



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

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 2018-19 Annual Report. This year we auditioned and admitted students in our new Comedy Arts and Projection Design majors. We also received approval for a new BFA degree in Wig and Makeup Design & Technology, which will greet its first class in Fall 2020. And we launched our first-ever Summer High School Training Program, hosting 38 rising high school juniors and seniors to study with us for three weeks. We've been busy!

The Theatre School also continued to explore identity, religion, and race relations through our production season, which included *A Dybbuk* or *Between Two Worlds*, *Water by the Spoonful*, and *Jane of the Jungle*, among many others. We seek to spark important conversations among our students, faculty, staff, and audience members around the issues that face our local and global communities.

Throughout the year, we focused on the Take Care DePaul initiative, creating programming around student wellness and stress reduction through guided meditation sessions, yoga classes, and group meetings around topics including the mental health of emerging theatre professionals, prayer in community, and addressing gender issues. We also cancelled a day of classes during Spring quarter to discuss wellness issues as a school, which included smaller break-out groups where students, faculty, and staff could express their feelings and concerns. We took a collective breath and created the needed space to engage in our best academic and artistic work.

In addition to these new programs and activities, we continue to train students through a "learning by doing" approach with a robust schedule of academic and production activity. As I look forward to a new year, I am pleased to share some of the accomplishments, activities, and accolades from this past year made possible by the hard work of our students, faculty, and staff.

YEAR-AT-A-GLANCE

28,184 audience members

337 public performances

Chicago Playworks has welcomed **1,507,429**
audience members since it began in 1925

1,970 first time ticket buyers

2,991 University student audience members.

482 University faculty and staff audience members.

16 Theatre School students declared minors
(out of 73 graduates)

All **10** MFA graduates received honors

80% of 2019 graduates had a GPA of 3.5 or higher

3 Theatre School students declared double majors
and **1** declared a dual major (out of 73 graduates)

49 undergrads received honors
(out of 63 BFA graduates)

4 BFA students graduated in the Honors college

1,152 people auditioned or interviewed

15 audition/interview dates in Chicago, Houston,
San Francisco, Los Angeles, and New York City

33% of all applicants self-identified as students of color

62% of all applicants self-identified as white

1,671 BFA applicants

214 MFA applicants

Applicants from **27** different countries,
46 different states plus DC and Puerto Rico.

Applicants from **every continent**
except Antarctica

Applicants: **18%** from IL, **82%** from out of state

Admitted students: **15%** from IL, **85%** from out of state

Admitted students from **35** different states,
plus Puerto Rico and **5** different non-U.S. countries

Admitted: **56%** female, **40%** males, **4%** gender-diverse
(agender, non-binary, transgender, etc.)

Admit rate **12%** overall

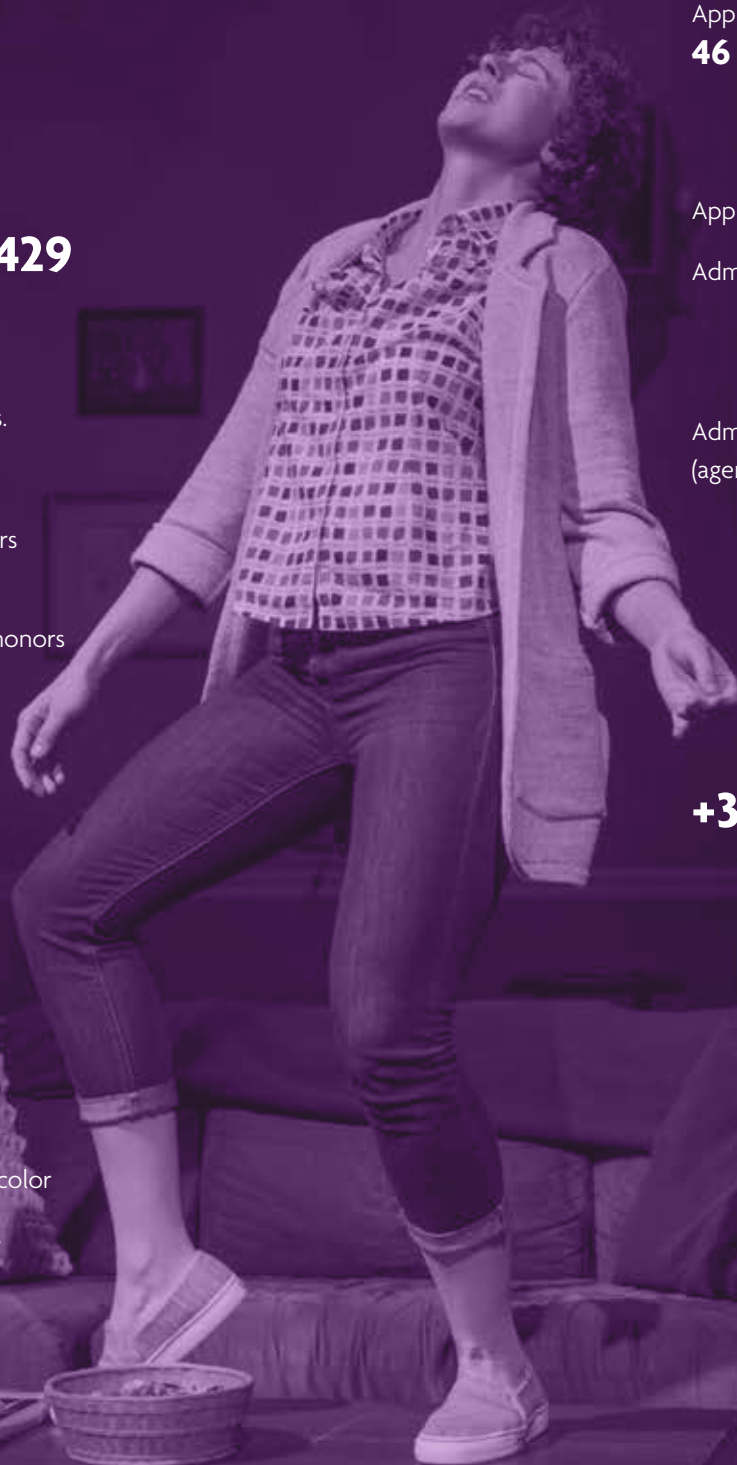
44% increase in the number of internships
completed by students.

174 non-TTS events were held in the building

+13.1% new Facebook Page Followers

+36% new Instagram Page Followers

2 world premiere productions





PRIDE AND JOY: DEPAUL SCHOOLS COLLABORATE TO MAKE 'OH BABY!' FILM

94 Students, Professionals Contribute from School of Cinematic Arts, The Theatre School and School of Music

By **Kristin Claes Mathews**

When filmmaker Meghann Artes set out to make her latest film, she envisioned complex stop-motion animation, a dance number with a rainbow of colorful costumes, and a whimsical, heart-tugging score. She didn't need to look far to find the talent to bring her vision to life. Over the course of two years, some 94 DePaul students, alumni, faculty, and staff contributed to her latest Project Bluelight short film, *Oh Baby!*

The result is a first-of-its kind collaboration among DePaul's School of Cinematic Arts—where Artes teaches—and The Theatre School and School of Music. “We're used to doing curricular collaboration,” says David Miller, dean of the College of Computing and Digital Media. “This degree of creative collaboration across all three schools... I think is groundbreaking.”

Weaving Together ‘Smaller Parts’

Along the way, Artes' husband and producer, Joe Lyons, captured the making of the film for a newly released documentary that interviews the professionals and students who worked on set and behind the scenes, including filmmakers, animators, actors, costume designers, and musicians from across campus. The film was supported by Project Bluelight, the DePaul production company that pairs faculty filmmakers with students to offer real-world experience in making professional films.

Having the documentary as a record has been a treat for Artes. “When making a film this ambitious, one of the only ways to get through it is to break it down into smaller parts,” she says. “Watching the doc really has given me a sense of the size and scope of the project and how many amazing and talented people had to come together to actually get this project made.”

For Lyons, associate director of DePaul Cinespace, it was also a chance to show Artes' creative process. “During the festival runs on Meghann's past two films, *Speed Dating* and *Sleepy Steve*, people would always ask how we made them and what exactly we did to create certain scenes and effects. This doc answers all of those questions,” Lyons says.

Magic, Science, and Film

The inspiration for the film was very personal, as Artes reflected on her and Lyons' journey to parenthood. "I realized this kind of magical experience was luck and science all rolled into one," Artes says. The documentary shows Artes working with colleagues in the same way she must approach parenting her three kids—with energy, patience, and joy.

As a first step, associate professor Rob Steel in the School of Cinematic Arts wrote the score, then School of Music faculty member Tom Matta worked on the arrangements. In the documentary, Artes listens as Matta conducts music students in playing different versions of the score while director of sound recording technology Tom Miller records it.

Next viewers see Artes dancing along with actors from The Theatre School, including choreographer Kristina Fluty. Head of Costume Technology Deanna Aliosius also brought her expertise to design the look of a live-action dance scene, which was modeled after 1930s dance numbers by filmmaker Busby Berkeley.

Associate professor Brian Andrews, who teaches in the School of Cinematic Arts, explains how his team helped make the transition from live-action to animation look seamless. "When visual effects are done right, quite often we disappear. We do all this work in order that you can't ever see our footsteps," he says.



WATCH MORE

To learn more about Project Bluelight, visit <http://bit.ly/bluelightDPU>.

Real-World Experience On The Set and Behind The Scenes

Giving students a chance to see how their talents can be applied in a different venue—and maybe even a different career path—is a benefit of this collaboration, explains John Culbert, dean of The Theatre School. "The geographic distance between the schools is greater than the actual distance between these disciplines," Culbert says.

DePaul alumna and filmmaker Ella Lubienski said it was exciting to see the schools coming together. "I hope it fosters new connections, for students and faculty in general," she says.

Oh Baby! currently is making the film festival circuit and recently won Best Experimental Film at the USA Film Festival. Many fests do not accept films that have been posted or screened elsewhere, so Artes plans to debut the short film to wider audiences this fall.

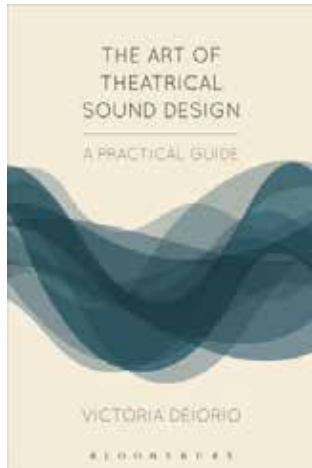


Filmmaker Meghan Artes watches actors from The Theater School perform choreography by Kristina Fluty of The Theatre School during the making of *Oh Baby!* (DePaul University/Jamie Moncrief)



LITERARY CORNER

The Theatre School is proud to highlight the following faculty authors who had books published during the 2018-19 school year.

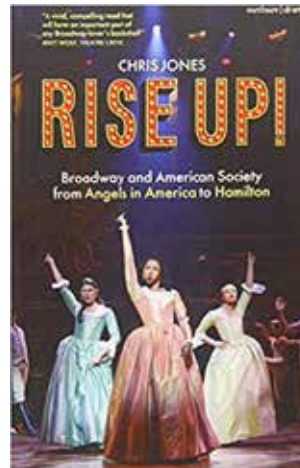


The Art of Theatrical Sound Design: A Practical Guide

By Victoria Delorio

Published by Bloomsbury Academic

Emphasizing the artistry behind the decisions made by theatrical sound designers, this guide is for anyone seeking to understand the nature of sound and how to apply it to the stage. Through tried-and-tested advice and lessons in practical application, *The Art of Theatrical Sound Design* allows developing artists to apply psychology, physiology, sociology, anthropology, and all aspects of sound phenomenology to theatrical sound design.

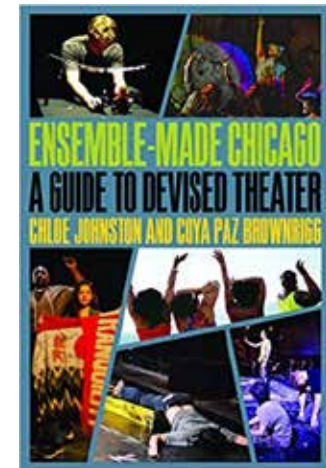


Rise Up! Broadway and American Society from 'Angels in America' to 'Hamilton'

By Chris Jones

Published by Bloomsbury Academic

Penned by one of America's best-known daily theatre critics and organized chronologically, this lively and readable book tells the story of Broadway's renaissance from the darkest days of the AIDS crisis, via the disaster that was *Spiderman: Turn off the Dark* through the unparalleled financial, artistic, and political success of Lin-Manuel Miranda's *Hamilton*.



Ensemble-Made Chicago: A Guide to Devised Theater

By Chloe Johnston and Coya Paz Brownrigg

Published by Northwestern University Press

Ensemble-Made Chicago brings together a wide range of Chicago theatre companies to share strategies for co-creating performance. Co-created theatre breaks down the traditional roles of writer, director, and performer in favor of a more egalitarian approach in which all participants contribute to the creation of original material. Each chapter offers a short history of a Chicago company, followed by detailed exercises that have been developed and used by that company to build ensemble and generate performances.

IN THE NEWS

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

July 2, 2018 Paul Konrad (BFA Acting '97) was featured in *DePaul Magazine* for his work as the weathercaster for WGN Morning News.

July 12, 2018 Ann Dowd (MFA Acting '82) was nominated for her second Emmy for playing Aunt Lydia on Hulu's *The Handmaid's Tale*, and **Eugene Lee** (BFA Scene Design '64) was nominated for an Emmy for Production Design for his work on *Saturday Night Live*.

July 17, 2018 Dave Dastmalchian (BFA Acting '99) was featured in *The Hollywood Reporter* talking about his role in *The Dark Knight* on the film's 10th anniversary.

July 19, 2018 The Theatre School hosted the 2018 Latinx Theatre Commons Carnival of New Latinx Work.



August 8, 2018 Mikael Burke (MFA Directing '18) was named a Directors Inclusion Initiative fellow at Victory Gardens Theater.

August 13, 2018 The Theatre School hosted ConFest curated by the Consortium of Asian American Theaters and Artists.

August 14, 2018 The Theatre School announced two new BFA programs in Comedy Arts and Projection Design.

August 17, 2018 Mikael Burke (MFA Directing '18) was announced as Northlight Theatre's inaugural artistic fellow.

August 23, 2018 The Theatre School was ranked #9 in The Top 25 BFA Theatre Design & Tech Programs for 2018-19 by Onstage Blog.

August 27, 2018 The Theatre School was ranked #3 in The Top 25 BFA Acting/Performance Programs for 2018-2019 by Onstage Blog.

October 11, 2018 Isaac Gomez (Faculty) received The Migdalia Cruz Mentorship Award and **Regina Garcia** (Faculty) received an ALTA Award for the Scenic Design of *Fade* at Victory Gardens Theater at the 2018 ALTA Awards hosted by The Alliance of Latinx Theater Artists of Chicago.

October 12, 2018 *Tar and Feather*, written by **Kristin Idaszak** (BFA Theatre Arts '09, Faculty) received a reading hosted by the Chicago Dramatists.

October 12, 2018 The Theatre School opened our LEED Gold Certified artistic home at 2350 N Racine Avenue for the Chicago Architecture Center's Open House Chicago.

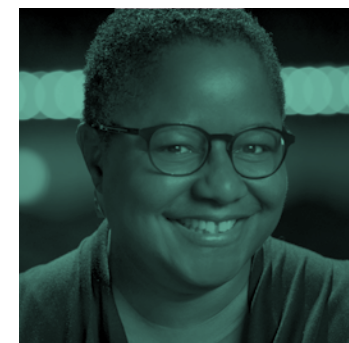
October 15, 2018 Susan Vargo (BFA Theatre Management '98) was named the Vice President of Global Live Entertainment at Nickelodeon.

October 16, 2018 *The Kids Are Alright* starring **Sam Straley** (BFA Acting '17) premiered on ABC.

October 19, 2018 *Halloween*, starring **Judy Greer** (BFA Acting '97) as Karen, opened nationwide.

November 2018 Regina Garcia (Faculty) was named to *American Theatre Magazine's* list of 6 Theatre Workers You Should Know.

November 16, 2018 *Rightlynd*, written by **Ike Holter** (BFA Playwriting '07) and directed by **Lisa Portes** (Faculty), opened at Victory Gardens Theater starring **Jerome Beck** (MFA Acting '17), with lighting design by **Jared Gooding** (BFA Lighting Design '12), and scenic design by **Collette Pollard** (BFA Scene Design '00).



November 30, 2018 Narda Alcom (Faculty) was appointed Chair of the Stage Management program at the Yale School of Drama.

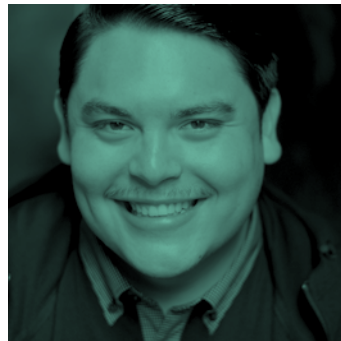
ILLINOIS JUDICIARY BICENTENNIAL GALA

The Bicentennial Celebration of the Illinois Judiciary was held on October 9, 2018 at the Abraham Lincoln Presidential Museum in Springfield. More than 200 people attended the black-tie affair, with speeches from Chief Justice Lloyd Karmeier, emcee Kirk Dillard, and keynote speaker Scott Turow. A video highlighted the successes of the Commission and particularly its History on Trial series. The Commission presented its sixth Hon. George N. Leighton Award to The Theatre School at DePaul University for its efforts in making the workings of the legal profession more accessible to the public by producing the History on Trial series. Dean John Culbert accepted the award on behalf of The Theatre School. The date October 9 was specifically chosen because that was the date in 1818 when the Illinois General Assembly appointed the first four members of the Illinois Supreme Court.



Dean John Culbert with faculty members Sandy Shinner, Dean Corrin, and Shane Kelly.

December 3, 2018 Disney's *Ralph Breaks the Internet* starring **John C. Reilly** was #1 at box offices for two straight weeks.



December 11, 2018 **Isaac Gomez** (Faculty) was featured in the *Chicago Tribune* ahead of the world premiere production of his play *La Ruta* at Steppenwolf Theatre Company.

December 11, 2018 **Jessica Hanna** (BFA Acting '93) was named a new member of The Kilroys.

December 26, 2018 **John C. Reilly** (BFA Acting '87) was featured by the Associated Press ahead of the release of his new movie *Stan & Ollie*.

January 2019 **Kristin Idaszak** (BFA Theatre Arts '09, Faculty) was featured on the podcast *The Subtext*.

January 2, 2019 **Katerina Dion** (BFA Theatre Arts '14), **Thomas Dixon** (Faculty), **Isaac Gomez** (Faculty), **Kendall Karg** (MFA Arts Leadership '13), **Catherine Miller** (BFA Dramaturgy/Criticism '14), **Coya Paz** (Faculty), and **Michael Weber** (BFA Acting '90) were named to the *New City Stage* list of "Fifty People Who Really Perform for Chicago."

January 2, 2019 **Krissi McEachern** (MFA Arts Leadership '20) was featured in *American Theatre Magazine*'s article "The Kids Are All Right: The Next Generation of Theatre Managers."

February 11, 2019 The Theatre School's production of *A Dybbuk or Between Two Worlds* was featured in *Chi Tribe*.

February 21, 2019 **Catherine Miller** (BFA Dramaturgy/Criticism '14) was featured in *Scapi Magazine* for her work in inclusive casting beyond binaries.

March 6, 2019 **Ben Raanan** (MFA Directing '20) was named among the 2019-20 Campus Compact Newman Civic Fellows. The Newman Civic Fellowship is a yearlong program that recognizes and supports community-committed students who have demonstrated an investment in finding solutions for challenges facing communities throughout the country.

March 26, 2019 Second Stage Theater announced Broadway productions of Tracy Letts' *Linda Vista*, directed by **Dexter Bullard** (Faculty), and *Take Me Out*, directed by **Scott Ellis** (BFA Acting '78).

March 29, 2019 *You Too*, directed and produced by **Rob Adler**, (Faculty, BFA Acting '99) was featured at Underexposed Film Festival and Pasadena International Film Festival.

April 1, 2019 The Theatre School was ranked #13 on StateUniversity.com's list of 100 Most Popular Schools for Technical Theatre/Theatre Design and Technology Major & Degree Programs.

April 7, 2019 Tony Award-winning setdesigner **Donyale Werle** hosted Green Design Lectures at The Theatre School.

April 25, 2019 **Isaac Gomez** (Faculty) was selected as a writer-in-residence at the Eugene O'Neill Theater Center during their annual National Playwrights Conference.

May 13, 2019 **Tarrell Alvin McCraney** (BFA Acting '03) was featured in *Chicago Magazine* for Steppenwolf Theatre Company's production of *Ms. Blakk for President* which he co-wrote and starred in.

May 14, 2019 **Amanda McDonald** (Faculty) spoke at TEDxDePaulUniversity.

June 30, 2019 The Theatre School was named #6 on Campus Explorer's ranking of Technical Theatre/Theatre Design and Technology Colleges.

GUEST ARTISTS

During the 2018-19 academic year, The Theatre School was proud to host a variety of guests who spoke to various classes within the Design/Technology, Performance, and Theatre Studies departments or offered workshops to current students. These guests included the following individuals:

Performance Department

Aaron Abrams, Actor*

Luis Alfaro, Performance Artist, Playwright, Director

Nathan Allen, Artistic Director, The House Theatre of Chicago

Adam Belcoure, Casting Director, Goodman Theatre

JC Clementz, Casting Director, Steppenwolf Theatre Company

Celeste Cooper*, Ensemble Member, Steppenwolf Theatre Company

Glenn Davis*, Ensemble Member, Steppenwolf Theatre Company

Ann Filmer, Artistic Director, 16th Street Theater

Ricardo Gamboa, Playwright

Dawn Gray, Founder, Gray Talent Group

Jamil Khoury, Founding Artistic Director, Silk Road Rising

AJ Links, Casting Director, Paskal Rudnicke Casting

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

Matt Miller, Director and Producer

Michael Osinski*, Theatre Director and Educator

Marisa Paonessa, Founder, Paonessa Talent Agency

Sean Parris*, Actor

Mickie Paskal, Casting Director, Paskal Rudnicke Casting

Stephanie Potakis, Casting Director, Onion, Inc.

Leah Raidt, Actor*

Eunice Roberts, Dean, British American Drama Academy

Jaqueline Russell, Co-Founder and Artistic Director, Chicago Children's Theatre

Sam Samuelson, Agent, Stewart Talent

Claire Simon, Founder, Claire Simon Casting

Dr. Steven Sims, Director, The Chicago Institute for Voice Care

Dan Smeriglio*, Actor

Elizabeth Terrel, Professor, Western Michigan University

Stef Tovar, Route 66 Theatre Company, Founder and Artistic Director

David Turrentine, David Turrentine & Associates, Tax Attorney

Michael Weber*, Artistic Director, Porchlight Music Theater

Theatre Studies Department

China Addison, Audience Services Manager, Wirtz Center for the Performing Arts

Greg Allen, Founder, Neo-Futurism

ShaKea Alston, Senior Analyst, Capacity Interactive

Adam Ball, Senior Analyst, Capacity Interactive

Henning Bochert, Theater Translator and Networker, Drama Panorama

Jay Bonansinga, Author, *The Walking Dead* Novels

Jacinda Bullie, Creative Lead, Kuumba Lynx

Melissa Cameron, Marketing & Audience Services Director, Emerald City Theatre

Karen Cardarelli, Executive Director and Co-Founder, Emerald City Theatre

Jasmin Cardenas, Arts Educator & Activist, Chicago Workers' Theater

McKenzie Chinn*, Actor/Poet/Filmmaker/Educator

Hailey Cohn*, Digital Marketing Analyst, Capacity Interactive

Sarah Cuddihee*, Executive Director of Finance and Theatre Management, Broadway in Chicago

Robin Dillow, Head Librarian, Forefront

Javier Dubon*, Marketing Manager, Steppenwolf Theatre Company

Jon Faris, Managing Director, Writers Theatre

Anna Marie Faulkner, Director of Marketing, Lookingglass Theatre Company

Jessica Fisch, Director

Ryan Garson, Associate Company Manager, *Hamilton Angelica* Tour

John Gilmour, Director of Communications, *Hamilton*

Lara Goetsch, Director of Marketing & Communications, TimeLine Theatre Company

Morgan Greene*, Staff Writer, *Chicago Tribune*

Samara Harris, Theatrical Literary Agent, The Robert A. Freedman Dramatic Agency, Inc.

Ashlee Harris, Executive Director of Marketing, Broadway in Chicago

Claire Haupt, Assistant Production Manager, Steppenwolf Theatre Company

Jerrell Henderson, Director and Teaching Artist, Chicago and Philadelphia

Timothy Holbrook, Director of Faculty Affairs, Northwestern University Kellogg School of Management/ Former Production Finance Manager, Lyric Opera

Mary Hungerford, AEA Stage Manager, Chicago

* indicates alumni

GUEST ARTISTS

Heather Jagman, Coordinator of Reference, Instruction, and Academic Engagement, DePaul University Libraries

BJ Jones, Artistic Director, Northlight Theatre Company

Eva Keller, Program Manager, Arabella Advisors

Kedar Kulkarni, Theatre Scholar

Stephanie Kulke, Arts Editor, Northwestern University

Dawn Kusinski, Producer, The Second City

Cheryl Lamm, Director of Community Relations, McMaster Carr

Jana Liles, Director of Marketing & Communications, Victory Gardens Theater

John MacGaffey, Marketing and Operations Manager, The Actors Gymnasium

Susan Marks, Formerly with Community Partnerships, Chicago Public Schools

Laura Matalon, *Hamilton*, Marketing Director

Gary Mills*, Co-Founder, Pinnacle Performance Company

Erin Murray, Director

P.J. Powers*, Artistic Director, TimeLine Theatre Company

Scott Praefke, Senior Tour Marketing and Press Director, Allied Touring

Alyssa Vera Ramos, Artistic Director, For Youth Inquiry

Cree Rankin, Education Consultant, Congo Square Theatre

Maren Robinson, Resident Dramaturg, TimeLine Theatre Company

Jesse Rothschild, Assistant Producer, Joey Parnes Productions LLC

A.J. Roy, Board Relations Manager, Steppenwolf Theatre Company

Erik Schroeder, Managing Director, The House Theatre of Chicago

Matthew Sitz, Director of Audience Services, Court Theatre

Joel Solari, Marketing and Communications Manager, Wirtz Center for the Performing Arts

Ben Thiem*, Director of Member Services, League of Chicago Theatres

Jerry Tietz, Director of Concert Management, Northwestern Bienen School of Music

Jaquanda Villegas, Creative Leas, Kuumba Lynx

Katy Walsh, Director, Chicago

Alison Zehr, Arts/Culture/ Nonprofit Consultant

Design Technology Department

Erin Albrecht, Stage Manager, Court Theatre

Bambi Banks, Drag Queen

Christine Bolles, Scenic Artist

Meryn Daly, Engagement Manager, Broadway in Chicago

Jacob Fine, Joffrey Ballet, Lighting Supervisor

Jessica Fisch, Director

Jennifer Gadda, Director of Production, Court Theatre

Laura D. Glenn, Production Stage Manager, Steppenwolf Theatre Company

Jonathan Green, Artistic Director, Sideshow Theatre

Rachel Henneberry*, Stage Manager, Lyric Opera of Chicago

Katrina Hermann*, Stage Manager

Gaby Labotka, Fight and Intimacy Choreographer

Marti Lyons, Director

Ryan Magnuson, Costume Shop Manager, Chicago Shakespeare Theatre

Jenny Mannis, Costume Designer

Tom Pearl, Director of Production, Steppenwolf Theatre Company

Tyrone Phillips, Artistic Director, Definition Theatre

Alyse Porsella*, Automation Technician

Jessica Pushor, Collections Manager, Chicago History Museum

Tlalc Rivas, Director

Denise Yvette Serna, Director

David Turrentine, David Turrentine and Assoc., Tax Accountant

Beth Uber, Draper/Cutter, Threadline Studios

Matthew Walters, Central Region Business Representative, USA Local 829

Richard Woodbury, Sound Designer

FACULTY/STAFF ACTIVITIES

**Faculty and staff directed,
performed in, or produced
22 productions at
companies such as:**

Birch House Immersive
Center Theatre Group
Children's Theatre Company
Dallas Opera
Dovetail Studios
Illinois Supreme Court Historic
Preservation Committee
Latinx Theatre Commons
Lifeline Theatre
Lyric Opera of Chicago,
Millennium Park
Milwaukee Chamber Theatre
Miracle the Musical
Molly Shanahan/Mad Shak
Proboscis Theatre Company
Purdue University
Remy Bumpo Theater Company
Royal George Theatre
Shakespeare and Company
Steppenwolf Theatre Company
This Immersive Moment
TimeLine Theatre
Victory Gardens Theater

**Faculty and staff participated in
45 design/technical
projects in costume
design, design consulting, lighting
design, scenic design, sound
design, and stage management
at companies such as:**

Alliance Theatre
American Players Theatre
Arena Stage
Baltimore Center Stage
Barrington Stage Co.
Birch House Immersive
Blackswan State Theatre Company
Canadian Opera Company
CenterStage
Chicago Opera Theatre
Contemporary American
Theater Festival
Court Theatre
Firebrand Theatre
Goodman Theatre
Kansas City Repertory Theatre
La Jolla Playhouse
Latinx Theatre Commons
Marriott Theatre
Merrimack Repertory Theatre
Montana Shakespeare

Music Theatre Heritage
Northlight Theatre Company
Oregon Shakespeare Festival
Peninsula Players Theatre
Remy Bumpo Theater Company
Rivendell Theatre Company
Seattle Repertory Theatre
Shattered Globe Theatre
Steppenwolf Theatre Company
Theatre at the Center
Theatre Wit
Timeline Theatre Company
University of Wisconsin-Madison
Washington National Opera
Writers Theatre
Yirra Yaakin Theatre Company

**8 articles and reviews
contributed to:**

American Theatre Magazine
Broadway World
Chicago Latino Theater Alliance
Milwaukee Journal Sentinel
NY Stage Review
Shepherd Express
Stage Directions
Chicago Tribune.

**10 new plays received
workshops, readings,
or full productions at theatres
such as:**

Chicago Dramatists
Caltech
Circle X
Cleveland Playhouse
Goodman Theatre
Pasadena Playhouse
Playwrights Center
WildClaw Theatre

**Faculty and Staff taught 18
classes and workshops
outside of DePaul University
in areas of study including:**

acting for the camera
acting for the stage and screen
accents
auditioning
Shakespeare
sword fighting
voice

At organizations such as:

A.B.L.E. Ensemble
AdlerImprov Acting Studio
Chicago on Camera
Highland Park High School
Hubbard Street Dance Chicago
Gray Talent Group
Green Shirt Studios
Lou Conte Dance Studio
Lyric Opera of Chicago

National Theatre Insituite
Point Park University
Remy Bumpo Theatre Company
Shakespeare and Company
University of Houston
University of Illinois—
Urbana/Champaign
University of Southern California
Yale School of Drama.

**Faculty and staff received 4
DePaul grants including:**

The Competitive
Instructional Grant
Professional Production
Work Grant
Quality of Instruction
Council Grant
University Research Council Grant

**Faculty and staff received 4
outside grants
from:**

Chicago Department
of Cultural Affairs
Country Arts of Western Australia
Fault Lines
The Yale University Press

**Faculty members are
participating in 9 research
projects with
focuses such as:**

The 2019 Year of Chicago Theatre
Clear Sight

FACULTY/STAFF ACTIVITIES

Feldenkrais mentoring sessions
Houdini/Houdin
Training Performing Arts
Managers and Leaders for
the 21st Century
Yanga: An African Hero
in Mexico.

Faculty and staff gave **13** presentations at conferences or programs such as:

AAAE/ENCATC
International Panel
British American Drama Academy
DePaul University
Alumni Conference
DePaul University's CDM
Frame By Frame Animators
Conference
ENCATC
Latinx Theatre Commons
Ontario Contact Improvisation
Purdue University
USITT Stage Expo
Voice and Speech
Trainers Association

Faculty and staff attended **16** conferences including:

2019 DePaul Teaching and
Learning Conference
Confluence Regional
Writers Project
Designing Immersive
Environments Workshop
Equity Quotient: Undoing Racism
Fulbright Workshop
Immersive Design Summit
Kennedy Center American
College Theatre Festival
MoCap Summit
Southeastern Theatre Conference
Spolin Improvisation Workshop
The Future of Arts Administration
Education Conference
Theatre Communications Group
2019 National Conference
TLCP Foundations Conference
Wigs & Hair Chicago

Faculty and staff held **34** leadership positions at other organizations such as:

50 Playwrights Project
American Theatre Magazine
Amigas Latinas
Association of Arts
Administration Educators

Association of Theatre
in Higher Education
Behind the Scenes:
Journal of Theatre Production
Practice Journal

Chicago Dramatists
Chicago Music Commission
Classical Kids Music Education
Cloudgate Theatre
Committee for the Award for
Leadership in Community-Based
Theatre and Civic Engagement
Diversity and Inclusion Task Force
Editorial Review Board of The
American Journal of Arts
Management

Free Street Theatre
George Freedley Prize Theatre
Library Association
Journal of Theatre
Production Practice
Latinx Theatre Commons
League of Chicago Theatres
MacDowell Colony
Michael Merritt Awards Steering
Committee

Mudlark Theatre
Recording Academy
Repertorio Español
TD&T Journal
Theatre Communications Group
Theatrical Sound Designers &
Composers Association
United States Institute for Theatre
Technology (USITT)

Village Players
Voice and Speech
Trainers Association.

Faculty members won awards such as:

Audiofile Earphones Award
Berkshire Theatre Critics
Association Awards
Alliance of Latino Theatre
Artists Awards
Drama League Directors
Fellowship
Excellence in Teaching at
DePaul University.

Faculty and staff held memberships with **31** organizations including but not limited to:

Actors' Equity Association
Alliance for Women
Film Composers
American Society for
Theatre Research
Association of Theatre
in Higher Education
Association of Theatre
Movement Educators
Costume Society of America
Dueling Arts International
Feldenkrais Guild of
North America
Interact Theatre Company

International Council of
Fine Arts Deans
International Federation for
Theatre Research
League of Professional
Theatre Women
LESSAC Institute
Lifeline Theatre
Lookingglass Theatre Company
Midwest Independent Film.
Modern Language Association
New York Theatre Workshop
SAG-AFTRA
Stage Directors and
Choreographers Society
The COOP
Theatre Communications Group
Theatre Mir
United Scenic Artists
United States Institute for Theatre
Technology (USITT)
Voice and Speech Trainers
Association
Warren Lamb Trust

INTERNSHIPS

Students in the Design/Technology, Performance and Theatre Studies departments completed 72 internships during the 2018-2019 academic year. These included internships at various theatre companies, producing and general management companies, agencies and arts organizations.

Performance

Chicago Shakespeare Theater
Steppenwolf Theatre Company
Theatre Basel, Switzerland
TimeLine Theatre Company

Theatre Studies

A Red Orchid Theatre
Alley Theatre
Allied Touring
American Players Theatre
Artifact Events
Athenaeum Theatre
Baseline Theatrical
Birch House Immersive
Center for Living Arts
Chicago Musical Theatre Festival
Chicago Shakespeare Theater
Disney College Program
First Floor Theatre
First Stage
Full Spectrum Features
Goodman Theatre
Grossman and Jack Talent
Heron Agency

Hubbard Street Dance

Innovative Theatre
JAM Theatricals
League of Chicago Theatres
Lookingglass Theatre
Lost Nation Theatre
Lyric Opera
Martian Entertainment
Miami New Drama
Milwaukee Repertory Theater
Minneapolis Children's Theatre
Momentary Theatre
Northlight Theatre
Paonessa Talent Agency
Pittsburgh Civic Light Opera
Remy Bumppo Theatre Company
StoryCorps Chicago
The Public Theater San Antonio
Victory Gardens Theater
Weston Playhouse
YatKids
Zach Theatre

Design/Technology

A to Z Theatrical Suppliers, Inc
Adirondack Studios
Cambodian Rock Band
Chicago Shakespeare Theatre
Goodman Theatre
Kirkegaard Associates
Laika Studios
Music Theatre Wichita
San Francisco Opera
Selene Creative, LLC
The Cher Show
The Public Theatre
Theatre Workshop of Nantucket
Willow Creek Community Church
Writers Theatre

PRODUCTIONS

In The Watts Theatre

She Kills Monsters
written by Qui Nguyen
directed by Damon Kiely

*A Dybbuk or
Between Two Worlds*
written by S. Ansky
adapted by Tony Kushner
directed by Jeremy Aluma

Oresteia
written by Aeschylus
adapted by Robert Icke
directed by April Cleveland

In the Healy Theatre

Falling
written by Deanna Jent
directed by Ben Raanan

Water by the Spoonful
written by Quiara Alegría Hudes
directed by Melanie Queponds

Honey Girls
written by Grace Grindell
directed by Carlos Murillo

Chicago Playworks for Families and Young Audiences

*The Wong Kids In The Secret Of
The Space Chupacabra, Go!*
by Lloyd Suh
directed by Coya Paz

Go, Dog. GO!
story by P.D. Eastman
adapted by Allison Gregory and
Steven Dietz
music by Michael Koerner
directed by Kristina Fluty

Jane of the Jungle
book and lyrics by Karen Zacarías
music by Deborah Wicks La Puma
directed by Michelle Lopez-Rios

MFA Projects

Mud
written by Maria Irene Fornes
directed by Stephanie LeBolt

The How and the Why
written by Sarah Treem
directed by Mallory Metoxen

Kin
written by Bathsheba Doran
directed by Kiera Fromm

Enhanced Studio Productions

Twelfth Night
written by William Shakespeare
directed by Melanie Queponds

Oedipus Rex
written by Sophocles
directed by Ben Raanan

Jeff and the Dead Girl
written by Madison Fargo
directed by Shade Murray

Studio Productions

Fall 2018

Henry VI
written by William Shakespeare
directed by Jeff Mills

Winter 2019

The Wolves
written by Sarah Delappe
directed by Lisa Portes

One Flea Spare
written by Naomi Wallace
directed by Barry Brunetti

Spring 2019

Fur
written by Migdalia Cruz
directed by Melanie Queponds

Anna Karenina
written by Helen Edmundson
directed Ben Raanan

Intros

Fall 2017

Lessons for the Newly Dead
directed by Nicole Ricciardi

Gone
based on Sophocles' Antigone
directed by Tlaloc Rivas

dis/ease
directed by Dado

Winter 2018

The Retreat or Whatever
written by Joe Zarrow
directed by Saren Nofs Snyder

The Old No. 4
adapted and directed by
Steve Pickering

How Peter Changed the World
written and directed by
Edgar Miguel Sanchez

PRODUCTIONS



Spring 2018

A View from the Bridge
by Arthur Miller
directed by Phyllis E. Griffin

The Fantasticks
by Harvey Schmidt and
Tom Jones
directed by Rob Adler

*The Scarecrow, Or the Glass of
Truth: A Tragedy of the Ludicrous*
by Percy MacKaye
directed by George Keating

Labs

Fall 2018

Hunter Gatherers
directed by Madison Fargo

Fires in the Mirror
directed by David Barber

Club 90
Conceived and directed by
Bri Schwartz

kids, ourselves
directed by Jill Cutro

Winter 2019

Dry Land
written by Ruby Rae Spiegel
directed by Zandra Starks

I'm Such a Water Activist
devised by ensemble
directed by Frankie Pedersen

Spring 2019

Talking With
written by Jane Martin
directed by Charlotte Meffe

About Irene
written by Madie Doppelt
directed by Brenna Barborka

Wrights of Spring

Untitled Friendship Play
written by Brenna Barborka and
Grace Grindell

Boxed in
written by Connor Bradshaw

*STAMPS (a story about needing
and loving)*
written by Matthew D. Carpenter

We Will See The Sky
written by Ian Chong

Where's My Smoothie?
written by Jacob CRAIGO-Snell

The Model Play
written by Madie Doppelt

Catastrophic
written by Ethan Doskey

The Sex Play
written by Emma Durbin

Light as Sand
written by Camilla Dwyer

Knife Play
written by Madison Fargo

Saltwater
written by Robert Halvorson

South Wind
written by JP Heili

We Didn't Start The Fire
written by Brent Leibowitz

Toora Loora Lay
written by Grace Lowry

Hard Left
written by Megan Lucas

Polysthetica
written by C McLennan

Uproot Sunrise
written by Elena Gonzalez Molina

*CANCELED! THE GAME SHOW
or: waiting for gwen*
written by Chloë Orlando

Rain Above Clouds
written by Brady James Pierce

Drag Her!
written by Jake Pinckes

gone
written by Amanda Playford

12.5%
written by Molly Rosen

Cowboy Play
written by Lily Rushing

Etty + Agnes
written by Erin Wilborn

Xylene
written by Jay Williams

PRODUCTIONS



Prototypes

Fall 2018

Empirical
by Cedric Hills

Voicemail
by Elena Gonzalez-Molina

Thoughtless Cattle
by Immanuel Garcia

Otherside
by Adam Todd Crawford

Winter 2019

Nothing Human is Alien to Me
directed by Faith Hart

Mudlarks
directed by Jasper Johnson

Optimus Rex
directed by Trey Harris

*Just Before The War With
The Eskimos*
directed by Isabelle Muthiah

Spring 2019

*Zack, Emily Lindsay, and Versace
Go To Climb a Mountain to Save
Their Town From a Once-A-
Century Curse, And It's Cold:
The Cult Classic Musical*
by Christian Borkey, Amy Do,
and Jerwn Santiago
directed by Sarah Whitcomb

Tidewrack
by Ethan Doskey
directed by Oskar Westbridge

Not Excited Anymore
by Bryce McAuliffe

Self-Love, Vol. 1
written and performed by
Jessica F. Morrison

Clementine
written by Cameron Roberts
directed by Zandra Starks



FACULTY PROFILE NAN ZABRISKIE

Nan Zabriskie retired from The Theatre School after 39 years running the makeup and wig shop, as well as the Wigs and Hair Chicago continuing education program. Her contributions to The Theatre School and the greater theatrical community were honored at a celebration on May 20, 2019.



What will you miss most about working in the Theatre School makeup shop?

I will miss the students. Not only will I miss taking 45-60 students a year on a journey into the world of stage makeup, but I will miss the 10-12 makeup shop assistants who helped me keep the shop running smoothly, tutored others, cleaned, laughed with me, ventilated wigs and beards, cleaned more, and were demonstration victims with patience and gracious acquiescence. Actors were the root of my program, but I have trained many costume

designers, sound designers, scenic designers, theatre studies students, and stage managers. They all bring such passion to the makeup shop. I will miss their energy and talent. I will miss working with other faculty on a team that helps to realize the vision of directors young and old.

What recent makeup or hair trend is your least favorite and why?

Trends will always come and go in makeup and hair but probably my least favorite in recent history is the heavy black eyeliner on the lid just above the lashes and below the eye all the way into the nose, sometimes even on the water line of the eye. While that is a trend, it makes many people's eyes look beady and small, closing the eye—which is the opposite of what we want on stage. I certainly did not love many women's hairstyles in the 1980s. Did we all know how bad we looked?

What are a few memorable makeup or hair designs and creations from your career?

I like them all the best. Seriously I had great fun guiding my team through the Rapunzel wig for *Into the Woods*. We bought about 9 long wigs "as yellow as corn" and made them into two separate 10' braids connected by braided ladder rungs. It was heavy and full of mathematic calculations and it took all the efforts of my assistants and I to do it, but we were all proud of it in the end and the designer loved it. Other than that, with 39 years and about 150 shows I've been part of, I can't recall many specifics.

Favorite eye shadow color?

Oh gosh, that is so dependent on whose eye, what we're trying to do, and what space we're in. I generally like something like Mac's "Cork" which is a nice brown that looks good on many people and does a great job of creating a realistic shadow. So much of my favorite work in makeup is not the showy fantasy stuff which is really fun but the subtle tweaks that add a few years to a character or create a realistic black eye that appears to fade over time. Although, when we did all the drag queens in *Wig Out!*, we found some pretty special Ben Nye "Lumiere" Blues, Pinks, and Gecko Greens.

Any advice to current and new students?

Keep painting to stay comfortable with the technicalities of the medium so that you can have makeup as a tool to help you find and give a subliminal or large tweak to your character's look. You may go through your whole career and not need makeup... until you need it. I love it when I encounter former students at theatres who can quickly implement the makeup design with ease and understanding. They know the techniques.

You're retired after 39 years at The Theatre School! What's next?

My husband will spend one more season as the bass clarinetist with the Chicago Symphony, and then we'll move out to Bend, Oregon, where we will pursue many other passions including: being closer to our kids and their partners who all live on the west coast, hiking, playing in the lakes, mountains and rivers of the area, singing, dancing, brushing up on French and Spanish (which may feel a lot like starting over), cooking, and entertaining those who come to visit us. I leave feeling so grateful that I have had such a full and satisfying career in Chicago theatre and I am leaving to pursue other passions while I can still do them!



STAFF PROFILE

ASHLEY MECZYWOR

Assistant Director of Admissions



What brought you to The Theatre School?

My background is in theatre and college admissions—so when I saw a job post for a literal “theatre admissions” position, I knew I had to apply. When I was here for my interview, everything just felt right. I loved the building and the work I would be doing, but the main thing was the students. The level of passion and dedication they’re bringing to their work is really incredible, and I knew I wanted to work with students like that.

What are plans for new initiatives or projects in the Admissions Office? What are your goals for the upcoming school year?

The big thing on our mind right now is recruiting and admitting students to the new BFA Wig and Makeup Design & Technology major, which will have its first class of students starting in Fall 2020. Some other projects on our plate include piloting online information sessions, live online chats, and a virtual tour in order to help students who can’t visit in-person learn more about us. Building off of an initiative we started last year, we’re also continuing to pilot collecting gender pronoun information from our prospective students. It’s optional for students to disclose, but it’s really helped us get a better understanding of our gender diversity and make sure we’re not mis-gendering anyone. Many of our goals are about finding new/better ways of supporting diverse students (in every sense of the word) throughout the college search and application process, so we’re constantly collecting data and feedback so that we can improve things.

What’s your greatest personal or professional accomplishment?

I feel a ton of pride when I see the students that I helped bring into the college thriving. There are the obvious examples of seeing a student’s work on stage or hearing that they got the internship they were after... but the little things too. Seeing them existing comfortably in the school, just being who they are and surrounded by friends... it makes me smile knowing I had a part in helping them get here.

What’s the funniest thing you’ve ever been asked by a prospective student and/or their parent?

We get everything here—no question is off limits so we’ve heard it all. I think my favorite question is “what is your nudity policy?” You just don’t get that question working in other admissions offices.

Favorite Food?

Sushi.

Hometown

I grew up in Berkshire County, in western Massachusetts.

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

I’m also a student! I’m currently pursuing my master’s degree in Counseling (with a specialization in college counseling and student affairs) through DePaul’s College of Education. So you may see me hunched over a textbook during my lunch break or hanging out around campus after work, waiting for my night classes to begin. Working and being a student at the same time can be a lot, but I absolutely love both the things I’m doing.

ALUMNI PROFILE SCOTT ELLIS

“When I auditioned for the Goodman School of Drama, which then became the DePaul theatre school, the dean said to all of us, ‘if you would be happy doing anything else, anything, you have to get up, no judgment, and leave the room.’ I knew at that moment I would not be happy doing anything else. Theatre is what I want to do. But if someone told me, ‘you can’t do this anymore,’ what would I do? How far would I go?”

—Scott Ellis



In the new Broadway musical *Tootsie*, unemployed actor Michael Dorsey disguises himself as a woman to get back on stage, a choice that leads to both comedy and complications. Dorsey’s willingness to do whatever it takes to pursue his dream is what persuaded Scott Ellis (THE ’78) to direct the theatrical adaptation of the 1982 movie.

“As artists, we go into this profession with no guarantees, with no 9-to-5 job, with no retirement fund, with nothing—only the sense that we don’t want to do anything else,” says Ellis from a seat in a rear row of Chicago’s Cadillac Palace Theatre, where *Tootsie* debuted last fall before going to its Broadway opening in April 2019. He believes people in any profession can relate to Dorsey’s situation. “What would you do if you were told you could no longer do what you were born to do?”

Ellis was born to direct. He’s been nominated for a Tony Award for Best Director eight times. He won the Olivier Award for Best Director/Musical for *She Loves Me*. He was nominated for an Emmy for directing an episode of *30 Rock* and frequently directs episodes of hit television shows such as *Modern Family*, *Frasier*, and *The Marvelous Mrs. Maisel*.

“He has an impressive record of successful shows. Consistency is one of his hallmarks,” says John Culbert, dean of The Theatre School (TTS). He notes that Ellis’ steadily advancing career contrasts with many other directors who have big hits followed by big busts.

At first, Ellis’ finely tuned instinct for what audiences want caused him to turn down the invitation to direct *Tootsie*, since the script was set in the 1980s and involved a soap opera. Even though he adores the movie, “I felt very strongly that you can’t just put a movie on stage. You have to find a different way into that story,” he says. Ellis finally agreed to direct when the revised script set the action on Broadway in today’s #MeToo environment, with Dorsey awakening to what it means to be a woman in a ruthless industry. “I knew that we had a story that today’s audiences would relate to.”

From Actor to Director

Ellis originally set out to be an actor, earning admission to Chicago’s famed Goodman School of Drama and becoming one of its final graduates. Struggling financially, the Goodman was acquired by DePaul in 1978 and merged with the university’s existing theatre program, creating TTS. Ellis credits the Goodman/TTS faculty, especially Joe Slowik (THE MA ’53) and Bella Itkin (THE MFA ’43), with his on-stage success, first in Chicago and then in New York City: “Those two people really changed my life.”

Ellis shared the Broadway stage with luminaries such as Liza Minnelli and Chita Rivera for more than a decade. Throughout that period, he had an itch to direct. In 1987, he scratched it, directing an off-Broadway musical called *Flora the Red Menace*.

“Directing shifted where my passion was. All of a sudden I was on the other side of the table, and I liked it,” Ellis recalls with relish. He spent the next several years directing off-Broadway plays and musicals, including a revue called *And the World Goes Round* that won him a Drama Desk Award for Outstanding Director of a Musical.

“That is the best revue I’ve ever seen in my life, then and now,” says Todd Haimes, artistic director and CEO of Roundabout Theatre Company, Manhattan’s largest nonprofit theatre company. When Haimes saw the show, he knew he had found the director for Roundabout’s first musical.

Ellis persuaded Haimes not only to hire him, but also to produce *She Loves Me*, a show that Haimes had never heard of.

“I was in way over my head because I didn’t know how to produce a musical, but Scott knew what he was doing and assembled the best team,” Haimes says. “*She Loves Me* was the most expensive play we had ever done. I was terrified that if it wasn’t a hit, we would never do another one.

“Luckily, Scott’s production was perfection.”



Captain of the Ship

Roundabout Theatre is now renowned for its musicals, due in no small part to Ellis, who has been the company's associate artistic director since 2003. "Just the administrative aspects of doing a musical are staggering, and you have to bring it together. Lights, sounds, costumes, orchestrations, music direction, choreography, all of them are separate rehearsals, and it's huge! It's an art form that transcends just being a director," says Haimes. "It's a big deal doing a musical on Broadway in New York."

It's a big deal in Chicago, too. In rehearsals for *Tootsie* last fall, the Cadillac Palace lobby was strewn with musical instruments, electrical equipment, and stacks of boxes, barely leaving enough room for patrons to reach the box office. Costume racks lined the second-floor hallway. Big sheets of plywood were laid across rows

of seats to serve as temporary desks for set designers, stage managers, musical directors and others. Ellis was in charge of it all.

"The director in any theatre piece has said yes or no to everything you see on stage," says Ellis. It's my job to make every decision. You're like the captain of a ship."

Good directors know that collaboration is essential, he adds. "You surround yourself with great people who bring out the best in you, just as you help them. If you're secure enough, you give them space and allow everybody to do what they do and do it well."

Culbert says that Ellis excels at this tricky task, disarming people with his thoughtful consideration of their ideas and his approachable style, which includes his ubiquitous baseball cap. "Directors have to lead without appearing to

lead," Culbert explains. "They are artists working with peer artists. It's a balancing act, being decisive and, at the same time, giving actors the freedom to try things and become their characters."

And that's what makes a great show, says Haimes. "Scott finds the humanity in situations. For example, all the characters in *Tootsie*, as crazy as they are, aren't cartoons. They are real people, and that's what makes them funny."

The Last Puzzle Piece

Ultimately, it's the audience that decides whether the show works. Ellis says that the people who attend previews—the dozen or so performances before a production officially opens—tell him whether his instincts are on target. "The audience is the last piece of the puzzle," says Ellis, who watches the crowd instead of the stage during these performances. "They'll tell you what they're following, what they're not understanding, whether the line that is supposed to get a laugh really is funny."

That's why he wanted to debut *Tootsie* in Chicago, even though the show was bound for Broadway. "Chicago theatregoers are savvy. They're a smart audience," he says. "If it works in Chicago, it works."

After observing audience reactions, directors tinker with the show until opening night nears. Then they turn the production over to the stage manager—and leave the show.

"On Broadway, you freeze a show five or six days before critics come in [to review it]," Ellis says. "Once you freeze a show, there are no more changes. Your job is done."

These days, he is accustomed to leaving one show for the next, but the first time was rough. "I had never felt that type of sadness before in my life. You create a family and then, all of a sudden, they don't need you anymore."

"It's like being a dad," continues Ellis, who has 9-year-old twins with his husband, Broadway actor Scott Drummond. "You are there when they are born, and you raise them."



And then, if you do it well, they don't need you anymore. You've got to let go. That was a very, very hard thing for me to learn."

Luckily, there's always something waiting in the wings. "Three seasons ago, I had three shows running at the same time on Broadway. That was a lovely year," says Ellis, whose boundless energy boggles everyone.

"Scott has 100 percent drive and determination to make a project be the best it can be, and relentless, endless energy to make that happen," Culbert says.

Stage to Screen and Back

Ellis is one of the rare directors who maintains a successful career in both theatre and television. In 2000, he began directing for television, beginning with *Frasier*

and progressing to popular programs such as *30 Rock*, *Desperate Housewives*, and *Modern Family*. By 2009, he was executive producer as well as a director for shows such as *Weeds* and the hit Amazon original series *The Marvelous Mrs. Maisel*.

Haimes is thankful that Ellis still directs for the stage. "A whole generation of great directors in theatre went to the West Coast to do television. They said they'd be back, and none of them came back," Haimes says wistfully. "It's really great that Scott and some others have found a way to make it work."

It's all part of the plan, Ellis says. "I made a deal with myself that I would never, ever say yes to a television show or program unless I know what my next theatre show is going to be."

As a television director, Ellis often has to adapt to established characters, sets and visual styles. "In a show that's been running a while, the actors know more about the characters than you do, and that's just the opposite of theatre," he says. Like most directors, he enjoys directing pilots of new shows, where you have much more say because you're helping set things up. You're creating."

Ultimately, he believes his success directing television stems from his passion for the stage. "I have an ego with theatre, but I don't have an ego with television," says Ellis, who accommodates the preferences of executive producers and studios. "I get all my artistic stuff out in theatre, and that's what I love. I don't need to in television, because I have it in the theatre world."

TTS Love

"I love this school [TTS]. I'm obsessed with it," enthuses Ellis. For years he has helped recruit celebrity guests for the school's annual gala and emceed the event several times. He has served on the TTS Advisory Board. He created the Joseph Slowik Endowed Scholarship in memory of the school's late directing instructor. He's a frequent visitor and guest lecturer; just last fall he talked for more than two hours with students in the directing program.

He thinks TTS is even better now than when he attended. "The backbone of DePaul theatre has been there for a long time," Ellis explains. "The new theatre building allows it to be recognized as one of the top schools in the country."

In fact, Ellis always finds a way to work DePaul and TTS into every media interview he gives, even if the reporter doesn't ask, Culbert says. "We could not ask for a better spokesperson."

The reason is obvious, Ellis says. "I owe so much to these teachers. I owe so much to this school... I love what I'm doing. I'm doing what I wanted to, and my career never has to end. I still get to play."

LIGHTS UP!

Photos by Joe Mazza

The 2018 Lights Up! fundraiser supporting student scholarships was held at The Theatre School on Monday, November 5th. The event featured Emmy-winning actress and alumna Ann Dowd as well as scenes from *She Kills Monsters* directed by Damon Kiely.



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

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Strategy Catalyst
DyMynd

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Lorraine Evanoff
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CineSky Pictures LLC

Mike Faron
Chairman
W.E. O'Neil Construction Company

Karen Hale
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Whitney A. Lasky

Irene Michaels
IOnTheScene.com

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CEO
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Monsignor Kenneth Velo
Office of Catholic Collaboration DePaul
University

Tomer Yogev
Co-Founder and Managing Director
TANDEMSPRING

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Actor

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

Scott & Samantha Falbe
Intelligent Lighting Creations

Zach Helm
Screenwriter, Director

Criss Henderson
Executive Director
Chicago Shakespeare Theater

Paul Konrad
Weather /Reporter
WGN-TV news

John C. Reilly
Actor

Amy K. Pietz
Actor

Charlayne Woodward
Actor and Playwright

Dennis Zacek
Director, Former Artistic Director
Victory Gardens Theater

Honorary Board Members

Dr. John Ransford Watts
Dean Emeritus, The Theatre School

Merle Reskin