

16

ANNUAL
REPORT

17

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

MISSION

The Theatre School trains students to the highest level of professional skill and artistry in an inclusive and diverse conservatory setting.

VISION

- We will educate enterprising artists, thinkers, innovators, leaders, and globally conscious citizens who transform communities across DePaul, Chicago, the nation, and the world.
- We will support an expert, passionate faculty and staff committed to advancing the vibrancy of live theatre and performance while continually adapting to a broadening and changing profession.
- We will become a model of diversity and inclusion for the University and the field.
- We will produce public programs and performances that challenge, entertain, and stimulate the imagination.
- We will foster cross-disciplinary collaboration to further student understanding and appreciation of every aspect of theatre work.

VALUES

EDUCATION We advance intellectual development and ethical consciousness. We foster moral, spiritual, social, political, and artistic growth. We promote participation in civic life.

RESPECT We inspire respect for self, for others, for the profession, and for humanity. We embrace the Vincentian model of service.

FREEDOM We build a community founded on the principles of creativity and freedom of expression. We value initiative, innovation, exploration, and risk-taking.

IMAGINATION We celebrate the primacy of imagination in our work.

SPIRITUALITY We believe theatre is a place for reflection, awakening, and the development of moral awareness.



John Culbert

JOHN CULBERT
DEAN AND EXECUTIVE PRODUCER

WELCOME

Welcome to The Theatre School's 2016-17 annual report. I'm always amazed to look back and reflect on all of the activities and accomplishments of our faculty, staff, and students, and this year is no exception. We kicked off the year by hosting our first all-day diversity forum *Navigating and Addressing Race and Race Relations* in October. The day sparked conversations, raised questions, and addressed issues that we will continue to explore in the coming months. It was a needed first step that brought to light just how much work must be done to ensure an inclusive, collaborative, and safe environment for the theatre artists who come to train at The Theatre School.

We also explored identity and race relations in a number of the plays we produced this season, including *Wig Out!* and *We Are Proud to Present...* We engaged cultural consultants for productions that addressed the subjects of race and identity to provide greater understanding of the subject matter and to encourage nuanced discussions of the issues being raised in the plays. We continue to strive to protect and promote the emotional and physical well-being of the actors, directors, designers, and theatre artists working on our productions.

The Theatre School also completed five faculty searches and began implementing plans to make changes in our current production calendar. The changes were made in support of our strategic planning goals of creating more opportunities for students to create their own work and encouraging students to explore theatre disciplines outside of their specific major. The overall changes also create flexibility for students to focus on their studies and give time for reflection. I look forward to working with new and current faculty and staff to implement and evaluate these changes in the near future.

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.

FEATURES

VASTA



The Theatre School hosted the 30th Annual International VASTA Conference (Voice and Speech Trainers Association), titled *Dynamic Dialogues and Connections*, August 8-11. Approximately 160 voice and speech theatre professionals from around the country gathered to engage in workshops focus on technique, pedagogy, and current trends in voice and speech training. VASTA is an international organization whose mission is to advance the art, research, and visibility of the voice and speech profession.

“DePaul was a terrific host for our annual conference,” said Betty Moulton, VASTA President. “All the facilities were spacious and uniquely suited to VASTA’s large and small gatherings, both formal and informal. The student volunteers ensured all our members got to each session quickly and easily and they were a lively and engaged addition to any session they attended. Having all sessions in one multi-dimensional space, sharing it with passionate staff and students, made the whole experience cohesive and powerful.”



FEATURES

NAVIGATING AND ADDRESSING RACE AND RACE RELATIONS



The Theatre School hosted its first all-day diversity forum *Navigating and Addressing Race and Race Relations* on Friday, October 7th. The Theatre School canceled classes and events, and faculty, staff, and students started their day with a presentation from social activist and alumna Shannon Matesky who invited the audience to take action, to interrupt the status quo, and to be the change they want to see represented. All participants also watched the film *Cracking the Codes: The System of Racial Inequity*, with discussions led by World Trust workshop facilitator and performer Amikaeyla Gaston.

Sessions throughout the day included Radical Healing for Social Change; Meditative Listening; Navigating Race in Rehearsal; Community Healing; Microaggressions: Intent Versus Impact; a presentation of the University action plan on free speech by Elizabeth Ortiz, Vice President, Office of Institutional Diversity and Equity; and panels featuring alumni and theatre professionals. Alumna Krissy Vanderwaker and Lookingglass Theatre Company ensemble member J. Nicole Brooks discussed the creation of *Thaddeus and Slocum*, a vaudeville adventure play about racial boundaries that premiered last summer at Lookingglass Theatre.

“What was most surprising I think was the willingness of particularly students to be vulnerable around their experiences but also their commitment to building a more inclusive community,” said Charee Holloway, Assistant Director, Center for Identity, Inclusion and Social Change, who led the session Microaggressions: Intent Versus Impact. “It makes me hopeful.”

The diversity forum was made possible in partnership with DePaul’s Office of Institutional Diversity and Equity, and the Center for Identity, Inclusion, and Social Change.

“I’m pleased that we could dedicate this day to focus on discussions of race and racism, and their impact on our community,” explained Dean John Culbert. “But this is the beginning of what will be a continued discussion in our community and on campus.”

FEATURES

PHOTOGRAPH 51



The Theatre School worked with Rosalind Franklin University of Medicine and Science to produce a staged reading of *Photograph 51*, directed by Theatre School Diversity Advisor Dexter Zollicoffer and featuring Theatre School alumni. *Photograph 51* tells the dramatic tale of the race to the double helix in the years between 1951 and 1953, when Rosalind Franklin and Maurice Wilkins were using x-ray diffraction to take images of DNA. The play is named after one particular photograph that showed its helical structure with striking clarity, which inspired scientists to build their double helix model. But by the time the Nobel Prize was awarded for the work in 1962, Franklin had died (at the age of 37) from ovarian cancer, leaving other scientists to share the prize. *Photograph 51* deals with the complex personal interactions between Franklin, a pioneering woman scientist, and her male colleagues during the time of this monumental discovery.

There were two performances of *Photograph 51*: September 23rd at Rosalind Franklin University of Medicine and Science, Rhoades Auditorium; and September 24th at the Chicago Athletic Association Hotel.



FEATURES

INSIDE-OUT PRISON EXCHANGE PROGRAM PROVIDES UNIQUE LEARNING OPPORTUNITIES FOR ALL

By Hannah Kaplan



This past Spring Quarter, The Theatre School's Visiting Multicultural Faculty Member, Laura Biagi, offered an elective class at Cook County Jail through the Inside-Out Prison Exchange Program. Comprised of an equal number of students from The Theatre School and from the jail, the program is designed to help foster social change and awareness through education. Laura explained how "theatre has a lot of compatibility" with the structure and purpose of the larger Inside-Out program; her class used storytelling, awareness of self, and personalization as its academic structure.

Laura noted that the apparent growth of both the inside and outside students was immense. Her goal for the class was to allow the diversity of students to influence their experience and push boundaries. And, at the same time diversity was celebrated, certain measures were taken to create an environment free of judgement. The students only knew each other's first names to create anonymity and, in effect, equality within the classroom. Outside students—from The Theatre School—would dress simply, without jewelry or technology. Laura praised the way this avoided an "othering of students," allowing for communal growth in the classroom, rather than there being a clear divide between the students who would stay and those who would leave at the end of each class.

Grateful for the opportunity to learn from those different from herself, Bri, a student from the class reflected, "a Liberal Arts education is great, but sometimes we get trapped in environments with people who are too similar to us—making a truly diverse education not achievable. This class changes that, and has taught me what it really means to learn from your classmates, and what a diverse class and education should look like."

In each class, Laura led breathing exercises, meditations, yoga, had the students break off into groups to discuss assigned reading, and would allow for time to free-write; but the majority of class time was spent in dialogue.

Because of the difficulty of having conversations about privilege, equality, leadership, and societal punishment within a prison, the students couldn't have been more grateful for the opportunity to sit and converse openly in a safe space.

Another student from the class, Evan, mentioned that both the inside and outside students were able to discuss their "fears, worries, joys, and sorrows about a variety of topics." For him, the class "reinforced the notion of equality" and "broke down any preconceived notions" of others' experiences. He appreciated the way in which Laura allowed the class to grow organically. Evan said, "Without her providing a comfortable atmosphere, our class would not have been as successful as it was. Over time we began to laugh more. Talk more. Praise more. Encourage more. We began to see the story of the individual instead of the story written by lawyers. It was very bittersweet to end the course."

Laura's contemplative approach to pedagogy was richly received. By posing foundational questions (How do you think? How do you breathe? etc.) she was able to incite an awareness of self in the students which was particularly influential given the circumstances of the class. These questions led the students to think about their own identities, and therefore allowed them to be vulnerable with one another, creating a more intimate and significant educational experience.

A student named Damarques talked about the ways in which the experience influenced him. "This class helped me to become compassionate about others and how they feel," he explained. "It helped me to work in groups. Once I became true to myself I was able to stay true to others. Before this class I was so stuck inside myself. The feeling occurred that I was better than others and didn't need no one. Everyone needs a friend, everyone needs someone when you have no one.... If I could do this over and over again I would."

FEATURES

SENSORY-FRIENDLY PERFORMANCE EXPANDS ACCESSIBILITY AT THE THEATRE SCHOOL

By Charlene Haparimwi
and Kristin Claes Mathews



Glittering costumes, catchy songs and colorful characters in the play *Cinderella: The Remix* were made to appeal to kids. But for children on the autism spectrum, sometimes noise and bright lights can be overwhelming.

On May 13, 2017, The Theatre School at DePaul held its first sensory-friendly performance, adapted to welcome children on the autism spectrum and others with sensory sensitivities. Theatre Manager Leslie Shook and director Coya Paz Brownrigg coordinated with special education faculty Anne Butler and Linsey Sabielny to modify *Cinderella: The Remix*, an urban twist on the classic fairy tale.

“Kids with autism deserve the chance to experience the magic of theatre,” says Butler, an assistant professor in the College of Education. “With a lot of planning and just a few modifications, we were able to give children with sensory sensitivities the opportunity to see a play with their families.”

Sign language interpreting and audio description with touch tours have been part of accessibility efforts at The Theatre School for some time, but Shook was eager to do more. She has been involved with accessibility advocacy for some 36 years, including her work with the Chicago Cultural Accessibility Consortium.

“Last year at a CCAC workshop about autism-friendly performances, there was a parent who was talking about the lack of opportunities for his children,” says Shook. “He said, ‘If you offer something, just tell us and we’ll show up,’ and that was so encouraging.”

Shook reached out to Butler and Sabielny in the College of Education, who volunteered their expertise and brought their graduate students into the project.

“We noticed that the teacher guide was not adapted to meet the needs of students in special education and was not necessarily instructional,” says Sabielny. “We had the idea of adapting the guide for special educators and their students to help teach the themes presented in the play.”



DePaul students developed lesson plans, made the instruction more accessible to students of all learning needs, and created engaging activities to supplement the content. They also suggested creating a safe space in the theatre, which included adding taped arrows in the aisles to direct children and their families to a quiet room and washrooms.

To get started on the quiet room, Shook and her student assistant Sarah McElroy assembled a puzzle rug and bean bag chairs where children could take a break. “I asked if we should have some books in there, but the graduate students said not to make it too entertaining, or the kids won’t want to come back to the performance. We added some Nerf balls instead,” says Shook.



The team met with the student crew at their company meeting to give them plenty of notice about the changes they wanted to implement. There are a number of ways to make a performance sensory-friendly, Shook explains, such as adjusting sounds, lights, and space.

“We dimmed the house lights half way in the theatre instead of going all the way dark,” explains Shook. “If there were any loud sounds, strobe lighting, or effects that might be a little challenging for someone on the autism spectrum, we warned them that it was about to happen, or did not do it quite as loudly or brightly as it might have been done.”



The Theatre School student cast and crew were eager to help, from the actors to stage managers, and light and sound designers. Many found the changes weren’t all that complicated.

“I was surprised at how few changes we had to make in order to create a sensory-friendly environment, which makes me hopeful that more theatres will begin to do sensory-friendly shows,” says Paz Brownrigg.

When asked whether The Theatre School would continue collaborating with the College of Education

to create sensory-friendly performances, the answer was a unanimous yes.

“I love that we were given the opportunity for this collaboration because of the ultimate benefit for children with disabilities and their family members,” says Butler.

For Paz Brownrigg, the whole project felt very DePaul.

“I was very excited to have the opportunity to be a part of this initiative,” says Paz Brownrigg. “I am passionate about theatre and accessibility, and given the resources and Vincentian mission of DePaul University, it makes sense that we would make the effort to create offerings that welcome people who have different needs as audiences.”

Cinderella: The Remix is part of the Chicago Playworks for Families and Young Audiences series at DePaul, the oldest continually producing children’s theatre in the Midwest. It was founded at the Goodman Children’s Theatre in 1925, and this latest effort adds to its legacy of making theatre accessible to children from diverse backgrounds in Chicago.

YEAR-AT-A-GLANCE

32,207
audience
members

3,233 University student audience members

327 public performances

605 University faculty and staff audience members

3 world premiere productions

95.15%
graduation rate

+42%
new Instagram followers

+14% new Facebook Page Followers

+15% new Twitter followers

Chicago Playworks has welcomed

1,464,016

audience members since it began in 1925

Approximately **929** people auditioned/interviewed

16 audition/interview dates
in Chicago, LA, NY, Atlanta,
Houston, San Francisco

19 Theatre School
students declared minors
(out of 87 graduates)

11 grad students received honors (out of 13 MFA graduates)

60% of admitted students identified as white,
40% identified as students of color



1,567
BFA applicants

223 MFA
Applications

1,487 Alumni room reservation hours

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

2,068 first-time ticket buyers

Applicants from **14** different countries,
different states and D.C.

49

Applicants: **19%** from IL, **81%** from out of state

Admitted students: **18%** from IL, **82%** from out of state

Admitted students from **33** different states

Admitted: **104** females, **71** males

77% of 2016 graduates had GPAs of **3.5** or higher

6 Theatre School students
declared double majors
(out of 87 graduates)

66 undergrads received honors
(out of 87 BFA graduates)

IN THE NEWS

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

August 4, 2016 Carlos Murillo, Head of Playwriting, is one of eight artists commissioned by the Oregon Shakespeare Festival as part of American Revolutions: the United States History Cycle.

August 10, 2016 Kiki Layne (BFA Acting '14), named one of *Chicago Tribune's* Hot New Faces of Chicago Theater 2016.

August 22, 2016 Lisa Portes, Head of Directing, is one of six new members appointed to Theatre Communications Group's Board of Directors.

August 24, 2016 the Theatre School is listed in the top 10 BFA acting programs in the country for 2016-17 by Onstageblog.com.

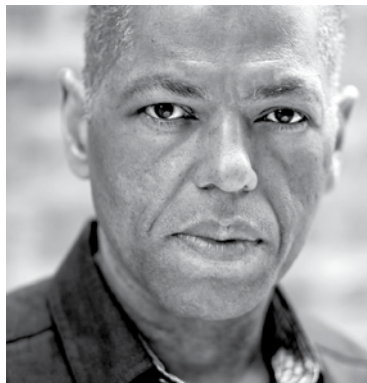
September 8, 2016 Nathan Singh (MFA Directing '17) is selected as the Stage Directors & Choreographers Foundation 2016 Sir John Gielgud Fellow.

September 14, 2016 Onstageblog.com lists TTS's MFA acting program as one of the top 10 in the nation.

September 20, 2016 Victoria (Toy) Delorio, Head of Sound Design, is the recipient of the Illinois Theatre Association's 2016 Award for Excellence in College/University Theatre.

September 22, 2016 Jason A. Fliess (MFA Directing '07) named Co-Artistic Director of Stage Left Theatre.

September 28, 2016 Lucas Baisch (BFA Playwriting '14) named a new member of Goodman Theatre's Playwrights Unit.



October 2016 Dexter Zollicoffer, Diversity Advisor (MFA Acting '90), wins a Jeff Award for Best Actor in a Principle Role in a Play for his performance in Northlight Theatre's *Charm*, and Jacqueline Williams (BFA Acting '87) wins a Jeff Award for Best

Actress in a Supporting Role in a Play for her performance in Victory Gardens Theatre's *The House That Will Not Stand*.

October 12, 2016 Lisa Portes, Head of Directing, received the Zelda Fichandler Award from the Stage Directors & Choreographers Foundation.

Nov/Dec 2016 Architectural Lighting Magazine names Brian Stacy (BFA Lighting Design '95) and Paul Gregory (BFA Lighting Design '73) "Industry Thought Leaders."

December 21, 2016 Caro Macon (BFA Playwriting, '16) named a Tutterow Fellow by Chicago Dramatists.

January 8th, 2017 *Moonlight* wins Golden Globe for Best Motion Picture, story by Tarell Alvin McCraney (BFA Acting '03) and featuring Ashton Sanders (BFA Acting '18).

January 17, 2017 Nan Cibula-Jenkins, Head of Costume Design, awarded the Via Sapientiae Award from DePaul University.



February 26, 2017 When Tarell Alvin McCraney (BFA Acting '03), left, and Barry Jenkins accepted this year's Academy Award for Best Adapted Screenplay for *Moonlight*, not many people realized McCraney just won an Oscar for a story that started as homework.

Moonlight, which won best picture at both the Oscars and the Golden Globe Awards, was adapted by Jenkins, who also directed the film, from *In Moonlight Black Boys Look Blue*, which McCraney began

as a class project while an undergraduate at DePaul and finished a few years after graduating.

The movie focuses on McCraney's impressions of growing up as a gay African-American boy but incorporates both his and Jenkins' experiences being raised by single mothers struggling with drug addiction just blocks from each other in the Liberty City neighborhood of Miami. Among the movie's ensemble cast is Ashton Sanders, who studied at The Theatre School.

For McCraney, playwriting is about giving a voice to the voiceless; opening up worlds that are seldom seen on stage or on screen.

"I think everybody in Liberty City, regardless of sexual identification, feels proud to have a movie that's about where we live, and that deals with the issues that we deal with, but doesn't... make a miserable portrait of it," he told NBC News in a 2016 interview. "It still looks like a beautiful place. You still see that there are good people there and people who many do things that are less desirable, but who also have good hearts."

During his acceptance speech, McCraney dedicated the film to people who identify with its message: "This goes out to all those black and brown boys and girls and nongender-conforming [people] who don't seem themselves [on the screen]. We're trying to show you you, and us. This is for you."

McCraney became the chair of playwriting at Yale School of Drama on July 1. The recipient of a MacArthur Fellowship "genius grant" in 2013, he is an ensemble member of Steppenwolf Theatre Company in Chicago and Teo Castellanos/D Projects Theater Company in Miami. In February 2017, he was named best midcareer playwright by PEN America, a literary and human rights organization. He donated the prize money to the African Heritage Cultural Arts Center in Miami.

From *DePaul Magazine*, Spring 2017



Photo by Araya Diaz/WireImage

January 29th, 2017 Joe Keery (BFA Acting '14) receives Screen Actor's Guild Award for Outstanding Performance by an Ensemble in a Drama Series for his performance in *Stranger Things*.

March 1, 2017 Ike Holter (BFA Playwriting '07) is one of eight 2017 recipients of the Windham-Campbell Prize and \$165,000 from Yale University.

April 19, 2017 Adjunct faculty member Henri Preiss wins the A' Design Award in the Lighting Products and Lighting Projects Design Category with Eve Fineman for their collaborative project *Little Zig*.

April 24, 2017 Chicago set designer Courtney O'Neil (BFA Theatre Studies '06) receives the Michael Maggio Emerging Designer Award, and Narda E. Alcorn (BFA Production Management '02) receives the Robert Christen Award for Excellence in Technical Collaboration.

April 25, 2017 Kelly Erin Sloan (BFA Acting '12) featured in *Millennial Magazine* for her music and upcoming album *Blank Pages*.



May 3, 2017 Joe Mantegna (BFA Acting '69) honored by having the southeast corner of Hudson and Armitage avenues designated "Honorary Joe Mantegna Way."



May 11, 2017 Glenn Davis (BFA Acting '04) joins the Steppenwolf Theatre Company ensemble.

May 15, 2017 Ike Holter (BFA Playwriting '07) named one of Chicago's "Emerging Power Players" by *Chicago* magazine.

May 26, 2017 The Theatre School ranked #18 on The Hollywood Reporter's list of the 25 best drama schools for an MFA.

June 2, 2017 *Augusta and Noble* by Carlos Murillo, Head of Playwriting, receives the 2017 American Alliance for Theatre and Education Distinguished Play Award.

ACADEMICS

GUEST ARTISTS

During the 2016-17 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

Adam Belcuore, Goodman Theatre, Casting Director

Nick Bowling,* Timeline Theatre, Artistic Director Emeritus

JC Clementz, Steppenwolf Theatre, Casting Director

Stephen Cone, Director

Kristin Fitzgerald, A Red Orchid Theatre, Artistic Director

Keira Fromm,* About Face Theatre, Artistic Associate

Richard Gamboa, Actor

Dawn Gray, Gray Talent Group, President

Francis Guinan, Actor

Michael Halberstam, Writer's Theatre, Artistic Director

Jack Hickey, Oak Park Festival Theatre, Artistic Director

Victoria Hines, Actor

Beth Lacke,* Actor

Marcela Lorca, The Guthrie Experience

Bob Mason, Chicago Shakespeare Theater, Artistic Associate/Casting Director

Vance Mellen, Filmmaker and Screenwriter

Dorothy Milne, Lifeline Theatre, Artistic Director

Grant Mudge, Notre Dame Shakespeare Festival, Producing Artistic Director

Marisa Paonessa, Paonessa Talent Agency, President/Agent

Jeff Parker, Actor

Sean Parris,* Actor

Mickie Paskal, Paskal Rudnicke Casting, Founder and CSA

Rachel Patterson, Acting Studio Chicago, Director

Stephanie Potakis, Lily's Talent Agency, Talent Agent

PJ Powers,* TimeLine Theatre, Artistic Director

Leah Raidt,* Actor

Gail Rastorfer, Actor

Jennifer Rudnicke, Paskal Rudnicke Casting, Founder and CSA

Jacqueline Russel, Chicago Children's Theatre, Artistic Director

Sam Samuelson, Stewart Talent, Talent Agent

Joanie Schultz, Director

Matthew Sherback, The Back Room Shakespeare Project

Brooke Shoemaker, Principato-Young Entertainment, Talent Manager

Janelle Snow, Actor

Colin Sphar,* Actor

Erica Strater, Victory Gardens Theater, Managing Director

JR Sullivan, Producer and Writer

David Turrentine, Actor

Michael Weber,* Porchlight Music Theater, Artistic Director

Jeremy Weschler, Theatre Wit, Artistic Executive Director

Theatre Studies Department

Elizabeth K. Auman, TimeLine Theatre, Managing Director

Brian Barasch,* DePaul School of Music, Director of Marketing and Communications

Emily Bradfield, Chicago Sinfonietta, Marketing and Engagement Manager

Sarah Cuddihee,* Broadway in Chicago, Director of Engagement Finance

* indicates alumni

José Antonio Cruz, Teatro Vista,
Development and
Managing Director

Samantha Decker, WTTW
Chicago, Foundations Manager

Tim Evans, Northlight Theatre,
Executive Director

Cecilia Falter,* Ravinia Festival,
Annual Fund Campaign
Coordinator

Donovan Foote, Steppenwolf
Theatre, Design Director

Michael Fosberg, Writer
and Actor

Rachel Freund, Auditorium
Theatre, Chief Financial Officer

Ricardo Gamboa, Playwright,
Actor, Director, and Activist

Dylan Glen,* 1984, Assistant
Company Manager

Isaac Gomez, Victory Gardens
Theater, Literary Manager

James Bau Graves, Old Town
School of Folk Music,
Executive Director

Criss Henderson,* Chicago
Shakespeare Theater,
Executive Director

Jim Hirsch, Chicago Sinfonietta,
Executive Director

Cali Kasten, Chicago Symphonic
Winds, Business Manager

Welz Kauffman, Ravinia Festival,
President and CEO

Kathryn M. Lipuma, Writers
Theatre, Executive Director

Susan Marks, Management
Consultant

Joel Moorman, Steppenwolf
Theatre Company, Digital
Content Producer

Erika Nelson, Steppenwolf
Theatre Company,
Marketing Director

Hillary Odom, Chicago
Shakespeare Theater, Deputy
Director of Advancement

Greg Pinsoneault,* Freelance
Scenic Designer

PJ Powers,* TimeLine Theatre,
Artistic Director

Abraham Ritchie, Museum of
Contemporary Art Chicago,
Social Media Manager

Maren Robinson, TimeLine
Theatre, Resident Dramaturg

David Rosenberg, David
Rosenberg Public Relations

Ben Rusch, DePaul School of
Music, Facilities Manager

Jacqueline Russel, Chicago
Children's Theatre,
Artistic Director

Patrick G.H. Schley,* Tessitura
Network, Application
Support Specialist

David Schmitz, Steppenwolf
Theatre Company,
Managing Director

Tara Smithburger,* WTTW/
WFMT, Annual Fund Manager

Birdie Soti, Chicago Jazz
Philharmonic,
Executive Director

Julie Stanton, Chicago
Shakespeare Theater,
Marketing Director

Kelli Strickland, The Hypocrites,
Kelli Strickland

Jackie Taylor, Black Ensemble
Theatre, Executive Director

Kat V, Violinist and DJ

Sarah Jo White,* Freelance
Costume Designer

Design Technology Department

William Carlos Angelo,
Choreographer

Nick Bowling,* Director

Jason Brown,* Hubbard Street
Dance, Director of Production

Jean Burch, Chicago Scenic
Studios, Project Manager

Tom Celner,* Broadway Moving
Light Designer and Programmer

Laura Dieli, Troika Entertainment,
Senior Production Manager

Brendon Fox, Director

Adam Friedland, Writers' Theatre,
Production Manager

Jennifer Gadda, Court Theatre,
Production Manager

Regina Garcia, Scenic Designer

Mae Haskins, Steppenwolf
Theatre, Assistant
Costume Designer

Rachel Levy, Lighting Designer
LA/Chicago

Chris Maravich, Lyric Opera of
Chicago, Lighting Supervisor

Alka Nayyar, Director/Actor

Brian Newman, Indiana Repertory
Theatre, Production Manager

Todd Peacock-Preston,*
Seattle Children's Theatre,
Props Artisan

Kimberly Senior, Director

Aaron Shapiro,* Victory Gardens
Theater, Production Manager

Nevin Steinberg, *Hamilton*,
Sound Designer

David Stewart, Guthrie Theatre,
Production Director

Laura Timmel, Straw
Blocking Millinery

Eric Watkins, Lyric Opera
of Chicago, Assistant
Lighting Designer

Sojourner Wright, Model

ACADEMICS

FACULTY/STAFF ACTIVITIES

25 Directed or performed in over **25** productions at companies such as the Notre Dame Shakespeare Festival, Remy Bumpo Theatre Company, TimeLine Theatre Company, and the First Folio Theatre. Directed **30** productions at companies such as Steppenwolf Theatre Company, Victory Gardens Theater, Remy Bumpo Theatre Company, Lookingglass Theatre, and American Blues Theatre.

45 design/technical projects in costume design, drapery, sound design, lighting design, scenic design, rigging, and production management at theatres such as the contemporary American Theatre Festival, Milwaukee Repertory Theatre, Northlight Theatre, Goodman Theatre, Kansas City Rep, and Writers' Theatre.

14 new published plays and **11** articles and reviews written for *The New York Times*, *Boston Globe*, *Theatre Forum*, and *American Theatre Magazine*. **1** adaptation and **2** books written were written by faculty.

Faculty and staff held memberships with **59** different organizations including but not limited to Actor's Equity Association, American Federation of Television and Radio Artists,

Association for Theatre in Higher Education, League of Chicago Theatres, Feldenkrais Guild of North America, Screen Actors Guild, Theatre Communications Group, United Scenic Artists, United States Institute for Theatre Technology, and the Voice and Speech Trainers Association.

Faculty and staff taught **31** courses and workshops outside of DePaul University in areas of study including Acting, Auditioning, Modern Dance, Improvisation, Movement, Neo-futurism, Technical Leadership, Voice Training, and Wigs and Hair at organizations such as Arts Bridge, Chicago Jewish Board of Education, Columbia College Chicago, Dovetail Studios, Kansas Leadership Center, Roy Hart Theatre Voice Training, Shenandoah University, University of Chicago, University of Pittsburgh, University of Wisconsin-Milwaukee, USITT, and Western Michigan University.

Faculty and Staff received **3** DePaul University Research Grants and **2** outside grants and are participating in **13** research projects with focuses such as Cultural Affairs, Dance Sophistication Index, Global Engagement, Linklater Professional Development, and Quality of Instruction.

Faculty and staff gave **9** presentations at conferences or programs such as Voice and Speech Training Association, Loyola University, Burlycon, Remy Bumpo Theatre Company, Association for Theatre in Higher Education, and Museum of the City of New York.

8 faculty and staff members held leadership positions at other organizations such as Cor Theatre, Free Street Theatre, Latina/o Theatre Commons, The London Neos, Nashville Children's Theatre, and ShPieL Theatre.

ACADEMICS

INTERNSHIPS

Students in the Design/Technical, Performance, and Theatre Studies departments completed 58 internships during the 2016-17 academic year. These included internships at various theatre companies, arts organizations, schools, and casting and talent agencies, including the following:

321 Theatrical Management	<i>Hamilton</i>
Alliance Theatre	Houston Ballet
Artemisia	Hubbard Street Dance
Austin Film Festival	Improv Playhouse
Blue Man Group	Lookingglass Theatre
British American Drama Academy	Lyric Opera of Chicago
Camp Caribou for Boys	Pangdemonium (Singapore)
Chicago Children's Theatre	Paramount Theatre
Chicago Dramatists	Pittsburgh Symphony Orchestra
Chicago Shakespeare Theater	Porchlight Music Theatre
Children's Theatre of Cincinnati	Ravinia Festival
Cirque du Soleil's production <i>Ka</i>	Remy Bumppo Theatre Company
Cirque du Soleil's production <i>Love</i>	Richards/Climan Inc.
Cock & Bull Theatre	Roundabout Theatre
Collaboraction Theatre	Second Story
Comedy Sportz	Spot Co NYC
Congo Square	Stage Left
COR Theatre	Steppenwolf Theatre
Court Theatre	The Guthrie Experience
Erasing the Distance	TimeLine Theatre
Goodman Theatre	Victory Gardens Theater

PRODUCTIONS



ON THE FULLERTON STAGE

Romeo and Juliet
by William Shakespeare
directed by Cameron Knight

We are Proud to Present...
by Jackie Sibbles Drury
directed by Erin Kraft

Wig Out
by Tarell Alvin McCraney
directed by Nathan Singh

*Mrs. Phu's Cleansing Juices
(And Also Salads)*
by Emily L. Witt
directed by Krissy Vanderwarker

ON THE HEALY STAGE

Eurydice
by Sarah Ruhl
directed by Mikael E. Burke

Richard III
by William Shakespeare
directed by Jacob Janssen

Michael Jordan in Lilliput
by Mickie Maher
directed by Erica Weiss

CHICAGO PLAYWORKS FOR FAMILIES AND YOUNG AUDIENCES

The Kid Who Ran for President
by Jeremiah Clay Neal
directed by Ernie Nolan
based on *The Kid Who Ran for
President & The Kid Who Became
President* by Dan Gutman
musical direction by Mark Elliott

Night Runner
by Ike Holter
directed by Lisa Portes

Cinderella: The Remix
book and lyrics by Psalmayene 24
music by Nick tha IDa
directed by Coya Paz



MFA

The Zoo Story
by Edward Albee
directed by Jeremy Aluma

Dying City
by Christopher Shinn
directed by April Cleveland

The Veil
by Conor McPherson
directed by Patrice Egleston

ENHANCED STUDIO PRODUCTIONS

Trouble in Mind
by Alice Childress
directed by Jacob Janssen

Hedda Gabler
by Henrik Ibsen
directed by Mikael E. Burke

Tom Paine
by Will Eno
directed by Phyllis E. Griffin

STUDIO PRODUCTIONS FALL 2016

Twelfth Night
by William Shakespeare
directed by Stuart Carden

Desdemona
by Paula Vogel
directed by Tosha Fowler

The Glass Menagerie
by Tennessee Williams
directed by Lou Contey

WINTER 2017

52 Hertz
by Ben Claus
directed by Keira Fromm

Tristan and Yseult
by Carl Grosse Anna Maria Murphy,
Emma Rice, and Kneehigh Theatre
directed by Devon de Mayo

*Down the Rocky Road
and All the Way to Bedlam*
by Drew Beyer
directed by Shade Murray



SPRING 2017

The Seagull
by Anton Chekhov
directed by Damon Kiely

The Night of the Iguana
by Tennessee Williams
directed by Kymberly Mellen

Misalliance
by George Bernard Shaw
directed by Paul Homquist



Next Fall
by Geoffrey Nauffts
directed by Nathan Singh

SPRING 2017

Still
by Jen Silverman
directed by Mikael E. Burke

The Maids
by Jean Genet
directed by Jacob Janssen

*The Fairy Tale Lives of
Russian Girls*
by Meg Miroshnik
directed by Erin Kraft

INTROS
FALL 2016

BeLonging
devised by the ensemble
directed by Laura Biagi

Saccades in Darkness
devised by the Ensemble
directed by Kristina Fluty

Dog Sees God
by Bert V. Royal
directed by Kurt Naebig

WINTER 2017

Afterburn
by Althos Low
directed by Steve Pickering

Blood Wedding
by Federico Garcia Lorca
directed by Ann Wakefield

Boy Gets Girl
by Rebecca Gilman
directed by Rachel Pustejovsky

LABS

FALL 2016

Before It Hits Home
by Cheryl L. West
directed by Ki-Jana C. Moore

Legoland
by Jacob Richmond
directed by Abaigeal O'Donnell

Film Revue
devised by the ensemble
directed by Daniella Mazzio

Talk to Me Like the Rain And Let Me Listen
by Tennessee Williams
directed by Brennan Jones

WINTER 2017

Just A Lonely Man
music and lyrics by Jay Brannan
directed by Richard Mosqueda

The Deflowerment of Wendy Diaz
written and directed by Jewells Santos

For Want of a Horse
by Olivia Dufault
directed by Hampton Cade

Boom
by Peter Sinn Nachtrieb
directed by Danielle Szabo

SPRING 2017

Slut
by Patricia Cornelius
directed by Emily Remsen

Lord of the Flies
by William Golding
adapted for the stage by Nigel Williams
directed by Gracie Meier

WRIGHTS OF SPRING

Shells
by Grace Grindell

The New Body Factory
by Chloë Martens

The Bargain
by Marjorie Muller

Good Samaritans
by Maddie Grubbs

Desert Stories for Lost Girls
by Lily Rushing

Nando and Bunnie
by Arie Thompson

Gut
by Camille Mitchell

Eidolon of Emptiness
by D. Matthew Beyer

P is for Pepe
by Ben Claus

Apocrypha
by Chandler Clamp

Split
by Jake Pinckes

Ruck
by Frankie Pederson

Party
by Ella Williams

Posi+ive
by Danny Fender

Visuality
by Cassandra Kendall

Matter
by Jewells K. Santos

JANES: A Prologue
by Emily L. Witt

Violet Light
by Elon Sloan

Artist-in-Residence
by Danielle B. Szabo

Mr. Sadman
by Delia Van Praag



Eliza and May at the Center of the Earth (Or Some Place Like That)
by Erin Wilborn

Odd-yseus
by Abaigeal O'Donnell

Coywolves
by Devin Asperger

12/21
by Dan Sonenberg

Greta
by Shea Corpora

Gerry; Or Life Without You
by Hampton Cade

Comedy Hour
by Kaysie Bekkela

Linda and Suella's Urban Safari
by Caro Macon



FACULTY PROFILE

JEFF MILLS

**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?

I had been teaching at the University of California Santa Barbara in their BFA Actor Training program for about 11 years when I saw that The Theatre School at DePaul was looking for a movement professor. I was a full-time lecturer at UCSB and while I loved my job and my colleagues, the idea of being a professor was very appealing so I applied for the job. DePaul's reputation as a world-class center for actor training, its location in the amazing, theatre-loving city of Chicago, and its proximity to Midwestern family members all sealed the deal!

You were recently named the new Artistic Director for The Theatre School's Chicago Playworks for Families and Young Audiences series. What do you see for the future of Chicago Playworks? Why is theatre for young audiences important to you?

I could write a book in answer to these questions but I'll try to be brief! For sixteen years I worked with the critically acclaimed BOXTALES Theatre Company in California. We created and performed original works of theatre for thousands and thousands of young people and their families. We performed all over the western United States in every conceivable venue from the most high-tech, state of the art theatres in high income areas to libraries, community centers, school gymnasiums, and cafeteriums in the lowest income neighborhoods. No matter where we performed, I saw that students of all ages and socioeconomic backgrounds are hungry for stories that reflect their life experiences and empower their personal search for truth and meaning. I also realized that, in our culture, the media by which we receive these life-sustaining stories have become more and more limited. This is especially true for young people. It is a fact that we consume most of our stories via screens of one kind or another. As a culture, we are slowly forgetting the power of being in the same room with real, live, human performers. Live theatre requires spectators to be creatively involved in the art form! Being an audience member is actually a creative act and any time we can get young people to participate and create, they become empowered. If you can reach these young people early and often enough, they will start to crave the live experience and eventually make it a valued part of their habitual cultural lifestyle on into adulthood.

The future for Chicago Playworks involves continuing to create powerful, moving, and challenging theatre that both entertains and makes young people want to come back to the theatre again and again. The fact that our student actors and designers are charged with creating and performing these plays makes for potent educational

experiences as well. We will strive to reach as many young people as possible from as many diverse backgrounds as exist in Chicago and deliver theatrical experiences that are relevant and empowering to all involved.

What are your goals for the upcoming school year?

My main goal in this first year as Artistic Director is to listen and learn as much as I possibly can about our audience and how Chicago Playworks serves and executes its artistic mission.

What's your greatest personal or professional accomplishment?

My greatest personal accomplishment is raising my son (a bright, handsome, creative young man) into his thirteenth year! Professionally I'm most proud of the fact that over the last twenty years I have contributed to the generation of more than sixteen original works of theatre. There is nothing more important and satisfying to an artist than creating something out of nothing.

Favorite food?

Is wine a food?

Hometown

I grew up in Long Beach, California, but I've spent more time in Santa Barbara than anywhere else. It still feels like my hometown.

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

I love to juggle and I'm pretty good at it. You might find me juggling valuable objects in the lobby of the theatre. I'm also currently obsessed with the ancient Viking lawn game KUB.

STAFF PROFILE

KRISTIN MORRIS

DePauw University,
BA in Communication Arts & Sciences
The Royal Conservatoire of Scotland,
MA Classical & Contemporary Text - Acting



What brought you to The Theatre School?

The Theatre School is an incredible training ground and I am thrilled to be surrounded by other theatrical artists every day. After primarily working in corporate environments, I wanted to find a position that would merge my love of theatre with my professional event planning experience. Additionally after my own higher education experience, I knew first-hand how important the administrative staff is to the success of the students and this was a chance to make that kind of positive impact.

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

One of my goals is to continue to refine the event rental process. We are blessed with an incredibly beautiful and versatile building that we can share with the community. I've already made some progress on revamping the intake of requests, which has helped decrease our response time to inquiries. As demand continues to increase, I plan to create a more turnkey experience both for our internal and external clients.

What are your goals for the upcoming school year?

For the first time we will be hosting our annual fundraiser in our artistic home at The Theatre School in November. It's a big shift to move this event from a hotel ballroom to an in-house soiree. I am very excited about the opportunity to really showcase not only our building but also to give guests a true backstage look at all the incredible work that happens at TTS!

What's your greatest personal or professional accomplishment?

Writing, directing, and performing in my first festival. I never thought I could do something like that! I'm an actor, but writing and directing seemed beyond my skill set. It was a labor of love but I was so proud debuting that piece.

Favorite food?

Cheese? I can't imagine a world without cheese.

Hometown

I grew up in Grayslake, which is about 45 minutes north of the city. Shortly after college, I lived in Los Angeles for about four years before heading back to Chicago. I also called Glasgow home while in Scotland for my program.

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

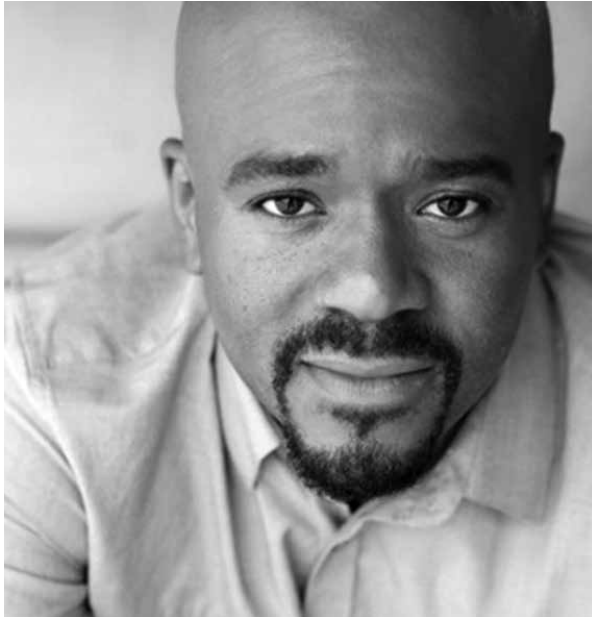
I'm totally biased but my dog Scout is the greatest. She's an 11-year-old terrier mutt and just the biggest love bug. She is my happy place!

ALUMNI PROFILE

LARRY BATES

BFA in Acting

The Theatre School at DePaul University



Tell us about your current projects and your career.

Most recently, I played Stu on HBO's Emmy-nominated limited series *Big Little Lies* starring Nicole Kidman, Reese Witherspoon, and Shailene Woodley. Active on the stage as well, I have been in over 15 productions at the Tony Award-winning South Coast Repertory. Notable credits there include: the world premiere of *Mr. Marmalade*, *All the Way*, *Death of a Salesman*, *Fences*, *TopDog/Underdog*, *The Motherfucker with the Hat*, and *Jitney*, for which I won a NAACP Theatre Award as well as the Los Angeles Drama Critics Circle Award for Best Featured Actor. In addition to South Coast Rep, I have been in productions and workshops at the Goodman Theatre, Cincinnati Playhouse, Pasadena Playhouse, Mark Taper Forum, The Geffen, San Diego Repertory, and The Antaeus Company. I am also a Lunt-Fontanne fellow, a recognition given to only ten theatre professionals annually. Other notable film and TV credits include: *Veronica Mars* (film), *Lions for Lambs*, *Dark Blue*, *The Unit*, *Lincoln Heights*, *Bones*, *CSI: Miami*, *Numbers*, *Huff*, *The District*, *JAG*, and *NYPD Blue*.

How did The Theatre School prepare you for your career?

Training at The Theatre School was everything, especially for theatre. Nothing has ever come up in a rehearsal process that I didn't feel I had the necessary tools to solve.

What was one thing you learned at The Theatre School that has stayed with you and that has been helpful in your current line of work?

We were doing some stillness exercises in one of the movement classes. I am very fidgety and have a hard time sitting still. So much so that it felt strange. I remember telling Patrice Egleston (movement teacher) that I was having difficulty with it and that it made me feel weird. She basically said that maybe it was supposed to feel that way. It seems simple but it made so much sense to me and I use that bit of advice all the time. Not just as an

actor, but in life too. It freed me up and made me more courageous. I have learned to welcome discomfort—sit in it, learn from it, and use it to my advantage.

Do you have a favorite memory from your time studying at DePaul?

There are many memories from DePaul. However, my favorite memory was second year. All of my classmates were performing our second year intros for evaluation. I was in *A Raisin in the Sun*. If I am not mistaken, the others were *Antigone*, *The Dark at the Top of the Stairs*, and *The Diary of Anne Frank*. I just remember being in awe of the storytelling and all of the talent in my class, not to mention the transformative experience I had working on *A Raisin in the Sun*. To this day there aren't many theatre experiences that surpass that quarter of school.

What advice would you give to students at The Theatre School?

Be confident. Don't look for permission. Seize every opportunity and if you feel like there are none, make your own.

GALA 2016 RECAP



More than 275 Theatre School friends and supporters attended an evening of performance and celebration at the 2016 Theatre School Gala on November 7th at the Radisson Blu Aqua Hotel. The event included a reception, dinner, alumni performance, and was hosted by Kevin Douglas (BFA Acting, '00).

Event co-chairs included Joseph M. Antunovich, President, Antunovich Associates; Karen Y. Hale, Vice President, PNC Bank; Sondra A. Healy, Co-Chairman of the Board; Brian Montgomery, Vice President, Employee & Labor Relations, Exelon; and The Rev. Monsignor Kenneth Velo, Senior Executive, Office of Catholic Collaboration, DePaul University.

This year The Theatre School shifted the spotlight from an awards ceremony to a showcase of student and alumni talent. “The 28th annual Theatre School Gala provided our guests with an insight into the world of students preparing for careers in the theatre arts,” explained John Culbert, Dean of The Theatre School. “It showed the passion, commitment, and talents of these artists who will define our culture and society in the future. Our guests responded with wonderful support for student scholarships to make a very successful evening that will empower artists to pursue their passion. We are very grateful for their support.”

The event benefitted The Theatre School Scholarship Fund, allowing greater opportunities for artists to continue their training and further foster their passion for theatre. Over \$300,000 was raised during the 2016 Gala.

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.

Sustaining Board Members

Brian Montgomery, Chair
Vice President, Labor and
Employee Relations
Exelon Corporation

Sondra A. Healy, Chair Emeritus
Chairman of the Board
Turtle Wax, Inc.

Joseph Antunovich
President
Antunovich & Associates

Kathleen M. Bette

Monika L. Black, MA, MHA, PHD
Strategy Catalyst
DyMynd

Ms. Lorraine M. Evanoff
Director of Finance
CineSky Pictures LLC

Karen Hale
Vice President, Senior Banking Advisor
PNC Wealth Management

Whitney A. Lasky

Don McLean
President, GRAFX Communication Group

Ms. Irene Michaels
IOnTheScene.com

Penny Obenshain
Vonita Reescer
VDR & Associates, LLC

Merle Reskin

Hank Richter

Trisha Rooney
President, R4 Services, LLC

Joseph Santiago Jr.
Managing Director and Team Leader
The Private Bank and Trust Company

Monsignor Kenneth Velo
Office of Catholic Collaboration
DePaul University

Tomer Yogev
Co-Founder and Managing Director
TANDEMSPRING

Professional Associates

Paula Cale Lisbe
Actor

Scott L. Ellis
ADAMS Associate Artistic Director
The Roundabout Theatre, New York

Scott and Samantha Falbe
Intelligent Lighting Creations

Zach Helm
Screenwriter, Director, and Actor

Criss Henderson
Executive Director
Chicago Shakespeare Theater

Paul Konrad
Weather /Reporter for WGN-TV News
WGN Studios

Amy K. Pietz
Actor

John C. Reilly
Actor

Charlayne Woodard
Actor and Playwright

Dennis Zacek
Director, Former Artistic Director,
Victory Gardens Theater

Honorary Board Members

Dr. John Ransford Watts,
Dean Emeritus, The Theatre School
3242 Epstein Circle
Mundelein, IL 60060
224-778-5114
jwatts614@me.com

Joseph Slowik, Professor Emeritus
65 East College Street, #301
Oberlin, Ohio 44074jp.slowik@att.net