



15 ANNUAL REPORT 16

**THE
THEATRE
SCHOOL**
.....
AT DePaul University

MISSION STATEMENT

The Theatre School at DePaul University (TTS) 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 of a wide repertoire of plays—classic, contemporary, and original—that challenge, entertain, and stimulate the imagination. We seek to enhance the intellectual and cultural life of our university community, our city, and our profession.

VALUES

- **Education:** The Theatre School is primarily a place of learning and for the making of humanity. It is a place for the moral, spiritual, social, political, and artistic development of all engaged in this noble enterprise.
- **Respect:** The Theatre School engenders respect for self, for others, for learning, for alternative communities, and for the profession itself.
- **Freedom:** The Theatre School encourages creativity and freedom of expression as a part of a commitment to our professional standards and responsibilities. We strive to create an atmosphere that is conducive to exploration and risk taking.
- **Imagination:** The Theatre School celebrates the primacy of the imagination in all its work.
- **Spirituality:** The theatre is, in a real sense, a sacred place for reflection, awakening, visioning, and the development of moral awareness. It is a place to challenge beliefs and to understand the self in relation to others.

DIVERSITY ACTION STATEMENT

The Theatre School is committed to fostering and nurturing the reality of who people are, who they have been, and who they want to be. We embrace the diversity of what we see, what we hear, and what we feel. We give voice; we represent people and ideas. Our community engages in lively exploration between and beyond categories of race, ethnicity, gender, sexuality, class, religion, nationality, ability, and artistic discipline. We examine, appreciate, and share the complexities of culture through artistic collaboration and in doing so, create a safe and supportive environment for our students, faculty, staff, audiences, and visitors.

VISION

The Theatre School provides the best theatre training in the country.

Welcome to The Theatre School's 2015-16 Annual Report. This year has been a year of both reflection and a year of planning for the school's future. We completed a strategic plan that outlines our goals for the next six years. These goals will serve as guideposts for the future to determine where we are headed, and what changes need to be made to get there. The goals of our 2022 Strategic Plan are as follows:

- Define The Theatre School as a theatre training conservatory for the 21st century that effectively prepares its students for an evolving profession.
- Remove economic barriers to acquiring an education at The Theatre School for students with talent, commitment, and desire. Equip all students with support needed for the successful completion of a degree.
- Position The Theatre School as an intellectual and artistic hub where its community (students, faculty, and staff) intersects and collaborates with the University, the professional field, Theatre School alumni, and the public.
- Matriculate students who understand their role within their profession and responsibility to their community.

In addition to the creation of our strategic plan, the Theatre School community worked on projects ranging from the Carnival of New Latina/o Work, to the creation of new murals in The Theatre School; from the Wrights of Spring festival of new plays, to hosting college fairs and courses in the Liberal Studies program. This is in addition to all of the activities surrounding our productions and work in the classroom. I am pleased to share with you some of the accomplishments, activities, and accolades from this past year made possible by the hard work of our students, staff, and faculty.

JOHN CULBERT
DEAN AND EXECUTIVE PRODUCER



A handwritten signature of John Culbert in a cursive script, colored in a light purple/pink hue.

YEAR-AT-A-GLANCE

44,176

audience members

413 public performances

3,160 University student audience members

764 University faculty and staff audience members

2,319 Alumni room reservation hours

14,710 Event attendees

hosted **1** national conference
and **1** national college fair

3 world premiere productions

+57.5% new Instagram followers

+24.2% new Facebook likes

+9.01% new Twitter followers

2,332 first-time ticket buyers

1,462

BFA applicants

Chicago Playworks has welcomed

1,439,497

audience members since it began in 1925

Applicants from **21** different countries, **49** different states



Applicants:

19% from IL,

81% from out of state

Admitted students:

17% from IL,

83% from out of state

Admitted students from **30** different states

Admitted: **103** females, **54** males

15 audition/interview weekends
in Chicago, LA, NY, Atlanta,
Houston, San Francisco

Approximately **900**
people auditioned/interviewed

29

78.57%
graduation rate

Theatre School students
declared minors
(out of 77 graduates)

8 Theatre School students
declared double majors
(out of 77 graduates)

75% of **2016** graduates had GPAs of **3.5** or higher

FEATURES

LATINA/O THEATRE COMMONS 2015 CARNAVAL OF NEW LATINA/O WORK

The Theatre School welcomed The Latina/o Theatre Commons (LTC) and over 200 attendees in partnership with HowlRound for the 2015 Carnaval of New Latina/o Work national conference, July 23 – 25. LTC uses a “commons-based approach to transform the narrative of the American theatre, amplify the visibility of Latina/o performance making, and to champion equity through advocacy, art making, convening, and scholarship.”

Carnaval 2015 was produced in association with Teatro Vista and the Chicago Alliance of Latino Theatre Artists (ALTA Chicago). The conference showcased local and national Latina/o theatre and brought together artists, producers, scholars, and advocates. Carnaval 2015 created new partnerships between small and large institutions and local and national theatre communities and celebrated the diverse voices of the new American theatre.

Carnaval 2015 featured numerous readings of new work, including: *Parachute Men* by Mando Alvarado; *Satyrincoño* by Migdalia Cruz; *Sweep* by Georgina Escobar; *APPEAL—A New American Musical of Mexican Descent* by Amparo Garcia Crow; *Perfectamente Loca/Perfectly Insane* by Magdalena Gomez; *Siempre Nortecada: Always Late*,

Always Lost by Virginia Grise; *the living'life of the daughter mira* by Matthew Paul Olmos; *Wolf at the Door* by Marisela Treviño Orta; *Más* by Milta Ortiz; *The Sweetheart Deal* by Diane Rodriguez; *Swimming While Drowning* by Emilio Rodriguez; and *Mother Road* by Octavio Solis. Numerous Theatre School alumni were featured in the readings and current students served as volunteers throughout the festival. The conference provided The Theatre School community the opportunity to be a part of important discussions surrounding the future of theatre in this country and to showcase Latina/o artists.

The conference also featured the thoughts and teachings of Lisa Portes (Chair, LTC Carnaval 2015; Head of MFA Directing, The Theatre School at DePaul University), and Henry Godinez (Co-founder and Former Artistic Director, Teatro Vista; Resident Artistic Associate, Goodman Theatre).

By mounting this event, the LTC expanded the dialogue around the challenges playwrights, artists, and culturally specific producing organizations face in trying to produce new Latina/o work. Carnaval 2015 served as an opportunity for much needed discussions about the state of Latina/o theatre in the twenty-first century.



FEATURES

NEW MURALS DECORATE THE STAIRWELLS OF THE THEATRE SCHOOL

Scene Painting for Theatre

Instructor

Joanna White

Students

Maggie Armendariz (BFA Scene Design '17)

Camila Devereux (BFA Scene Design '17)

Claire DiVito (BFA Scene Design '17)

Christina Hubbard (BFA Scene Design '17)

Angela McIlvain (BFA Scene Design '17)

Jaclyn Miller (BFA Scene Design '18)

Jessica Olson (BFA Scene Design '17)

Mara Zinky (BFA Scene Design '17)

In the spring of 2016 three new murals were created at The Theatre School. This artwork was the result of the Scene Painting for Theatre course offered at TTS. This year-long, three-course sequence was led by scenic artist Joanna White. The goal of this course was to teach design students how to use theatre-related skills in a new environment, how to give back to the community, and how to organize themselves to work on off-site projects.

The course explored more technical practices of painting including: discussion of the formulation and handling of scenic paints and dyes, brushes and tools, and application techniques. Understanding practical laboratory work helps portray realistic representations of a variety of textures and materials on a large scale, leading to fully developed illusionistic and pictorial stage scenery. Being able to use scenic skills on a mural or any other large-scale painting project can offer another source of income in the

freelance world. This course better prepares students for practical work upon graduation.

The three murals now exist in two different stairwells in The Theatre School. The entire class is credited for helping to complete each mural.

The ship, octopus, and drafting mural can be found in the southwest stair, leading from the scene shop to the second floor production office. The mural was designed by Angela McIlvain (BFA Scene Design '17).

On the second floor, a re-creation of the Merle Reskin Theatre stage door exists in the northwest stair. A colorful design is juxtaposed next to the stage door, inspired and created through a "paint-by-number" initiative. Students, faculty, and staff were invited to contribute by filling in a small section of the mural. A large part of the TTS community was eager to take part in the project, leaving their mark on the school's walls. The mural was designed by Jaclyn Miller (BFA Scene Design '18).

On the third floor of the same stairwell, Claire DiVito (BFA Scene Design '17) and Camila Devereux (BFA Scene Design '17) co-designed a lighting-and-catwalk inspired mural outside of the Fullerton lighting storage and catwalk.

Not only does this course teach practical skills for scene painters, it also adds artistic character to the walls of the school. The project furthers DePaul University's Vincentian values of bettering spaces surrounding community and offering service, answering the question of "what must be done?"



FEATURES

DEPAUL ETC

During Premiere DePaul orientation sessions, The Theatre School provides an educational resource to incoming first-year students on the values and beliefs of DePaul University through the DePaul Educational Theatre Company (DePaul ETC). The Theatre School partners with DePaul's Center for Identity, Inclusion and Social Change to cover a wide range of topics such as Vincentian values, consent, and the discussion of race and gender issues, all while also debating the best dish at the Lincoln Park Student Center.

A theatre troupe of DePaul students create and implement performances and talkback sessions on The Theatre School's Fullerton Stage. Following each performance, the cast facilitates small group discussions about the themes of the performance and provides space for incoming first-year students to think critically about issues of social justice while encouraging them to be proactive about building an inclusive DePaul community.

The program is organized by Dexter Zollicoffer, Diversity Advisor at The Theatre School and Charee Holloway, Assistant Director of the Center for Identity, Inclusion and Social Change. The 2016 summer ensemble featured:

Javier Andujar (BA Creative Writing '17)

Gregory Fields (BFA Acting '19)

Kayla Forde (BFA Acting '18)

Jake Pinckes (BFA Theatre Arts-Directing '19)

Delaney Feener (BFA Acting '18)

Afiya Sajwani (BA Psychology '16)

Donyae Lewis (BA Journalism and BA Creative Writing '18)

Madeline Kranz (BFA Theatre Arts and BA History '17)

Danny Fender (BFA Stage Management '19)

Dylan Fahome (Playwriting '16)



IN THE NEWS

The Theatre School is proud to celebrate the newsworthy accomplishments of its students, alumni, faculty and staff.

July 23, 2015 *Chicago Reader* features **Lisa Portes** as “This Week’s Chicagoan” for her involvement in Latina/o Theatre Commons Carnival of New York.

September 20, 2015 **Lisa Portes** named one of “20 Theatre Workers You Should Know” by *American Theatre* magazine.

October 23, 2015 The American Institute of Architects honors **The Theatre School** with a “Distinguished Building Award.” The award was presented at the AIA annual design awards at Navy Pier.

November 5, 2015 **Tarell Alvin McCraney** (BFA Acting '03) joins the University of Miami’s Theatre Arts Department (College of Arts & Sciences’ Department of Theatre Arts) as a Professor of Theatre and Civic Engagement.



December 4, 2015 Faculty member **Coya Paz** featured on WBEZ 91.5 sharing her views on the Lysistrata-like role of women in Spike Lee’s *Chi-Raq*.

January 2016 USITT recognizes **The Theatre School** with a 2016 Architecture Honor Award.



January 2016 Alumnus **Christopher Mannelli** (Arts Leadership '09) named Executive Director of the Geva Theatre Center in Rochester, New York.

January 24, 2016 Alumna **Gillian Anderson** (BFA Acting '90) reprises her beloved role as Agent Dana Scully in *The X-Files* on Fox in a six episode series.

February 5, 2016 Faculty member **Cameron Knight** featured in a two-page *Backstage.com* article analyzing the actor as both an artist and an entrepreneur.

“It isn’t enough to be able to perform; actors have to know how to navigate getting hired, begin to generate their own work, and the product that they are. Entrepreneurial thinking would offer them the best return on investment.”

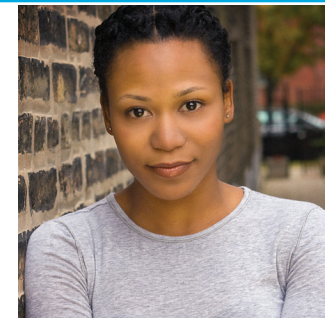
February 18, 2016 Alumnus **Will Davis** (BFA Theatre Studies '05) named the new Artistic Director of American Theater Company. Davis is one of the very few transgender creative leaders of major American arts organizations. **“ATC should be a hub for new plays moving out into the national landscape,”** Davis said. **“I want to bring new work in and export it out.”**

March 2016 Student **Frankie Charles** (BFA Theatre Technology '18) selected as one of twelve theatre artists from underrepresented groups in live entertainment production for USITT’s Gateway mentorship program at USITT 2016 in Salt Lake City.

April 2016 **Ike Holter’s** (BFA Playwriting '07) *Exit Strategy* makes its New York debut, and is presented by Primary Stages and Catherine Adler & Jamie deRoy in association with Philadelphia Theatre Company. *Exit Strategy* was nominated for an Off-Broadway Alliance Award for “Best New Play.”

April 12, 2016 Faculty member **Ernie Nolan** named the Official Representative to ASSITEJ International for TYA/USA.

May 6, 2016 **Alana Arenas** (BFA Acting '02) awarded the Clarence Derwent Award for most promising performer in 2016 by the Actors’ Equity Foundation for her performance in *Head of Passes* at the Public Theater. She was also a recipient of a Lucille Lortel Award for her performance.



May 11, 2016 **David Naunton**, an adjunct professor in The Theatre School’s sound design program, receives the Robert Christen Award at the Michael Merritt Awards, honoring excellence in design and collaboration.

May 24, 2016 Admissions Director **Tracee Duerson** featured on *Backstage.com*, discussing how to choose performing arts colleges. **“Students will find their way and should love what they’re doing when they graduate,”** Duerson says. **“That’s the point in the end!”**

May 29, 2016 **The Theatre School** ranked #16 on *The Hollywood Reporter’s* list of “The 25 Best Drama Schools for an MFA.”

GUEST ARTISTS

During the 2015-16 academic year The Theatre School was proud to host a variety of guests who spoke to classes within the Design/Technical, Performance, and Theatre Studies departments, or offered workshops to current students. These guests included the following individuals:

Performance Department

Eva Ballesteri, Actor

Talon Beeson, Actor

Adam Belcuore, Goodman Theatre,
Casting Director

Taylor Blim,* Actor

James Bohnen, Remy Bumppo Theatre,
Co-founder and Artistic Director Emeritus

Nick Bowling,* Timeline Theatre,
Artistic Director Emeritus

McKenzie Chinn,* Actor; Winner of
Leonore Annenberg Fellowship Fund for
the Visual and Performing Arts

Steven Cone, Director

Carrie Coon, Actor

Louis Contey, Timeline Theatre,
Artistic Associate

Jeff Cummings, Actor

Dave Daniels,* Actor

Timothy Dadabo, Actor

Sandra Delgado, Actor

Zach DeNardi,* Actor

Meg Elliot,* Actor

Keira Fromm,* About Face Theatre,
Artistic Associate

Jessamyn Fuller, Steppenwolf Theatre,
Casting Director

Andrew Gallant,* Green Shirt Studio,
Instructor

Sean Graney, The Hypocrites,
Founder and Artistic Director

Dawn Gray, Gray Talent Group, President

Ricardo Gutierrez, Teatro Vista

Azar Kazemi,* Blind Owl,
Founder and Creative Director

Beth Lacke, Actor

Tracy Letts, Steppenwolf Theatre
Company, Ensemble; Playwright

Eric Lynch, American Blues Theater,
Artistic Affiliate

Bob Mason, Chicago Shakespeare Theatre,
Artistic Associate and Casting Director

Antoine McKay, Actor

Vance Mellen, Filmmaker and Screenwriter

Dorothy Milne, Lifeline Theatre,
Artistic Director

Lia Mortensen, Provision Theater and The
Den Theatre, Ensemble

Marisa Paonessa, Paonessa Talent Agency,
President/Agent

Jeff Parker, Actor

Mickie Paskal, Paskal Rudnicke Casting,
Founder and CSA

Rachael Patterson, Acting Studio Chicago,
Director

Stephanie Potakis, Lily's Talent Agency,
Talent Agent

Gail Rastorfer, Actor

Eva Rich, Actor

Chris Rickett,* Timeline Theatre Company,
Associate Artist; Actor; Violence Designer

Jennifer Rudnicke, Paskal Rudnicke Casting,
Founder and CSA

Sam Samuelson, Stewart Talent,
Talent Agent

Sandy Shinner, Shattered Globe Theatre,
Ensemble and Producing
Artistic Director

Claire Simon, Claire Simon Casting,
President and Director of Casting

Colin Sphar,* Actor

Adria Dawn Tarleton, Tarleton Dawn
Productions, Owner and Operator

Mike Theisen,* Gray Talent Group,
Talent Agent

David Turrentine, David Turrentine
and Associates, Inc.,
Owner and Enrolled Agent

Krissy Vanderwarker,* Dog and Pony
Theatre Company, Artistic Director

Mary Williamson,* Actor



Theatre Studies Department

Greg Allen, Neo-Futurists,
Founding Director

Adam Belcuore, Goodman Theatre,
Casting Director

Robert Biedrzycki, Writer, Performer,
Educator, and Transnational Human
Rights Activist

Molly Brennan, Barrel of Monkeys,
Company Member

John Collins,* Actor

Scott Conn, Goodman Theatre,
Production Manager

Philip Dawkins, Playwright

Joseph Drummond, Goodman Theatre,
Production Stage Manager

Andrew Eninger, Playwright, Actor,
and Director

Mary Beth Fisher, Actor

Stuart Flack, Playwright

Marissa Ford, Goodman Theatre,
Special Projects Associate

Ricardo Gamboa, Playwright & Director

Megan Geigner, Dramaturg

Henry Godinez, Northwestern University,
Faculty; Goodman Theatre,
Artistic Associate

Isaac Gomez, Victory Gardens Theatre,
Literary Manager

Jonathan L. Green, Goodman Theatre,
Literary Management Associate

Ike Holter,* Playwright

Lori Kleinerman, Goodman Theatre,
Director of Marketing & PR

Michael Kramer, Dance Dramaturg

Kelly Leonard, Second City, Executive VP

Susan Messing, Actor and Solo Performer

Meida McNeal, Artist and Scholar
of Performance Studies, Dance,
and Ethnography

Roger Pines, Lyric Opera of Chicago,
Dramaturg

Brian Quijada, Actor, Writer, Dancer,
and Musician

Elizabeth Rice, Actor

Maren Robinson, Timeline Theatre,
Company Member and Dramaturg

David Rosenberg, Holocaust Survivor

Denise Schneider, Goodman Theatre,
Publicity Director

Joanie Schultz, Director

Steve Scott, Goodman Theatre,
Associate Producer

Amy Szerlong, Goodman Theatre,
Institutional Giving

Katherine Welham, Goodman Theatre,
Director of Institutional Grants

Design/Technology Department

Nick Belley,* Freelance Lighting Designer

Eric Branson, Chicago Shakespeare,
Master Electrician

Shea Coulee, Professional Drag Performer

Laura Dieli, NETworks Presentations,
Production Manager

Jack Feivou, Fabulous Fox Theatre, St. Louis,
President and CEO

Mary Ellen Park,* Chicago Fire, Ager/Dyer

Elizabeth Schuch,* Creative Artist for Film,
Video, and Theatre

David Stewart, Guthrie Theatre,
Minneapolis, Director of Production



Faculty/Staff Directing and Performance Activity

Directed or performed in over **65** productions, including **12** world premieres, at theatres including **American Blues Theater, House Theatre, Free Street Theater, Lookingglass Theatre Company, Lyric Opera of Chicago, Museum of Contemporary Art Chicago, Northlight Theatre, TimeLine Theatre Company, Steppenwolf Theatre Company, Teatro Vista,** and **Victory Gardens Theater.**

Faculty/Staff Design and Technical Activity

21 gigs in areas including **composing, costume design, cutting/draping, lighting design,** and **rigging** at theatres and organizations including **Alley Theatre, Chicago Flyhouse, Cleveland Playhouse, Court Theatre, Goodman Theatre, Joffrey Ballet, Lifeline Theatre, Lookingglass Theatre Company, Madison Opera,** and **Milwaukee Repertory Theater.**

Faculty/Staff Scholarship & Publication

8 plays written by faculty and produced by theatres including **Goodman Theatre Playwrights Unit, New Dramatists, Piven Theatre,** and **The Theatre @ Boston Court.** Faculty and staff were featured in **22** publications and media contributions in books, on radio, in editorials, and as reviewers for ***Boston Globe, Contemporary Theatre Review, The New York Times, The New Yorker, Vestoj,*** and **Vocalo's Morning Amp.**

Faculty/Staff Memberships

Faculty and staff held membership with **46** organizations and committees, including but not limited to **Actor's Equity Association, American Federation of Television and Radio Artists, Amigas Latinas, Association of Arts Administration Educators, Association of Theatre in Higher Education, International Council of Fine Arts Deans, Screen Actor's Guild, Feldenkrais Guild of North America, League of Chicago Theatres, League of Professional Theatre Women, Lookingglass Theatre Company, Strawdog Theatre Company, United States Institute for Theatre Technology,** and **Voice and Speech Trainers Association.**

Faculty/Staff Instruction

Faculty and staff taught **24** courses and workshops outside of DePaul University in areas of study including **acting, directing, arts management, sound design,** and **vocal training** at **American Alliance for Theatre and Education, Green Shirt Studios, iTheatrics Junior Theatre Festival, Lou Conte Dance Studio, Loyola University, Milwaukee Zoological Society, National Theatre Institute at the Eugene O'Neill Center, Roy Hart Theatre Voice Training Workshop, Theatre for Young Audiences/USA,** and **University of Wisconsin/Milwaukee.**

Faculty/Staff Research and Grants

4 DePaul University Research Grants, participating in **12** research projects through a **Feldenkrais Mentorship, Harvest Contemporary Dance Festival, Illinois Arts Council, University Research Council,** and **Irish Studies at DePaul.**

Faculty/Staff Development

Faculty and staff received **12** professional certifications from organizations and programs including **DePaul Teaching Commons, Entertainment Technician Certification Program, Laban Movement Analysis, Linklater Voice Center, Margolis Method, STOTT Pilates, Yoga Alliance,** and **Sanford Meisner Center.** Faculty and staff gave **13** presentations at conferences and programs including **Cherubs at Northwestern University, Cusp Conference, ELI Talks, Steppenwolf Theatre Company, Victory Gardens Theater,** and **United States Institute for Theatre Technology.**



INTERNSHIPS

Students in the Design/Technical, Performance, and Theatre Studies departments completed 55 internships during the 2015-16 academic year. These included internships at various theatre companies, arts organizations, schools, and casting and talent agencies, including the following:

321 Theatrical Management

6th Street Playhouse

A Noise Within

Aaron Shapiro Productions

Allied Live

Aurora Civic Center

Boldface Communications Group

Broadway in Chicago

Broadway Teaching Group

Cathy Taylor Public Relations

Charlotte Wilcox Company

Chicago Children's Theatre

Chicago Department of Cultural Affairs and Special Events

Chicago Flyhouse

Chicago History Museum

Chicago Shakespeare Theater

COR Theatre

Deer Park Theatre

Definition Theatre

Disney College Program

DM Playhouse

First Folio Theatre

Freefall Theatre

Free Street Theatre

Greenhouse Theatre

Hollywood Fringe Festival

Hubbard Street Dance

Irish Rock 'n' Roll Museum

Lookingglass Theatre

Main Street Opera

Noreen Heron and Associates

O'Connor Casting

Playground Theatre

PR Casting

Rattlestick Theatre Company

Second City

Shapiro Productions

Steppenwolf Theatre

Second City

Show Pants LLC

Shpiel (Performing Identity)

Silverware Entertainment

Steppenwolf Theatre

The Arthritis Foundation

The Public Theatre

Trinity Rep Educational Department

TYA/USA

Victory Gardens Theatre

William Bivius (Playwright)

Windy City Playhouse



MFA

Crime and Punishment
by Fyodor Dostoevsky
adapted by Marilyn Campbell
and Curt Columbus
directed by Michael Burke

Contractions
by Mike Bartlett
directed by Jacob Janssen

Swimmers
by Rachel Bonds
directed by Marti Lyons

ENHANCED STUDIO PRODUCTIONS

The Children's Hour
by Lillian Hellman
directed by Nathan Singh

The Merchant of Venice
by William Shakespeare
directed by Erin Kraft

What the Fuck is Going on in Kilgore, TX
by Grace Cunyus
directed by Coya Paz

STUDIO PRODUCTIONS

Fall 2015

Twelve Angry Men
adapted by Sherman L. Sergel from the TV
movie by Reginald Rose
directed by Matt Hawkins

God of Carnage
by Yasmina Reza
translated by Christopher Hampton
directed by Tosha Fowler

True Story
by Em Lewis
directed by Kevin Fox

ON THE FULLERTON STAGE

Joe Turner's Come and Gone
by August Wilson
directed by Phyllis E. Griffin

God's Ear
by Jenny Schwartz
directed by Andrew Peters

The Misanthrope
by Molière
translated by Richard Wilbur
directed by Brian Balcom

The Women Eat Chocolate
by Caroline Macon
directed by Heidi Stillman

IN THE HEALY THEATER

The Lady From the Sea
by Henrik Ibsen
translated by Pam Gems
directed by Erin Kraft

In the Blood
by Suzan-Lori Parks
directed by Nathan Singh

The Translation of Likes
by Nambi E. Kelley
directed by Ron OJ Parson

CHICAGO PLAYWORKS FOR FAMILIES AND YOUNG AUDIENCES

Esperanza Rising
by Lynne Alvarez
based on the book by Pam Muñoz Ryan

music by Brian Victor Zupanc
directed by Lisa Portes
musical direction by Mark Elliott

Prospero's Storm
based on William Shakespeare's
The Tempest
adapted and directed by Damon Kiely
music and lyrics by Mark Elliott

Peter Pan and Wendy
adapted by Doug Rand
from the novel by J.M. Barrie
directed by Ernie Nolan

After Miss Julie
by Patrick Marber
directed by Brian Balcom

The Art of Living Happy
by Max Barr
directed by Barry Brunetti

Winter 2016

The Able Space
by Stephanie Bong
directed by Carlos Murillo

Failure: A Love Story
by Philip Dawkins
directed by Kymberly Mellen

How I Learned to Drive
by Paula Vogel
directed by Keira Fromm

Spring 2016

Women
by Chiara Atik
directed by Nathan Singh

Tender
by Nikki Bloom
directed by Erin Kraft

An Illiad
by Denis O'Hare and Lisa Peterson
adapted from Homer and
translated by Robert Fagles
directed by Andrew Peters

INTROS

Fall 2015

Better Living
by George F. Walker
directed by Dan Kerr-Hobert

Lungs
by Duncan Macmillan
directed by Patrice Egleston

Other Desert Cities
by Jon Robin Baitz
directed by Krissy Vanderwarker

Winter 2016

Kingdom City
by Sheri Wilner
directed by Michael Osinski

Molora
by Yael Farber
directed by Ann Wakefield

Gloria
by Brandon Jacob-Jenkins
directed by Stuart Carden

Spring 2016

A Lie of the Mind
by Sam Shepard
directed by Azar Kazemi

Uncle Vanya
by Anton Chekov
directed by Jason Beck

An Experiment with an Air Pump
by Shelagh Stephenson
directed by Ian Frank

LABS

Fall 2015

Cock
by Mike Bartlett
directed by Nathan Alexander

Sparkleshark
by Philip Ridley
directed by Jordyn Prince

Winter 2016

Play for Germs
by Israel Horovitz
directed by Caroline Pramas



The Veldt
by Ray Bradbury
directed by Adam Elliot

Much Ado
by William Shakespeare
directed by Margaret Baughman

Spring 2016

Tragedy: A Tragedy
by Will Eno
directed by Jill Perez

Crumble (Lay Me Down, Justin Timberlake)
by Sheila Callaghan
directed by Jill Perez

Eye for Eye
original story by Orson Scott Card
adapted and directed by Ian Miller

WRIGHTS OF SPRING

The Adventures of Dr. Science
by Devin Asperger

Breathe In, Breathe Out
by Max Donohue Barr

Work In Progress
by Kaysie Bekkela

*Down the Rocky Road and
All the Way to Bedlam*
by D. Matthew Beyer

Reminders
by William R. Boersma

Sweet Like Disco Lemonade
by Stephanie Bong

Flashfire
by Hampton Cade

Abindigo
by Chandler Clamp

Riptide
by Ben Claus

Simon Peter of Galilee
by Grace Cunyus

Homo Destructus
by Briget Diehl

Crisis Comedy Hour!
featuring the works of William R. Boersma
in collaboration with Siri Elena

The Suleimans
by Dylan Fahoome

Room Service
by Maddie Grubbs

Something Like a Star
by Shea MacKenzie

The Unbeknownst
by Caroline Macon

Polyanna
by Daniella Mazzio

Dakota
by Maille Mitchell

Millennial B.S.
by Abaigeal O'Donnell

Vagilantes
by Krystal Ortiz

Broken Children
by Emily Pabish

Lights Out
by Lily Rushing

The Deflowerment of Wendy Diaz
by Jewells Santos

Untitled Work in Progress
by Elon Sloan

*Proscenium Spellbound OR
(No More Meta Narratives)*
by Dan Sonenberg

1000 Julys on Pineapple Street
by Ella Williams

Mrs. Phu's Cleansing Juices (and Also Salads)
by Emily Witt



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STAFF PROFILE

TRACEE DUERSON

**B.A., Political Science,
California Polytechnic State University**
**M.A., Higher Education and Student Personnel
Administration, New York University**

What brought you to The Theatre School?

My family and I re-located to Chicago from California in the summer of 2015 so that my husband could attend medical school. I started working as a higher educational professional in 2004, and I have held various roles from college counseling, to educational outreach and advising, to campus programming, and admissions. When we were preparing to re-locate, I saw this position posted and knew it would be a great fit to fuse my love and passion for theatre and performing arts and my professional experience in higher education. I really enjoy the opportunity to work with artists who wish to pursue a career in the arts in higher education, especially in Chicago—a thriving theatre community.

What are your plans for new initiatives or projects in your area at TTS?

My goal is to continue to strategically grow our pool of applicants, gain more national recognition, update our admissions recruitment strategies, and continue to evaluate and make changes to find students who are the best fit for our programs.

What are your goals for the upcoming school year?

I am re-structuring our marketing and recruitment plan, including initiating some online digital marketing campaigns. I also plan to establish and cultivate relationships with theatre educators and professionals, counselors, and students both locally and nationally through recruiting visits and events. I want to continue to re-think our audition and interview process to make sure it is working as efficiently and effectively as possible, and I am analyzing best practices for recruitment events.

What's your greatest personal or professional accomplishment?

I am very proud to have earned both a bachelor's and master's degree as I am the first person in my immediate family to achieve this. I am also extremely happy that I found a career in a field where I feel passionate about the work that I do. I love coming to work every day, and that, to me is a professional success/accomplishment.

Favorite food?

So many to choose from. I will always love cheeseburgers, and my husband makes some killer carnitas tacos.

Hometown

I've spent most of my life in both Southern California and on the central coast of California. And New York City will always hold a little piece of my heart as "home."

What's one thing you would like people to know about you?

I love to be outdoors: playing soccer, hiking, walking/exploring!



STAFF PROFILE

KRISTINA FLUTY

**M.A., Dance/Movement Therapy
and Counseling, Columbia College Chicago**
**Graduate Certificate in Laban Movement Analysis,
Columbia College Chicago**
**Movement Pattern Analysis Certificate,
Columbia College Chicago**
B.A., Dance, Minor in English, Point Park University

What brought you to The Theatre School?

I began teaching at TTS as an adjunct in winter of 2013, and that spring I also choreographed a bit for *The Coral King*, directed by Ann Wakefield. Patrice Egleston, Head of Movement, had called my husband the year before to see if he could teach some Laban classes (Paul Holmquist, TTS alum—BFA in Acting, 1998—also a Laban practitioner). When he couldn't do it, he recommended me, and her reply was "Oh! I have her on my list of recommended people and was wondering how I was going to find her!" So, it was kismet. And also connections.

What are your plans for new initiatives or projects in your area at TTS?

I don't really have any plans yet. With two new people coming into the Movement Faculty, I know that we will be working on looking at our curriculum over the next couple of years. I am very committed to helping everyone at TTS understand how we can approach the issues around intimate touch guidelines with a grounded, movement-and-body-based lens.

What are your goals for the upcoming school year?

My biggest goal for this year is to be generous with myself regarding my acclimation to being a new faculty member. I can sometimes hold myself to impossibly high expectations, so I want to be sure I give myself room for mistakes in my learning process. I foster this paradigm in my classroom, so I hope I can also embrace it for myself.

Aside from that, I am excited to advise students in an official capacity and also learn about that process.

What's your greatest personal or professional accomplishment?

Woof. That's a big question. It's a bit cliché, but I am super proud to be a mom to my son, Gus, who turns 5 in September. Parenthood kind of blindsided me and my husband (doesn't it really do that to everyone?!) and I try to remind myself and Paul to appreciate that we are actually doing pretty darn well at this huge thing—raising a kind, loving human being who will grow up to be a responsible citizen.

Favorite food:

I have to choose? Probably brownies.

Hometown

Middlesboro, KY. Daniel Boone country.

What's one thing you would like people to know about you?

I'm actually NOT analyzing your movement right now.



ALUMNI PROFILE

COSTUME DESIGNER: J.R. HAWBAKER (THE '05)

By Kelsey Schagemann

J.R. Hawbaker (BFA Costume Design, '05) can pinpoint the exact moment her life changed. Heading into her second year at DePaul, Hawbaker intended to study English literature, history, and photography, but she wasn't passionate about her academic path. Then, as she browsed classes, the course book fell open to the costume design program in The Theatre School. "I saw classes in playwriting, design, the history of costume and Shakespeare," Hawbaker says. Suddenly, she realized the connective thread among her areas of interest. "I liked those subjects because they were expressions of character, and that's what costume design is all about."

"In essence, costume design is about studying the kaleidoscope of human emotion and experience. I help tell stories through what the characters wear and how they carry themselves in those pieces."

—J.R. Hawbaker

Now, as an assistant costume designer based in Los Angeles, Hawbaker's credits include *Mad Men*, *True Blood*, *Argo*, and *Batman v. Superman: Dawn of Justice*. She also worked on *American Hustle* with costume

designer Michael Wilkinson, spending three months conceptualizing the sumptuous fur coats, slinky dresses, and plunging necklines that earned the film an Academy Award nomination in costume design. "It was truly a dream script. Nothing about those characters was clichéd," Hawbaker says. Consequently, she avoided stereotypical '70s references in favor of aspirational and fresh pieces perfectly suited to the film's themes of projection, reinvention, and the long con.

According to Hawbaker, the process of bringing characters to life through costume occurs in phases. "Typically, you start with a script and a conversation with the director, their take on the characters, what they're trying to evoke, their vision," she says. "Next up is the research period where you gather images and items that will help you refine those ideas with the director." Illustrations, full-size renderings, and on-set adjustments follow.

That said, the process differs by director; when Hawbaker collaborates with Terrence Malick, as she did on *The Tree of Life* and *Knight of Cups*, standard operating procedure goes out the window. "There's no research, there's no script," Hawbaker explains, noting that she has learned to trust her instincts in developing designs that assist the actors in creating their characters. "Costume design comes from a much deeper place than most people realize. At some level, it's a gut understanding of how people project themselves."



Photo by Thomas Alleman

AWARDS FOR EXCELLENCE IN THE ARTS

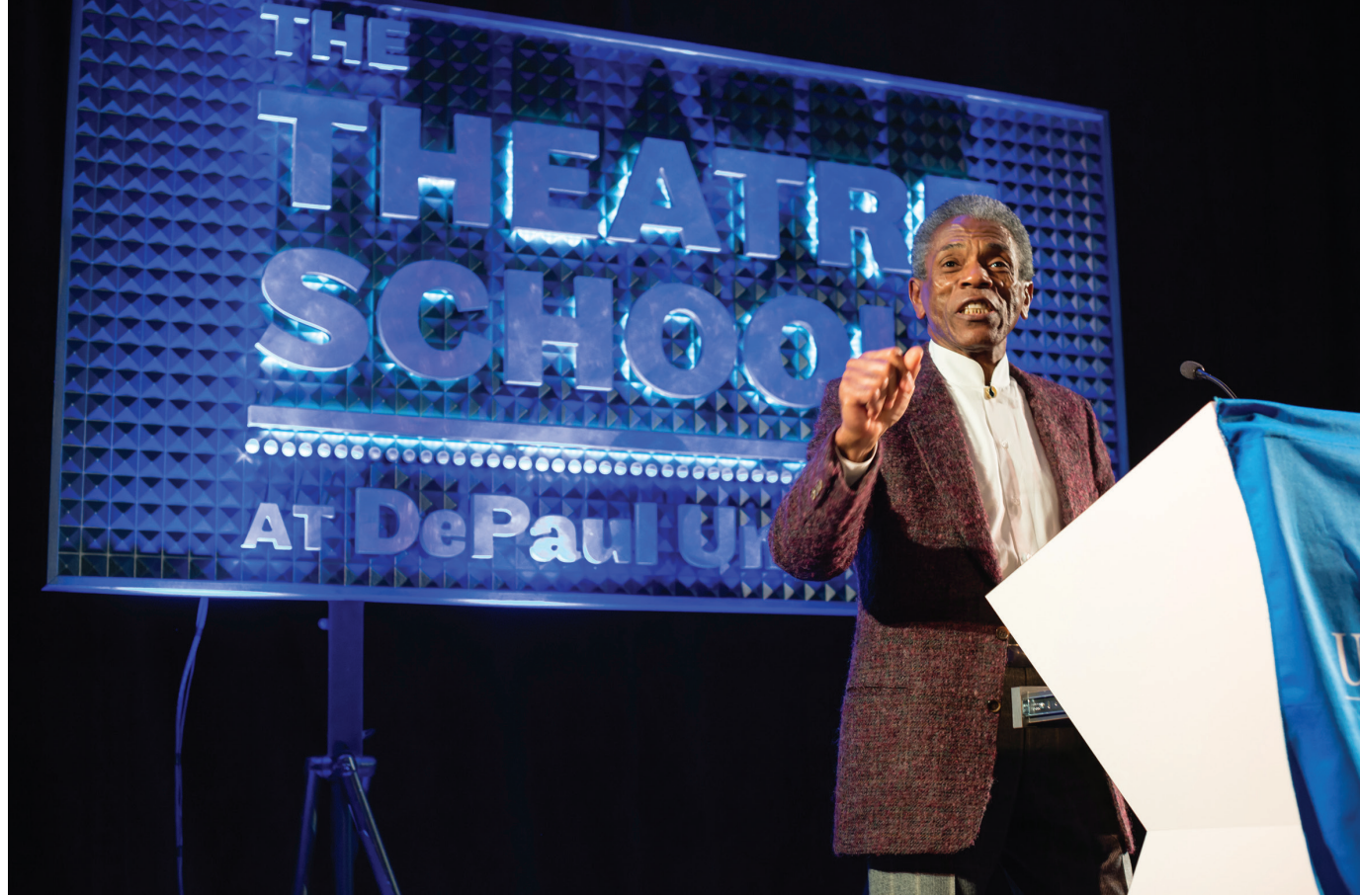
More than 300 Theatre School friends and supporters enjoyed an evening of celebration at the 27th Annual Awards for Excellence in the Arts Gala on Monday, November 9th, at the Radisson Blu Aqua Hotel. The event included a reception, dinner, and awards program, and was co-chaired by Joseph Antunovich, President, Antunovich Associates; Sondra Healy, Chairman, Turtle Wax, Inc.; Trisha Rooney, President, R4 Services; and The



Rev. Monsignor Kenneth Velo, Senior Executive, Office of Catholic Collaboration at DePaul University.

Award recipients included: Lou Raizin, President, Broadway in Chicago, Leadership Award for Excellence in the Arts; actor Karen Aldridge (*Matilda the Musical*, *Boss*, Chicago Shakespeare Theater's *Tug of War*), Alumni Award for Excellence in the Arts; and actor, director and choreographer André De Shields (*Ain't Misbehavin'*, *The Wiz*, *The Full Monty*), Award for Excellence in the Arts. Major supporters of the event included Antunovich Associates, Exelon, Geico, PNC Bank, R4 Services, and Schiff Hardin.

"My art is my ministry," explained award recipient André De Shields. "Storytelling is transformative. Storytelling can change the world. This is our most powerful tool as artists."



Since its inception in 1989, The Awards for Excellence in the Arts have recognized distinguished artists and visionaries who have proven their dedication, talent, and leadership in support of the arts. All proceeds from

the event support The Theatre School Scholarship Fund, enabling the next generation of theatre artists and leaders to continue their training in pursuit of their dreams. Through the generous support of donors to the event, TTS raised over \$200,000 toward scholarship support.

"We are so grateful to each and every person who supported this event, and contributed to The Theatre School Scholarship Fund," says John Culbert, Dean of The Theatre School. "This crucial support directly impacts the success of the next generation of theatre artists."

THEATRE SCHOOL BOARD

The Theatre School Board has two primary functions: to raise funds to support the school's programs and scholarship awards, and to raise the visibility and stature of the school in Chicago and nationally. There are three categories of membership: Sustaining Members, who actively support the mission of the school through advocacy and philanthropy; Professional Associates, who promote connections between the school and the entertainment industry; and Honorary Board Members, elected in recognition of their dedication and service to The Theatre School. We are grateful for the many ways in which our board members contributed to the life of the school this year.

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

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