kansas. He most recently appeared in *This Is Our Youth* with OneTime Theatre. His Theatre School credits include *The Norman Conquests*, *Rumors*, and *The Pillars of Society*.

Joseff Stevenson (*Doc Gibbs*), 3rd Year MFA/Acting. Joseff is from San Francisco, California. He received his BA in Drama from San Francisco State University. Theatre School credits include Russ in *Clybourne Park*, directed by Trudie Kessler; Garbiel York in *When the Rain Stops Falling*, directed by Michael Osinski; and Angelo in *Measure for Measure*, directed by Catherine Weidner. He also appeared in Arc Theatre's production of *Romeo and Juliette*, directed by Theatre School alum Mark Boergers.

Max Stewart (*Howie Newsome*), 3rd Year BFA/Acting. Theatre School credits include *The Physicists*, *12 Angry Jurors*, and *The Norman Conquests*. Other theatre credits include *Abby Hoffman Festival* (Mary Archie) Film credits include *Tasmanian Tiger* (Mobiuz Films), *The Executive* (Boomstick Productions) and *The Green Mill*.

Alissa Walker (*Emily Webb*), 4th Year BFA/Acting. Alissa is a Sioux City, Iowa, native. Her Theatre School credits include *Spring Awakening*, directed by Damon Kiely; *Angels*

in America, Part Two: Perestroika, directed by Jane Drake Brody; and *A Tribute to Thick Leonard*, directed by Shade Murray.

Jeanne Williams (*Townsperson*), Coordinator of Academic Services for The Theatre School. Jeanne recently was privileged to work with her colleagues Phyllis Griffin and Trudie Kessler in a staged reading of *Dead Man Walking*.

Sean Wiberg (*Stage Manager*), 4th Year BFA/Acting. Sean is from Coon Rapids, Minnesota. He has appeared most recently in the Arc Theatre's production of *Twelfth Night*. His Theatre School credits include *Measure for Measure*, directed by Catherine Weidner; *The Royal Hunt of the Sun*, directed by Ian Frank; and *Language of Angels*, directed by Kevin Kingston.

Rob Lamont (*Audio Describer*). Rob was recently seen as *The Giver* at Apple Tree Theatre. He enjoyed roles in *Sleuth*, *Ten Little Indians*, *Much Ado About Nothing*, *The Mousetrap*, *Before I Wake*, *The Tempest*, *West Side Story*, *King Lear* and *Our Town*. He was heard in live radio drama at WGTD 91.1 Players including as William Jennings Bryan in *On The Eight Day*. Rob narrated the nationality distributed audio books of Ted Dekker and Robert Whitlow. He was the National TV and radio voice of Caterpillar Tractor. Rob can be heard in the Museum of Science and Industry and Longyear Museum (Boston). He was awarded 1st Place Special Program (Live Radio Drama) by the Wisconsin Broadcasters Association.

Colleen Geier (*ASL Interpreter*) MSED, CI/CT. Colleen holds two national certifications and has been interpreting professionally since 1987. She has also taught interpreting at Columbia College and the Chicago Area Interpreter Referral Service (CAIRS). Colleen's theatrical interpreting includes many shows for Artpark, a professional theatre in Niagara Falls, New York, as well as several community theatres in upstate New York. Since moving to Chicago, Colleen has interpreted for Marriott Lincolnshire, Bailiwick Theatre, storytelling festivals and the Radio Disney Touring Company. At DePaul's Merle Reskin Theatre, she has interpreted *The Servant of Two Masters*, *Polaroid Stories*, *A Murder of Crows*, *The Selfish Giant* and *Other Wilde Tales*, *Lapin Lapin* and *Stamping Shouting and Singing Home* for The Theatre School.

David Jones (*ASL Interpreter*) JD, CSC, CI/CT. David is a 20-year veteran in the interpreting field and is certified by the National Registry of Interpreters for the Deaf (RID). His other DePaul credits include *Lapin Lapin*, *Alice in Wonderland*, *Selkie*, *Buried Child*, *The Selfish Giant* and *Other Wilde Tales*, *Julius Caesar*, *Stamping Shouting and Singing Home*, *Icarus Blue*, *Assassins*, *Pinocchio 3.5*, *The Servant of Two Masters*, *Insurrection: Holding History and Othello*. He has also interpreted many other stage productions around Chicago including *Aida*, *The Civil War*, *Jekyll & Hyde*, *28: The State Humanity in the High Tech World*, *Babes in Toyland*, *Valparaiso*, *Berlin Chalk Circle*, *Funny Girl* and *Damn Yankees*. David is also an attorney licensed to practice law in Illinois and carries on a private legal practice as his day job.

Damon Kiely (*Director*), 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* is currently running 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.

Brian Balcom (*Assistant Director*), 1st Year MFA/Directing. Brian Balcom is from Minneapolis.

Philip Brankin (*Assistant to the Director*), 3rd year BFA/Theatre Arts. Philip has worked with Chicago Shakespeare Theater, Chicago Opera Theater, the Piven Theatre, the Bailiwick and Second City here in his hometown, Chicago. Before moving back to the city he lived in the United Kingdom, working with The Roundhouse In London, the Library Theatre, Cornerhouse and Contact Theatre in Manchester, where he created the public arts festival Lost & Found, funded by Arts Council England.

Claudia Anderson (*Dialect/Music Coach*), Claudia worked as dialect coach for *My Fair Lady* (Paramount Theatre), *Pirates of Penzance* (Marriott Theatre), *The Real Thing*, *A Street Car Named Desire* and *Oh Coward* (Writers Theatre), *Travesties*, *The Importance of Being Earnest*, *The Dead*, and *My Fair Lady* (Court Theatre), *Cabaret* (Drury Lane Oakbrook), *U.N. Inspector*, *Defiance*, *Love Song of J. Robert Oppenheimer*, and *Entertaining Mr. Sloane* (Next Theatre Company), *The Lion In Winter* and *Halcyon Days* (Timeline Theatre Company). In Los Angeles, she coached productions at A Noise Within, The Mark Taper Forum and Rubicon Theatre Company. A singer/songwriter, her first CD of original songs, titled *In Dreams I Can Fly*, available on iTunes and CDbaby, was released in December 2011.

Julia Neary (*Movement Coach*) Assistant Professor of Acting and Movement. Julia was a founding member of the Organic Theater Collective, Powertap Productions, and Running With Scissors all companies based in the creation of original and physically inspired work. She has directed and choreographed dance, movement, and combat for theater, television, and film. She has co-adapted three novels for the stage one of which, *The Man Who Fell in Love with*

the Moon, received two After Dark Awards and a nomination for a Joseph Jefferson Award for Best Adaptation. As an actor television and film credits include *Early Edition*, *The Untouchables*, *Black Days*, *Samaritan*, *Four/Four*, *Jack Slash*, *Etchings*, *Thanks, Mom!*, *I Think Not* and *The Break Up*. Julia has worked with numerous theaters throughout Chicago and received a Joseph Jefferson Award for Best Supporting Actress as a ventriloquists dummy in Famous Door's award winning production of *Ghetto*, which she also choreographed. At The Theatre School, she has directed and choreographed various productions including last year's *Spring Awakening*, directed by Damon Kiely. Most recent fight and dance choreography can be seen in *Signs of Life*, directed by Lisa Portes, currently running at Victory Garden's Biograph Theater.

Megan Truscott (*Scenic Designer*), Megan is a Chicago based scenic designer. An alumnus of DePaul University, her work has been seen at Milwaukee Repertory Theatre, Bailiwick Chicago, TheatreSquared, Pennsylvania Youth Theatre, and The Young Actor's Guild of Fort Smith, Arkansas. Her current projects include *Forever Plaid* (Milwaukee Rep), *Harry and the Thief* (The Pavement Group), and *A Christmas Carol* (TheatreSquared). Her associate work includes *The Hollow* at Alley Theater and *Miss Saigon* at The Paramount (Des: Linda Buchanan).

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

Lissa Lamona (*Professional Assistant Costume Designer*), Lissa moved from Los Angeles, California, to Chicago in 2009 to attend The Theatre School at DePaul University where she graduated with honors in 2013 with a BFA in Costume Design. Her theatre school credits included costume design for *Spring Awakening*, *Lizzie Bright and the Buckminster Boy*, *I Am Bradley Manning*, *Faustus*, and *Woyzeck*. Currently, Lissa works as a freelance costume designer in Chicago where her credits include costume design for *The Glass Inward* at The Island Theatre Company, *For Colored Girls*, *Going to St. Ives*, *Woza Albert!*, and *Big Butt Girls and Other Fantasies* at Fleetwood Jourdain Theatre, *Little Shop of Horrors* and *The Rocky Horror Show* at Awkward Pause Theatre Company.

Castille Ritter (*Assistant Draper/Cutter*), 3rd Year BFA/Costume Technology. Castille Ritter is from Mesa, Arizona. Her past Theatre School experience includes working as Stitcher on *Spring Awakening*, Assistant Designer on *Angels in America, Part II: Perestroika*, and as the First Hand on *Measure for Measure*. Later this season she will be building costumes for The

Theatre School's *Number the Stars*, and *The Savengers*. She works in The Theatre School's scene shop as a stitcher, carpenter, and welder.

Anna Slotterback (*Assistant Draper/Cutter*) 3rd Year BFA/Costume Technology. Anna is originally from San Francisco, California. She has worked on several other shows for the Theatre School as Stitcher and First Hand including *A Wrinkle in Time*, *Angels in America, Part Two: Perestroika*, and *A Tribute to Thick Leonard*.

Peyton Bernard (*Lighting Designer*), 4th Year BFA/Lighting Design. Peyton left Seattle to pursue a career in lighting design at DePaul University. Now in his final year, Peyton has a diverse portfolio of experience, including *In the Red and Brown Water*, *Trust*, and *Contractions* at The Theatre School, live events such as Wavefront Music Festival, as well as work in architectural lighting design with the Austin Bell Building in downtown Seattle.

Wil Deleguardia (*Technical Director*), 4th Year BFA/Theatre Technology. Wil will be attending The Royal Central School of Speech and Drama in London, England this fall as part of DePaul's Study Abroad program. This winter he will be interning at Chicago Shakespeare Theatre. His previous credits with The Theatre School include master electrician for *Kitchen Sink* and *Synergy*, assistant technical director for *Measure for Measure*, *Angels in America Part Two: Perestroika*, *Spring Awakening*, and *I Am Bradley Manning*, master carpenter for *Venus*, and carpenter for *Intimate Apparel*.

Christina Buerosse (*Assistant Technical Director*) 3rd Year BFA/Theatre Technology. Christina is a technician and photographer at DePaul University. Her credits include Master Carpenter for *The Royal Hunt of the Sun* and *Measure for Measure*.

Andrew Meyer (*Master Electrician*), Andrew is from Lake in the Hills, Illinois, where he served as the Lighting Department Manager for two years at Huntley High School. Andrew was the designer for the world premiere of *A Tribute to Thick Leonard* by Gil Tanner. He also served as Master Electrician for The Theatre School's production of *In the Red and Brown Water* and Assistant Lighting Designer for *The Royal Hunt of the Sun*. Andrew is also currently a hired contractor for LakeShore Audio/Visual where he performs lighting related operations.

Kami Siu (*Sound Designer*), 4th Year BFA/Sound Design. Kami is a native of Las Vegas, Nevada. 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. Her final design credit for The Theatre School will be *Moth* this winter.

Catherine Miller (*Dramaturg*), 4th Year BFA/Dramaturgy & Criticism. Catherine hails from San Diego, California, where she worked extensively in theatre. Dramaturgy credits include [title of show] at Diversionary Theatre and *The Waves* at Vox Nova Theatre Company. At The Theatre School, Catherine has served as the dramaturg for *Crooked* and *Measure for Measure*, as well as the assistant dramaturg for *A Wrinkle in Time*. She has also worked as the music intern at The Old Globe on three world premiere musicals: *Sammy*, *Whisper House* (music by Duncan Sheik), and *Robin and the 7 Hoods* (directed by Casey Nicholaw). Later this year, she will serve as the dramaturg for *Number the Stars* and will direct Greg Kotis' play *Pig Farm*.

Emily Hitmar (*Stage Manager*) 4th Year BFA/Stage Management. Emily hails from Akron, Ohio. Past Theatre School credits include stage manager for *Angels in America, Part Two: Perestroika*, directed by Jane Drake Brody; *Faustus*, directed by Krissy Vanderwarker; and *Blood Wedding*, directed by Reshmi Hazra. She served as assistant stage manager for *The Coral King*, *Barrio Grrrr! A Musical*, Caryl Churchill's *The Skriker*, and *Much Ado About Nothing*. Later this year, she will be stage managing Dog and Pony's production of *Breach*, directed by Krissy Vanderwarker.

Caroline D'Angelo (*Assistant Stage Manager*), 3rd Year BFA/Stage Management. Caroline hails from Long Island, New York. Theatre School credits include serving as stage manager for *The Misanthrope*, and as assistant stage manager for *Intimate Apparel*, *Barrio Grrrr! A Musical*, and *A Wrinkle In Time*. Other favorite credits include: *La Boheme* (DePaul Opera Theatre), *The Little Prince* (Theater at Monmouth), *Two Gentlemen of Verona* (Theater at Monmouth), *Henry IV Part 1* (Theater at Monmouth), and *Cinderella* (Theatre Three). This year at The Theatre School, Caroline will serve as stage manager for *A Free Man of Color* and *The Scavengers*.

John Culbert (*Dean*). In Chicago, John has designed scenery and/or lighting for the Buckingham Fountain, Lyric Opera of Chicago, Garfield Conservatory, Chicago Park District, Field Museum of Natural History, Goodman Theatre, Northlight Theatre, Lookingglass Theatre, Drury Lane Theatre, Chicago Children's Theatre, Chicago Opera Theatre and more than thirty productions at Court Theatre. At the Court Theatre, he received several Joseph Jefferson nominations and a Jeff Award for *The Triumph Of Love*. Other Chicago productions include *Regina* for the Lyric Opera of Chicago, *Hughie* for the Goodman Theatre, *Glass Menagerie*, *Man Of La Mancha* for Court Theatre and *A Year With Frog And Toad* for Chicago Children's Theatre. John has designed scenery and/or lighting for the Boston Lyric Opera, St. Louis Opera, Baton Rouge Opera, Southern Repertory, Cleveland Orchestra, McCarter Theatre and Bristol Riverside Theatre. At The Theatre School he has designed productions of *The Misanthrope*, *Streetcar Named Desire*, *The Rose Tattoo*, *The Women*, *The Snow Queen*, *Rip Van Winkle* and *Stage Door*.

2013-14 SEASON

THE THEATRE SCHOOL

Our Town

by Thornton Wilder
directed by Damon Kiely
October 4 – October 13, 2013
(previews 10/2 & 10/3)

Arabian Nights

adapted by Dominic Cooke
directed by Kevin Kingston
November 1 – 10, 2013 (previews 10/30 & 10/31)

A Free Man of Color

by John Guare
directed by Phyllis E. Griffin
January 31 – February 9, 2014
(previews 1/29 & 1/30)

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 Guirris
directed by Lisa Portes
April 18 - 27, 2014 (previews 4/16 & 4/17)

The Scavengers

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

MFA 14, TBA

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)

CHICAGO PLAYWORKS FOR FAMILIES AND YOUNG AUDIENCES

at DePaul's Merle Reskin Theatre

Hansel and Gretel

by Moses Goldberg
directed by Ann Wakefield
October 15 – November 16, 2013

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

Jackie and Me

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

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

MISISON 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.

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DONORS

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.

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 & Eric's Billion Dollar Movie</i>

Flexible & Affordable!

Each subscription entitles you to receive one ticket to the three, five or seven productions of your choice in The Theatre School 2013-2014 season. Subscribers also enjoy early access to our popular performances, and may purchase additional tickets at the subscription rate before tickets are made available to the public.*

There are three options for your flexible subscription:

- Three Plays - \$36
- Five Plays - \$60
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Visit our website today for more information: theatre.depaul.edu.

*Subject to availability.

Flex pass subscriptions are not valid on opening nights or preview performances.

GENERAL INFORMATION

BOX OFFICE TELEPHONE

(312) 922-1999

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, (312) 922-1999.

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.

TAKE YOUR SEAT

and support The Theatre School

DePaul University invites you to support The Theatre School Capital Campaign. Your gift of a named seat will give you a permanent place inside The Theatre School's new home at the corner of Racine and Fullerton.

Be recognized for your support with a plaque bearing your name on one of a limited number of available seats within the 250-seat thrust theatre or the 100-seat flexible theatre in the new performing arts facility at the heart of the Lincoln Park Campus.



The Fullerton Stage
\$3,000 Premiere Section
\$2,000 Center Section
\$1,000 Right/Left Section

Sondra and Denis Healy Theatre
\$250 Moveable Chairs

Don't miss this window of opportunity. Make your gift today and be a lasting part of this transformative space that will inspire generations of students and audiences.

For more information visit alumni.depaul.edu/TakeYourSeat