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.
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.
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.
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.

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 Lubienksi 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.
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 DeIorio
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.
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 Carnaval 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 10, 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 Theatre 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.
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 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 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.

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 set designer 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 Amanda McDonald (Faculty) spoke at TEDxDePaulUniversity.

May 14, 2019 The Theatre School was named #6 on Campus Explorer’s ranking of Technical Theatre/Theatre Design and Technology Colleges.
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 Theatre
- **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
- **Shak Kealston**, 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 Cuddihy***, 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 Fich**, 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
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

Tlaloc 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

* indicates alumni
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 Bumppo 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
- Center Stage
- 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 Bumppo 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

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

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.

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 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
- 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 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)

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 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

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 held 34 leadership positions at other organizations such as:

- 50 Playwrights Project
- American Theatre Magazine
- Amigas Latinas
- Association of Arts Administration Educators
- Village Players
- Voice and Speech Trainers Association.
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
- Innovocative 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
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
adapted by Stephanie LeBolt
directed by Mallory Metoxen

The How and the Why
written by Sarah Treem
directed by Bathsheba Doran

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
adapted and 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
written by Nicole Ricciardi
directed by Taloc Rivas

dis/ease
written by Dado
directed by Dado

Winter 2018

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

The Old No. 4
written by Helen Edmundson
adapted and directed by Steve Pickering

Winter 2018

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

### 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

### Labs

#### Fall 2018
- **STAMPS (a story about needing and loving)**
  - written by Matthew D. Carpenter
- **Where’s My Smoothie?**
  - written by Jacob Craigo-Snell

#### Winter 2019
- **Catastrophic**
  - written by Ethan Doskey
- **About Irene**
  - written by Madie Doppelt
- **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

#### Drag Her!
- 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

### South Wind
- written by JP Heili

### We Didn’t Start The Fire
- written by Brent Leibowitz

### Toora Loora Lay
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### Xylene
- written by Jay Williams
### Prototypes

**Fall 2018**
- Empirical  
  by Cedric Hills
- Voicemails  
  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
- Optymus 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  
  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
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!
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 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.
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.”

“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.”
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.

**ALUMNI PROFILE**

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

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Dr. John Ransford Watts
Dean Emeritus, The Theatre School

Merle Reskin