ANNUAL REPORT

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 2014-15 Annual Report. This year we were honored to host national conferences and meetings, and to further our goal of becoming a vital resource to the campus and the Chicago theatre community through the use of our still new facilities. We were proud to host the National Association for College Admission Counseling’s Chicago Performing and Visual Arts Fair, as well as Theatre for Young Audiences/USA’s One Theatre World biennial national conference. In addition to serving all of our production needs, we accommodated rehearsals for theatre companies and projects with alumni connections.

We were also pleased to welcome all DePaul University freshman to the Fullerton Stage through the DePaul ETC performances, which highlight University resources and life on campus through a theatrical performance followed by facilitated conversations with new students and orientation leaders. DePaul ETC provided an excellent opportunity for incoming freshman to become familiar with The Theatre School with the intent that they will feel comfortable returning to see a production, to take a class, or to study in our lobby.

It’s an exciting time of year at The Theatre School, and 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 faculty, staff, and students.
DEPAUL LIGHT PROJECT

LIGHTING DESIGN STUDENTS ILLUMINATE ARCHITECTURE AT DEPAUL
When the sun goes down, Chicago’s beautiful architecture doesn’t disappear into the dark. Instead, lighting designers use technology and vision to showcase the drama of buildings at night.

Students illuminated the St. Vincent DePaul Church, 1010 W. Webster Avenue, using color, projections, and LED fixtures. The 30-minute displays were held on May 20-22 at 9 p.m., with an opening reception on May 21 at 8:30 p.m. The event was free and open to the public.

CELEBRATING ART AND LIGHT
“This project empowered our lighting designers and technicians to explore applications of their training in areas outside the world of theatre,” said John Culbert, Dean of The Theatre School. “It’s important for them to explore the many opportunities made possible by their artistry and technical expertise.”

Students created designs with guidance from renowned lighting designer Paul Gregory, who was trained in lighting design at the Good School of Drama (now the Theatre School at DePaul University). Teams enveloped the façade of the church using moving and static images inspired by artists Leonid Afremov, AJ LaGasse, Vincent Van Gogh, and Mary Ann Papanek-Miller, Professor and Chair of Art, Media, and Design at DePaul. The students crafted each display to interpret the artist’s unique sensibilities into the world of lighting design.

ALUMNUS TEACHES STUDENTS TO ‘PAINT PICTURES WITH LIGHT’
Paul Gregory and his firm Focus Lighting highlight and reveal architecture by “painting pictures with light,” from hotels in Dubai to classic buildings in New York. He has lead similar public lighting projects in Bochum, Germany, and at University of North Carolina School of the Arts.

Gregory studied architectural lighting design at the Parsons School of Design in New York. His designs reflect the belief that a sense of drama and theatre is essential in successful architectural showmanship. According to Gregory, his primary goal is to ensure that a patron’s initial impression of a space or façade is as stunning and memorable as the moment the curtain rises on a Broadway stage.

Throughout the years, Gregory has collaborated with top architects and interior designers, maximizing the beauty and design integrity in the spaces he accentuates with light. His firm, Focus Lighting, is internationally regarded as a leading lighting design firm. He has received numerous awards, including multiple Lumen and IALD Awards, and Lighting Dimensions “Lighting Designer of the Year” award.

Theatre School alumnus Chris Prezas provided the equipment for this project. Prezas is owner of Protolight, Inc. and works with theatres, churches, and production companies throughout the U.S.
ONE THEATRE WORLD 2015

Theatre for Young Audiences/USA and The Theatre School at DePaul presented One Theatre World Chicago May 7-9, 2015. One Theatre World is TYA/USA's biennial national conference that gives its members and guests the opportunity to attend performances, workshops and presentations, master classes, panels, and networking and social events.

OTW Chicago featured performances from Chicago Playworks (The Day John Henry Came to School, directed by Theatre School Professor Ernie Nolan), Chicago Children's Theatre, Adventure Stage Chicago, Emerald City Theatre, and Theatre Unspeakable at Chicago Humanities Festival. The Enrichment Team from the UK's Punchdrunk gave the conference keynote speech at the historic Palmer House Hotel and led a full day master class at The Theatre School. Theatre School classrooms also hosted a master class from The House Theatre of Chicago’s Nathan Allen, as well as breakout sessions covering art and education, inclusive theatre, business and administration, and theatre for the very young.

Other events and guests included a new play reading by Theatre School alumnus Ike Holter; a reading of the winning submission to the Young Playwrights for Change national competition; a conversation between celebrated playwright Suzan Zeder and Northwestern University’s Rives Collins; a discussion of the songs and stories of the music from Benj Pasek of the composing team of Pasek & Paul (James & The Giant Peach); a TYA & Criticism panel at Cortelyou Commons featuring Chris Jones (head Chicago Tribune theatre critic) & Ada Grey of Ada Grey Reviews for You; and a presentation of findings from international guests from ITYARN (International Theatre for Young Audiences Research Network). The conference also featured a networking breakfast as well as the Vendors & Vino event showcasing this year’s exhibitors.

Over 250 registrants, guests, and students participated in the festivities.
Chicago Playworks has welcomed 1,407,348 audience members since it began in 1925.

27,375 audience members
317 public performances
1,658 University student audience members
444 University faculty and staff audience members
2,327.5 alumni room reservation hours (an increase of over 148%)
16,322 event attendees
923 events +52 Theatre School Special Events
1 international conference
2 mainstage world premiere productions
+22% new fans on Facebook
2,503 Twitter followers (@TheatreSchool)
+32% new Instagram followers
2,345 first-time ticket buyers saw a show for the first time at TTS in 14-15
IN THE NEWS

The work of Theatre School alumni was featured in over 80 articles, including publications like Variety, The New York Times, LA Times, Entertainment Weekly, CS, Broadway World, Chicago Tribune, Chicago Sun Times, and Chicago Reader.

In April, 2014, alumna Judy Greer graced the cover of the Chicago Sun Times SPLASH section.

In April, 2015, alumnus Scott Ellis was nominated for a Tony Award as Best Director for You Can’t take it With You, and his work was celebrated in numerous publications. This represented Mr. Ellis’ seventh Tony nomination.

Over 30 articles and numerous publications featured the work and voices of Theatre School faculty and staff members.

A July 2014 article in the The New Yorker titled “No Longer Getting Lost at the Strand” by Rachel Shteir, Head of BFA Dramaturgy.

A June 2015 article for HowRound by Linda Buchanan, Associate Dean and Head of Scenic Design, titled “Adventures as a Woman/Scene Designer,” which appeared the same month as the article “Is Technology in Sound Design Eroding Collaboration?” by Victoria Delorio, Head of Sound Design.

In October 2014, David Dudley interviewed Dean John Culbert for the series Essays, Practice, Opinions, as part of HowRound’s Guide to Theater Education.

The Theatre School at DePaul University has been around for a long time. It’s no wonder, given that they offer degree programs in nearly every discipline one could hope for, from playwriting to directing, scenic design to arts management, costume design to dramaturgy, one can acquire a top-notch education at DePaul, where theory and practice are afforded equal emphasis.

In October 2014, celebrity columnist Bill Zwecker penned a preview of the 2014 Awards for Excellence in the Arts for the Chicago Sun Times.

The honorees at the annual DePaul Theatre School Awards for Excellence in the Arts will be actor and DePaul alum P.J. Byrne, singer and actress Felicia P. Fields, and noted arts and culture supporters James and Catherine Denny.

In January 2015, the Chicago Tribune and Chicago Sun Times both ran in-depth articles about the work and life of Theatre School alumna and faculty member Julia Neary, who passed away in early January.

Theatre Management student Dylan Glen served as the publicist for the 2015 Wrights of Spring Festival of New Work. A full-length article was published in The DePaulia highlighting the festival.

Wrights of Spring represents a time in which individuality is probed, independence is explored, and innovative art emerges.

In February 2015, College Degree Search named The Theatre School’s historic Merle Reskin Theatre as #14 in the nation’s “Top 25 Most Amazing Campus Arts Centers.”

In April 2015, the Chicago Tribune announced that The Theatre School will serve as host for the groundbreaking 2015 Carnival of New Latina/o Plays.

In May 2015, The Hollywood Reporter named The Theatre School at DePaul University as one of the best MFA programs in the nation.

The 6-to-1 student-teacher ratio makes this small program one of the more intimate acting-school experiences.

In May 2015, numerous publications including DNAinfo, Broadway World, PLSN, and Live Design featured the DePaul LIGHT PROJECT: A Celebration of Art and Light, which featured the work of Theatre School lighting design students as they illuminated the façade of the St. Vincent DePaul Church.

“For us, it’s getting close to finals, and the church is close to campus. And if just for a couple minutes, someone stops and looks at the church and can escape for a few minutes from their week and stress, I think we have accomplished our goal,” Theater School student Anthony Forchielli said. (DNAInfo)

Throughout the year, The Theatre School’s public performances were included in regular publications and listings throughout the Chicagoland area.

“Is based on Norton Juster’s book, The Phantom Tollbooth that was written in 1961,” said cast member Taylor Blim. “The story plays with the limitless fun one can have with both letters and numbers when you put your mind to it.” (The DePaulia)
Carlos Murillo, Head of Playwriting, was named one of 20 recipients of the Doris Duke Impact Award, recognizing artists who have influenced and are helping to move forward the fields of dance, jazz, or theatre. Recipients are nominated by previous award recipients, and award winners receive an unrestricted grant of $60,000 over a two to three year period. An anonymous panel of peers selects the award recipients based on evidence of exceptional creativity, self-challenge, and the potential to make significant contributions to their respective fields.

Carlos Murillo seeks to create new dramatic forms that consider the question: "What does it mean to be American?" His forthcoming book, The Javier Plays (53rd State Press), is a trilogy of unfinished manuscripts written by the fictional playwright Javier C. Discovered after Javier's death, the series delves into themes of authenticity and truth. His dark play or stories for boys (2007), premiered at the Humana Festival at Actors Theatre of Louisville, and has been produced throughout the US and Europe. He is a member of the Goodman Theatre Playwrights Unit and an alumnus of New Dramatists (2007-2014). He is currently working on a music-theatre piece, The Ballad Hunters, with support from the Frederick Loewe Award.

“The Doris Duke Impact Award is an enormous honor,” said Murillo. “My fellow awardees are among the most groundbreaking artists in their respective fields of jazz, dance and theatre—to be counted among them is a great privilege. Over the next three years, the award will allow me to hatch some ambitious plans and venture into even more adventurous terrain as a theatre artist.”
McKenzie Chinn, an alumna of The Theatre School’s MFA Acting program, received one of five fellowships from the Leonore Annenberg Fellowship Fund for the Visual and Performing Arts. The award recipients receive $50,000 a year for up to two years. The Annenberg Fellowship Fund makes investments in a limited number of exceptionally talented young dancers, musicians, actors, and visual artists as they complete their training and begin their professional life. The goal of the fund is to help these individuals become successful leaders in their field.

McKenzie is an actress, writer, and filmmaker. She has appeared on stage in Hushabye and Belleville at Steppenwolf Theatre Company, in Rest and In the Next Room at Victory Gardens Theater, and in Principal Principle and Keys to the Kingdom at Stage Left Theatre. Her film credits include three short films as well as a feature film, Hogtown, from director Daniel Nearing, which premiered last year.

"Having the opportunity to helm a project as expansive as an independent feature film opens up whole new worlds of artistic possibility for me, and has made me realize that I’m capable of so much more than I ever imagined," explained Chinn. "None of this would be possible without the support that the Leonore Annenberg Artist Fellowship has provided, and the nomination and guidance of The Theatre School at DePaul. Their combined support reminds me of what is so easy to doubt when entrenched in the difficult life of an artist—that our stories matter, that they deserve to be told, and that striving to tell them is a noble and worthwhile endeavor."
GUEST ARTISTS

During the 2014-15 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:

- Greg Allen, Founding Director, The Neo-Futurists
- Megan Beals, Artistic Director, Chicago Dramatists
- Adam Belcuore, Casting Director, Goodman Theatre
- Melissa Bochat, Crafts Supervisor, Chicago Shakespeare Theater
- Eva Breneman, Actor
- Brian Chambers, Body Worker
- John Coleman, Stage Manager, Lyric Opera of Chicago
- John Collins, Actor
- Louis Conte, Director
- Meryn Daly, Production Manager, Broadway in Chicago
- Andrew Eninger, Head of the Writing Program and Workshop Facilitator, The Second City
- Tyler Elich, Touring Lighting Designer/Manager
- Mary Beth Fisher, Actor
- Heather Gilbert, Lighting Designer
- Rebecca Gilman, Playwright
- Sean Graney, Artistic Director, The Hypocrites
- Michael Halberstam, Artistic Director, Writers Theatre
- Tim Holbrook, Associate Finance Director, Bienen School of Music, Northwestern University
- Nick Keenan, President, NickXD Experience Design, Freelance Sound Designer and Engineer
- Eva Keller, Fundraising Professional
- Lori Kleiner, Director of Marketing and Public Relations, Goodman Theatre
- Kelly Leonard, Executive Vice President, The Second City
- Heidi Sue McMath, Costume Designer
- Brian Newman, Production Manager, Indiana Repertory Theatre
- Hilary Odom, Director of Corporate and Foundation Relations, Chicago Shakespeare Theater
- Teresa Rende, Education and Community Engagement, Goodman Theatre
- David Rosenberg, David Rosenberg Public Relations
- Susan Marks, Management Consultant
- Susan Messing, Actor, Improv Artist, and Teacher
- Janice Pytel, Costume Designer
- Kristin Quinlan, Human Resources Manager, Energy BBDO
- Kimberly Senior, Director
- Steve Scott, Associate Producer, Goodman Theatre
- Denise Schneider, Publicity Director, Goodman Theatre
- Roche Schuler, Executive Director, Goodman Theatre
- Ryan Schultz, Technical Director, Goodman Theatre
- Chuck Smith, Resident Director, Goodman Theatre
- Walt Spangler, Scenic Designer
- Nevin Steinberg, Broadway Sound Designer
- Amy Szerlong, Institutional Giving, Goodman Theatre
- Kate Welham, Director of Institutional Grants and Development Operations, Goodman Theatre
- Chay Yew, Artistic Director, Victory Gardens Theater
- Alan Zehr, Owner, Nonprofit Management Consultants
INTERNSHIPS

Students in the Design/Technical, Performance, and Theatre Studies departments completed 65 internships during the 2014-15 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
- About Face Theatre
- Allied Live
- Aurora Civic Center
- Broadway in Chicago
- Burley Elementary School
- Chicago Children’s Theatre
- Chicago Flyhouse
- Chicago Fringe Festival
- Chicago Shakespeare Theater
- Cirque du Soleil
- Collaboraction
- COR Theatre
- Davenport Theatricals
- Deeply Rooted Productions
- Disney College Program
- Dobama Theatre
- Eddie Izzard Force Majeure Tour
- Emerald City Theatre
- Filament Theatre Ensemble
- Fox Valley Repertory
- Free Street Theatre
- Goodman Theatre
- Grant Park Music Festival
- Gray Talent
- Hangar Theatre, Ithaca, NY
- Hubbard Street Dance
- Kevin Depinet Studio
- Lifeline Theatre
- Lookingglass Theatre
- Mary-Archie Theatre
- Mary Grisolano Center
- Mayflower Arts Center
- Miracle Theatre
- New York Theatre Workshop
- Nothing Without a Company
- Project Blue Light, DePaul University
- Reagle Music Theatre, Waltham, MA
- Sandstone Summer Theatre
- Santa Fe Opera
- San Francisco Opera
- Sapsis Rigging, Philadelphia, PA
- Shakespeare & Company, Lenox, MA
- Shattered Globe Theatre
- Special Olympics World Games, Los Angeles, CA
- Steppenwolf Theatre
- Stoneham Theatre
- Symphony Space
- The Hollywood Bowl
- The Inconvenience
- The Pleasance Theatre, Edinburgh Fringe Festival
- The Second City
- TimeLine Theatre
- True North Cultural Arts
- Theatre for Young Audiences/USA
- Underscore Theatre
- Victory Gardens Theater
- Wax Factory, NYC, NY
ON THE FULLERTON STAGE

In The Heights
music and lyrics by Lin-Manuel Miranda
book by Quiara Alegría Hudes
conceived by Lin-Manuel Miranda
directed by Lisa Portes
musical direction by Mark Elliott

Metamorphosis
by Steven Berkoff
directed by Kelvin Wong

The Duchess of Malfi
by John Webster
directed by Lavina Jadhwani

Video Galaxy
by Jared Hecht
directed by John Jenkins

CHICAGO PLAYWORKS FOR FAMILIES
AND YOUNG AUDIENCES

The Phantom Tollbooth
by Susan Nanus
based on the book by Norton Juster
directed by David Catlin

Symphony of Clouds
by Margaret Larlham
directed by Ann Wakefield

The Day John Henry Came to School
by Eric Pfeffinger
directed by Ernie Nolan

IN THE HEALY THEATRE

Vigils
by Noah Haidle
directed by Andrew Peters

Elemeno Pea
by Molly Smith Metzler
directed by Brian Balcom

We’re Going to Be Fine
by Laura Jacqmin
directed by Dexter Bullard

STUDIO PRODUCTIONS

The Killing Game
by Eugene Ionesco
translated by Helen Gary Bishop
directed by Brian Balcom

From Up Here
by Liz Flahive
directed by Trudie Kessler

The Trojan Women
by Euripides
adapted by Jean-Paul Sartre
translated by Ronald Duncan
directed by Phyllis E. Griffin

The Blood & The Pines
by Janie Killips
directed by Damon Kiely

The Memo
by Václav Havel
translated by Paul Wilson
directed by Andrew Peters

The Amish Project
by Jessica Dickey
directed by Keira Fromm

Terminus
by Mark O’Rowe
directed by Lavina Jadhwani

Last Night I Dreamt
by Molly Dannenberg
directed by Carlos Murillo

Dreams
by Wajdi Wouawad
directed by Camille Litalien

4.48 Psychosis
by Sarah Kane
directed by Kelvin Wong
Hookman
by Lauren Yee
directed by Brian Balcom

Undo
by Holly Arsenault
directed by Andrew Peters

MFA SHORT PLAYS AND MFA ACTORS’ PROJECT

Circle Mirror Transformation
by Annie Baker
directed by Erin Kraft

The Great God Pan
by Amy Herzog
directed by Nathan Singh

These Shining Lives
by Melanie Marnich
directed by Patrice Egleston

The Qualms
by Bruce Norris
directed by Shade Murray

INTROS

Book of Days
by Lanford Wilson
directed by Dan Kerr-Hobert

Glengarry Glen Ross
by David Mamet
directed by Krissey Vanderwarker

An American Daughter
by Wendy Wasserstein
directed by Brandy Austin

Medea
by Euripides
translated by Ben Powers
directed by Ann Wakefield

Eurydice
by Lauren Yee
directed by Brian Balcom

The Triangle Factory Fire Project
by Holly Arsenault
directed by Andrew Peters

US Drag
by Amy Herzog
directed by Nathan Singh

Stupid F***ing Bird
by Melanie Marnich
directed by Patrice Egleston

The Qualms
by Bruce Norris
directed by Shade Murray

LABS:

Amazons and Their Men
by Annie Baker
directed by Erin Kraft

Rockaby
by Amy Herzog
directed by Nathan Singh

Inferno
by Samuel Beckett
directed by Kim Kidders

Anna Bella Eema
by Lisa D’Amour
translated by Karen D’Amour
directed by Leila Abdelrazaq

A devised piece
directed by Aaryanna Gariss and Katie Hemingway

Nerve
by Adam Szymkowicz
directed by Andrew Huber

Eurydice
by Holly Arsenault
directed by Andrew Peters

The Triangle Factory Fire Project
by Amy Herzog
directed by Nathan Singh

US Drag
by Melanie Marnich
directed by Patrice Egleston

Stupid F***ing Bird
by Anne Baker
directed by Erin Kraft

The Qualms
by Bruce Norris
directed by Shade Murray

INTROS

Book of Days
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Glengarry Glen Ross
by David Mamet
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An American Daughter
by Wendy Wasserstein
directed by Brandy Austin

Medea
by Euripides
translated by Ben Powers
directed by Ann Wakefield
And Then Came Tango
by Emily Freeman
directed by Morgan Greene

Juicy and Delicious
by Lucy Alibar
directed by Michael Conroy

WRIGHTS OF SPRING
Apple Trees Don’t Only Grow in Eden
by Shea Corpora

Ashes to What?
by Molly Dannenberg

Checked Out
by Delia Van Praag

D is for Divorce
by Abaigeal O’Donnell

Everyday Man
by Emily Pabish

Hot Air Balloon
by Matthew Horne

Life on Mars?
by Jeremy Martens

Love at the Halifax Holiday Inn: Express and Suites
by Jared Hecht

Remains
by William Boersma

Ripe
by Emily Witt

Shot in the Dark
by Janie Killips

the able space
by Stephanie Bong

The Art of Living
by Max Barr

The Blood and the Pines
by Janie Killips

The Midnight Litany
by D. Matthew Beyer

The Sex Plays
by Kaysie Bekkela

The Suleimans
by Dylan Fahoome

The Women Eat Chocolate
by Caroline Macon

What the Fuck is Going on in Kilgore, Texas?
by Grace Rosenwinkel Cunyus

words, notes, play
by Benjamin Claus

ZIA
by Devin Jay
The Theatre School at DePaul University is pleased to welcome Cameron Knight as Assistant Professor of Acting, Shakespeare, and Heightened Text after conducting a national search in the spring.

“We are delighted to welcome Cameron to our community,” says John Culbert, Dean of The Theatre School. “He has so much passion for teaching acting in the world of Shakespeare and heightened text. He also brings best practices into the classroom from his ongoing experiences as an actor and artist. These qualities, and more, position Cameron as an exciting addition to the conservatory, to DePaul University, and to the theatre community in Chicago.”

“I am honored to join The Theatre School family, the DePaul community, and the city of Chicago.”—Cameron Knight

“I am honored to join The Theatre School family, the DePaul community, and the city of Chicago,” says Cameron Knight. “I am excited about what we can create together.” Knight has coached and taught acting, Shakespeare, text analysis, improvisation, stage movement, and stage combat for over ten years. He comes to The Theatre School from Carnegie Mellon University, where he served as Assistant Professor of Acting in the School of Drama and an Instructor of Acting in the School of Music. He was an instructor of Performance and African-American Theatre at the University of Delaware, where he was also a company member of the Resident Ensemble Players—the professional resident acting company that serves as the mentoring group to the MFA candidates in the Professional Theatre Training Program.

An actor and director, Knight most recently played the role of Ed in City Theatre’s Momentum Festival production of Halftime with Don, and directed August Wilson’s Seven Guitars at Carnegie Mellon University, where he also directed Once on This Island. Also, Cameron developed/directed a reading series that introduced students, faculty, and staff to plays from underrepresented populations and cultures. This series allowed for community collaboration in new and flexible ways. Knight’s regional theatre credits as an actor include Oregon Shakespeare Festival, Texas Shakespeare Festival, Alabama Shakespeare Festival, Lake Tahoe Shakespeare Festival, Richmond Shakespeare Festival, Michigan Shakespeare Festival, Meadow Brook Theatre, Plowshares Theatre Company, Stages Repertory Theatre, Milwaukee Repertory Theatre, Boar’s Head Theatre, The Kennedy Center, Water Works Theatre Company, Quantum Theatre, Off the Wall Theatre, City Theatre, Bricolage, and No Name Players. He also actively works in voiceovers and commercials.
“Submitted for the approval of the Midnight Society...”
If you’re of a certain age, these opening words from the
1990s Nickelodeon show, Are You Afraid of the Dark?, will
conjure memories of Saturday nights gathered around
the TV, bracing yourselves for ghost stories. Acclaimed
playwright, 2014 Chicagoan of the Year Honoree, and
Founding Member of The Inconvenience theatre
company, Ike Holter is no exception. However, he’s taken
it one step further, doing what he does best. He wrote
a play based on the series, proving that while he’s an
extraordinary talent, he’s also a regular 29-year-old guy.

“The actors in The Midnight Society are my friends, but
they’re also actors with Goodman and Steppenwolf and
all over Chicago,” Holter says. “We do it in my backyard.
The first show had just 10 people there. The second had
200, then 300, then 400. It feels good to connect on that
primal level and do a show that runs for just one night.
It’s rejuvenating.”

The Midnight Society series is representative of not only
the steep ascendance to success that each of Holter’s
plays seems to take, but also of his work, work ethic and
attitude. He largely credits TTS for setting this foundation
that has contributed to his success.

“It feels good to connect on that
primal level and do a show that runs
for just one night. It’s rejuvenating.”
–Ike Holter

Holter’s play Senders was recently produced at A Red
Orchid Theatre in Chicago, and he has a commission
at Studio Theatre in Washington, D.C. His hit show Exit
Strategy is moving to Off-Broadway in New York City,
and he has a commission to write a children’s show for
DePaul. Work is coming in steadily, and Holter is thankful.

“I’m a writer. That’s what I do,” he says. “I don’t see an
endpoint to it. Things will keep evolving, and I’ll keep
adjusting my goals, but I just want to be a working writer.
That’s the big hustle.”

The best part about DePaul was the down-home, chilled
out vibe,” he says. “I learned to treat everyone the same
because we’re all here for the same purpose, whether the
play costs $200 or $200,000. We’re here to tell this story.
No one has to bring ego into it.”
More than 300 TTS friends and supporters enjoyed an evening of celebration at the 26th Annual Awards for Excellence in the Arts Gala on November 3, 2014, at The Four Seasons Hotel Chicago. The elegant event included a reception, dinner, and awards program. It was co-chaired by: Joseph Antunovich, president of Antunovich Associates; Sondra Healy, chairman, Turtle Wax, Inc.; Gordon and Carole Segal, co-founders of Crate & Barrel; and The Rev. Monsignor Kenneth Velo, senior executive, Office of Catholic Collaboration at DePaul University.

Award recipients included: Chicago philanthropists, James and Catherine Denny, Leadership Award for Excellence in the Arts; actor P.J. Byrne (MFA THE ’99), Alumni Award for Excellence in the Arts; and actress Felicia P. Fields, Award for Excellence in the Arts. PNC Bank served as the Corporate Co-Chair of the gala, and additional sponsors included Geico, Staples, Antunovich Associates, and Exelon.

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 netted approximately $230,000 toward scholarship support.

The date for the 27th Annual Awards for Excellence in the Arts is set for Monday, November 9, 2015 at a new location: Radisson Blu Aqua Hotel, 221 N. Columbus Drive, Chicago. Honorees will include: Lou Raizin, President of Broadway in Chicago, Leadership Award for Excellence in the Arts; actor Karen Aldridge; Alumni Award for Excellence in the Arts; and actor and director André De Shields, Award for Excellence in the Arts. Please call the Office of Advancement at (312) 362-8455 for tickets and more information.
**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.
HONOR ROLL OF DONORS

Listings in the honor roll reflect contributions and pledge payments made to The Theatre School between July 1, 2014 and June 30, 2015.

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

<table>
<thead>
<tr>
<th>Name</th>
<th>Contributions</th>
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<tr>
<td>Fr. McCabe Circle</td>
<td>$1,000,000+ lifetime giving to DePaul University</td>
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<td>Fr. Levan Circle</td>
<td>Donor has made a special philanthropic pledge of $25,000 or greater to DePaul University between July 1, 2014 and June 30, 2015</td>
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<tr>
<td>Fr. Corcoran Circle</td>
<td>Donor has made a memorial gift in honor of Julia Neary, THE ’90, a DePaul Theatre School alumnae and professor who died on January 3, 2015</td>
</tr>
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**Alumni & Friends**

<table>
<thead>
<tr>
<th>Name</th>
<th>Contributions</th>
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<tbody>
<tr>
<td>$50,000+</td>
<td>Fr. McCabe Circle</td>
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<tr>
<td>Sondra Healy, GSD ’64 (Life Trustee) &amp; Denis Healy</td>
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<tr>
<td>Janet C. Messmer</td>
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<tr>
<td>Susan Strauss &amp; Peter Strauss</td>
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<tr>
<td>$25,000-$49,999</td>
<td>Fr. Levan Circle</td>
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<td>Allstate Insurance Co.</td>
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<td>The Annenberg Foundation</td>
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<td>PNC Bank</td>
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<td>PNC Financial Services Group, Inc.</td>
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<td>Dr. John Ransford Watts &amp; Joyce Watts</td>
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<td>$10,000-$24,999</td>
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<td>Antunovich Associates, Inc.</td>
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<td>Leslie Antunovich &amp; Joseph Antunovich</td>
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<td>Carol Bernick</td>
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<td>Bruce Boyd</td>
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<td>Lawrence Bundschu</td>
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<td>Mary Burns &amp; Joseph Burns</td>
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<td>Richard H. Driehaus Charitable Lead Trust</td>
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<td>Richard H. Driehaus, BUS ’65; MBA ’70; DHL ’02 (Life Trustee)</td>
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<td>Elizabeth English</td>
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<td>Exelon Corporation</td>
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<td>Fidelity Charitable Gift Fund</td>
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<td>Focus Lighting, Inc.</td>
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<td>Geico</td>
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<td>Paul Gregory, GSD ’73</td>
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<tr>
<td>David Herro &amp; Jay Franke</td>
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<td>Edgar Jannotta</td>
<td>Lewis &amp; Hilary K. Josephs</td>
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<td>Lavin Family Foundation</td>
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<td>Magellan Corporation</td>
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<td>Thomas Neary Jr.</td>
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<td>Bill &amp; Penny Obenshain</td>
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<td>R4 Services</td>
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<td>Trisha Rooney</td>
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<td>Carole Segal &amp; Gordon Segal</td>
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**$2,500-$4,999**

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<th>Name</th>
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<tr>
<td>Rochelle Abramson, MED ’89 &amp; Elliott Abramson</td>
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<tr>
<td>Dean L. &amp; Rosemarie Buntrock Foundation</td>
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<td>Rosemarie Buntrock &amp; Dean Buntrock</td>
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<tr>
<td>Jennifer Faron, BUS ’94; MBA ’05 &amp; Michael Faron Glass Solutions, Inc.</td>
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<td>Victoria Grosh (dec.)</td>
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<tr>
<td>Illinois Tool Works, Inc.</td>
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<tr>
<td>Bob &amp; Linda Kozoman</td>
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<tr>
<td>Malcolm Lambe, JD ’84 &amp; Linda Usher</td>
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<tr>
<td>Whitney Lasky &amp; Jerry Lasky</td>
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<td>Kenneth A. Lattman Foundation, Inc.</td>
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<td>Julia Neary (dec.), THE ’90</td>
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<tr>
<td>Northern Trust Corporation</td>
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<td>Ben Nye Makeup Company, Inc.</td>
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<td>Dana Nye</td>
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<tr>
<td>Robert Janis, SNL ’82; MS ’86 &amp; Nancy Rick-Janis, MBA ’93</td>
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<td>Sarah Siddons Society, Inc.</td>
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<td>Segal Family Foundation</td>
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<td>Rev. Charles Shelby, C.M., MS ’72</td>
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**$5,000-$9,999**

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<tr>
<td>The Cleveland Foundation</td>
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<tr>
<td>John Culbert &amp; Katherine Culbert, MED ’04</td>
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<tr>
<td>Toni Dunning &amp; David Dunning</td>
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<tr>
<td>Susan Elovitz &amp; Jody Elovitz</td>
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<td>Exelon Foundation</td>
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<td>John Jawor</td>
<td>The Private Bank &amp; Trust Company</td>
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<tr>
<td>Richard J. &amp; Linda J. Sieracki Foundation</td>
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<td>Larry Richman</td>
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<td>James Schaefer, BUS ’59 &amp; Mary Schaefer</td>
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<td>Schiff Hardin, LLP</td>
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<td>Linda Sieracki &amp; Richard Sieracki</td>
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**$1,000-$2,499**

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<tr>
<td>Susan S. Aaron, MS ’11 &amp; Laurence Aaron</td>
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<tr>
<td>William Bennett (Trustee) &amp; Susan Bennett</td>
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<td>Bulley &amp; Andrews, LLC</td>
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<tr>
<td>Emma Byrne</td>
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<td>PJ Byrne, MFA ’99 &amp; Jaime Byrne</td>
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<td>Joyce Chelberg</td>
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<td>Emily Chew &amp; Robert Murphy</td>
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<tr>
<td>Charles Connors, JD ’67 &amp; Ann Connors</td>
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<td>Dean &amp; Judy Corrin</td>
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<tr>
<td>Eleanor Curtiss &amp; Lee Curtiss</td>
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<td>Katherine Dean &amp; Howard Fisk II</td>
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<td>Kenneth Debelius</td>
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<td>Paul Dengel</td>
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<td>Patricia Slovak</td>
<td>Staples, Inc.</td>
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<tr>
<td>W. E. O’Neil Construction Co.</td>
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</table>
“Scholarship support makes it possible for The Theatre School students to pursue their artistic dreams. I know, first-hand, the difference that scholarship giving can make in an individual’s life, and I am inspired to support tomorrow’s theatre artists and managers in reaching their educational goals at DePaul.”

Ernst & Young Foundation
Herbert Felsenfeld, GSD ’63; GSD ’65 & Gail Newman
Lesley Fera-Mochel & Ned Mochel
Daniel Fortman
Patty Gerstenblith & Rabbi Samuel Gordon
Jack Greenberg, BUS ’64; JD ’68; DHL ’99 (Life Trustee) & Donna Greenberg
Harry J. Harczak, Sr. Memorial Foundation

Harry Harczak Jr., BUS ’78 (Trustee) & Marcy Harczak
Cameron Henneke
Maureen Huntley, GSD ’82 & Paul Sheahen
William Ibe, LAS ’80
Shirley Jaffee & Richard Jaffee
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Hon. Fay Levin & Daniel Levin
Joan Meister & Dr. Richard Meister
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Charles Smith
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Juliana Tew & Dr. Stephen Tew, MD
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Verizon Foundation
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Farrel Wilson, MFA ’89 & Philip Marienthal
Dennis Zacek, LAS ’63 & Marcie McVay

$500-$999
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Albatross, LLC
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Jay Braatz, EdD
Barry Brunetti, MFA ’98
Linda Buchanan
Laura Buehler, THE ’90
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Stephanie Smith
Derrick Winding, SNL ’12 & Shannon Stone-Winding, SNL ’14
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Christine Binder
Aristides Copulos, GSD ’47; GSD ’48
Mark D’Annunzio
Victoria Delorio
Arny Granat
Anida Johnson Cohen
Joshua Maniglia, MS ’04
Nancy Neary-Blakely
Network for Good
Younghee Jin Ottley, JD ’82 & Bruce L. Ottley
Judith Padula
Grant & Margi Palmer
William Quinn
Karen Dryer Thurston, THE ’89 & Powell Thurston
Catherine Weidner
Lisa Williams

$100-$249
Patrizia Acerra
Jim Aliosius, MS ’04 & Deanna Aliosius
Blanca Aranda, MBA ’97
Deanna Baumann & Wesley Baumann
Kristine Bick, GSD ’79
Heather Blackwell & Bill Blackwell
Geraldine Blakely & Johnston Blakely Jr.
In 1971 I was a freshman theatre major at a large university in Massachusetts, had never traveled from my home state, and was very unhappy about the education I was receiving. A professor at Mount Holyoke College, Jim Cavanaugh GSD ’67, said ‘I have just the school for you.’ He called The Goodman School of Drama and got me an interview. It was a major turning point in my life, and each day I use something I was taught at The Theatre School. The ‘help’ he extended to me was so valuable and I try to pass it on.”
“As a prospective Lighting Design student in 1970, I (Robert) could only consider making an application to the Goodman School of Drama if I could enroll under a scholarship. My work-study arrangement not only made my education possible, it also enriched my professional experience through deeper involvement with theatre productions on the Goodman stage.”

“I (Leslie) am starting my 34th season as Theatre Manager for the school. It is the vitality, creativity, and commitment of the students that make it a privilege to work here.”
Eve Roberts, GSD ’49
Melanie Ron, MFA ’93
Laura Ross-White, GSD ’76
Morgan Rowe, THE ’92
Teslen Sadowski, THE ’06
Michael Santay, BUS ’83 & Cynthia Santay
Patrick G. H. Schley
Cary Seston, THE ’96 & Jay Smith
Brian Shaw, MA ’97∗
Peter Shearn
Carol Sheehan∗
Lois Sheehan∗
Karen Sheridan, MFA ’86
Stephen Sherwin, GSD ’84
Jennifer Shook
Adam Simon, THE ’03
Jean Singleton
Colin Sphar, THE ’11
Judith Summers & Robert Summers∗
Paul Tardella
Judith Tarpo∗
Michelle Tennant, THE ’92 & Shannon Nicholson
Gabriella Thornton, MBA ’10
& Tweed Thornton, THE ’06
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JoAnn Tucker
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Ernst & Young Foundation
Exelon Foundation
Goldman Sachs & Co.
Peoples Gas
PSEG
Verizon Foundation
Xcel Energy Foundation

Gifts-in-Kind
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Patricia Slovak
Chartwells Dining Services
Waterford Wedgwood USA, Inc.
PNC Bank
Leslie Antunovich & Joseph Antunovich
Mary Burns & Joseph Burns
Bill & Penny Obenshain
Brian Montgomery, JD ’89