



present

DYING CITY

By Christopher Shinn
Directed by Elizabeth Lovelady

FEATURING

Laura Matthews and Mickey O'Sullivan

Assistant Director

Kate Leslie

Stage Manager

Nate Dion

Set Designer

Elyse Balogh

Sound Designer

Patrick O'Brien

Costume Designer

Asha McAllister

Technical Director

Becca Venable

Lighting Designer

Emma Deane

Run Crew

Amanda Paulick

The Comrades:

Derek Bertelsen, *Artistic Director*

Angela Horn, *Director of Audience Engagement*

Mike Newquist, *Director of Communications*

Alison Plott, *Costing Director*

Cydney Moody, *Company Member*

David Coupe, *Company Member*

CAST

Kelly Laura Matthews
Peter/Craig Mickey O'Sullivan

SHOW INFO:

The play takes place in January 2004 and July 2005.

Dying City runs 90 minutes. There is no intermission.

CAST BIOGRAPHIES



LAURA MATTHEWS (Kelly) is an actor and Alexander Technique teacher working in Chicago. Previous acting credits include *Gabriella Rising* (20%

Theatre), *He Said Yes/ He Said No* (The Island Theatre), *Off the Spectrum* (Red Tape's Fresh Eyes Project). She holds a BA in Musical Theatre and is a proud graduate and now adjunct professor at Elmhurst College. Huge thanks to Lizzie and The Comrades for this opportunity, and to Michael for his endless support.



MICKEY O'SULLIVAN (Craig/Peter) has worked on stages around the country, but calls Chicago Theatre, "home." Chicago credits include: *Strawdog* (DOA), *Oracle*

(*No Beast So Fierce*), American Theatre Company (*Hair, The Royale, The Humans, Mercy Strain, Javeneeh*), PET (*Miracles in the Fall*), Red Theatre (*Three Soldiers for Sisters*), and Cold Basement Dramatics (*Henry Moore Is Melting*). More credits on stage and on camera. Proudly represented by Shirley Hamilton Inc. www.mickeyosullivan.com

CREATIVE TEAM BIOGRAPHIES

CHRISTOPHER SHINN (Playwright) was born in Hartford, Connecticut, and lives in New York City. He has written many plays, including *Four*, *Other People*, *The Coming World*, *What Didn't Happen*, *On The Mountain*, *Where Do We Live*, *Dying City*, *Now Or Later*, and *Picked*. His plays have been produced at the Royal Court, Lincoln Center Theater, Manhattan Theatre Club, Vineyard Theatre, Playwrights Horizons, South Coast Rep, and the Soho Theatre, among others. His adaptation of *Hedda Gabler* for Roundabout premiered on Broadway in 2009. He was a finalist for the Pulitzer Prize in Drama in 2008 and shortlisted for the Evening Standard Theatre Award for Best Play in 2009. For more information, visit www.christophershinn.com.

ELIZABETH LOVELADY (Director) is a director, playwright and sometimes performer. Earlier this year she won the Jeff Award for Best Adaptation for *D.O.A.* at Strawdog Theatre Company, which she both wrote and directed. The production also received Jeff nominations for Costume Design, Lighting Design, and Violence Design. She is an Artistic Associate with Red Theater where she will direct *Prince Max's Trewly Awful Exploration of the Desolat Interior* in Spring 2017. She is also an Artistic Associate with 20% Theatre, where she directed *Photograph 51* and *Fanny's First Play*. Other favorite directing credits include *Lone Star/ Laundry and Bourbon*, *Crimes of the Heart*, *The Dining Room* (Oil Lamp); *The War to End War: Los Alamos* (The Island); *Off the Spectrum*, a devised piece created as part of Red Tape Theatre's Fresh Eyes project; and *He Said Yes/*

He Said No, an international collaboration with the German company Bluespots Productions. She also wrote and performed the one-woman show *A Simple Lesson in Baking with Marie Antoinette*. She is the Development Coordinator for Theater Wit.

KATE LESLIE (Assistant Director) is excited to be working on this production. Kate has been working as a director and theatre educator in Chicago for four years. Most recently, she directed *Exit the Queen* and *The Blasphemy of Bees* as a part of the 27th and 26th Annual Rhinofest (respectively). She's also directed short plays seen in *Skin in the Game* (Stage 773), *All in the Timing* (Stage 773), *Big Shoulders* (American Theater Company), *Snapshots* (20% Theatre Company), *It Comes In* (The Side Project), *Belarusian Dream Theater* (Stage Left), *Tell It & Speak It & Breathe It & Think It* (The Ruckus), and *The Whiskey Radio Hour* (Whiskey Rebellion).

NATE DION (Stage Manager) is happily working with The Comrades for the first time. Stage management credits in Chicago include *Jerusalem* at Profiles Theatre, *Brothers Keeper* with Subtext Theatre, and *Sweet Phoebe* with Runcible Theatre, where he also appeared in *Scenes from an Execution*. Nate received his Bachelor's Degree in Theatre and Interpretation from Central Michigan University.

EMMA DEANE (Lighting Designer)
Recent design credits include *Still* (Interrobang Theatre); *Scarcity, The Seedbed* (Redtwist Theatre); *Hand in Hand, Nothing of Me* (Akvavit Theatre); *Nicks & Cuts* (Wildclaw Theatre); *Dating & Dragons* (The Factory); *Pinocchio: A Folk Musical, Fog Island* (Filament Theatre); *Buddy Cop 2* (Pavement Group); and associate lighting design on *The Nutcracker* (The House Theater). emmadeane.com

ASHA MCALLISTER (Costume Designer)
is an up and coming playwright and costume designer and works Front of House for TimeLine Theatre. She received her BA in Drama from Kenyon College in 2015. Her credits include costumes for *Photograph 51, A Song For Coretta, #Lovestories, Single Black Female*, and LeapFest 2016. Asha is very excited to continue her early career with The Comrades this season. She'd like to thank her friends and family for their enthusiasm and support.

PATRICK O'BRIEN (Sound Designer) is a multidisciplinary theater artist and writer. Selected sound designs: *R + J: The Vineyard* (Red Theatre Chicago); *The Story of a Story (The Untold Story)* (Underscore Theatre); *Deathtrap* (Citadel Theatre Company). Technical experience: *Sense & Sensibility* (Chicago Shakespeare Theater, internship); *Heathers, Loving Repeating, The Full Monty*

Don't Miss Our Next Production!

Prelude To A Kiss

by Craig Lucas

January 12-February 4

Greenhouse Theater Center

CREATIVE TEAM BIOGRAPHIES CONT.

(Kokandy Productions); *The Nutcracker* (House Theatre of Chicago); *The Wild Party*, *Carrie* (Bailiwick Chicago). BA Theatre Arts, Minor in Music, Millikin University '14. He is also a reviewer for the BroadwayWorld Chicago and Chicagoland Musical Theatre websites. His portfolio and other goodies: pjobsound.wix.com/patrickobrien.

ELYSE BALOGH (Scenic Designer) is a graduate from DePaul University's Theatre School, with a BFA in Scenic Design. Elyse has been designing and painting scenery around Chicago. Recently, she designed *Christina*, *The Girl King* (Cor Theatre), *The Seedbed* (Redtwist), and *Eroica* (Azusa Productions). Recent paint charges include *Grapes of Wrath* (The Gift), and *The Full*

Monty (Peninsula Players). Upcoming designs: *Sleepy Hollow* (Mudlark), *Macbeth* (St. Patrick's High), *Rutherford's Travels* (Pegasus). www.elysebalogh.com

BECCA VENABLE (Technical Director) is a Texas native now living in Chicago. She graduated from Texas Tech University with a BFA in Theatrical Design. While in West Texas she worked as a technical director and lighting and sound designer with various companies including Ballet Lubbock, Lubbock Moonlight Musicals, Eastern New Mexico University, and Flatlands Dance Theatre. During her career Becca worked on *The Nutcracker*, *Beauty and the Beast*, *Oklahoma!*, *Fuddy Meers*, and *Reckless* to name a few.

DIRECTOR'S NOTES

Generally, I have a very hard time keeping my mouth shut about whatever surprises are in store for the people who come to see the plays I work on. "It's not what happens, it's how it happens," I justify to myself as I blab about all of the important plot points. After all, most plays do not deal in a currency of suspense.

[This is me keeping my mouth shut about the play you're about to see.]

I'll give you some hints: no walls will crash in, no helicopters will land on the stage, and at the very end we won't discover that everything we just saw was actually someone's dream. And if suspense is what an audience feels when they inch toward the edge of their seat, eagerly anticipating the delivery of a surprise they suspect is coming, then the next 90 minutes you'll spend in this theater will be suspense-free.

One sunny afternoon many years ago, I stood outside of Austin Middle School talking to a friend. Out of nowhere and with no warning, a football slammed into the side of my head, knocking me to the ground. Of course, that ball didn't come from nowhere, and if my attention had been in the right place I could have traced its arc as it came hurtling toward me. This play is like that. And that's all I'm going to say.

Elizabeth Lovelady, Director

THANK YOU

North Shore Baptist Church
Mike Sanow
DePaul University