



2020



THE
**THEATRE
SCHOOL**
AT DePaul University

ANNUAL REPORT



2019

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 role 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 for 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 the imagination in our work.

SPIRITUALITY

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

LETTER FROM THE DEAN

This year was an unprecedented time of change and uncertainty for our entire country. Faculty and staff worked furiously to move classes and production activity online amid a global pandemic in a matter of weeks. Students adjusted their schedules, their lives, and their expectations as they transitioned to learning online and meeting virtually. Creative teams worked diligently to ensure that their productions moved forward in new and exciting ways online. Even our year-end graduate showcases moved to a virtual platform. Our community proved itself to be passionate, innovative, and resilient, and I could not be prouder to be a part of The Theatre School.

This year was also a year of new beginnings. We launched two new degree programs, Comedy Arts and Projection Design, and we will welcome our first class of students majoring in Wig and Makeup Design and Technology this fall. The Theatre School hosted its first Summer High School Training Program in July of 2019, welcoming 38 students from 16 states and 2 foreign countries. Due to COVID-19, the 2020 summer program was held virtually, welcoming 56 students from 21 states, taught by 19 teachers in 7 zoom rooms for three weeks beginning in late June.

The Theatre School also launched the Community Drama Division (CDD)

pilot program this spring, moving up their anticipated roll-out by a few months due to COVID-19. CDD brings theatre and wellness practices to the young people through classes, camps, and in-school residences for young people ages 4-18. We quickly moved all programming online, serving 52 students from 7 states in 10 classes during April and May. More virtual and in-person classes will continue throughout the year ahead.

Most importantly The Theatre School faculty and staff convened to discuss short and long-term strategies to make our artistic home an anti-racist space where each and every one of our students, faculty, and staff can thrive. Read more about our commitment to anti-racism [here](#).

The Theatre School is a community of resilient artists and thinkers, and I look forward to seeing what the next year brings. I am pleased to share some of the accomplishments, activities, and accolades from this past year made possible by our students, faculty, and staff.

Sincerely,



John Culbert



YEAR AT A GLANCE

AUDIENCE

24,902 audience members

191 public performances

Chicago Playworks has welcomed
1,523,850 audience members
since it began in 1925

962 first time ticket buyers

2,186 University student
audience members

277 University faculty and
staff audience members

STUDENTS

19 Theatre School students declared
minors (out of 74 graduates)

All 12 MFA graduates received honors

64.8% of 2019 graduates had
a GPA of 3.5 or higher

9 Theatre School students declared
double majors (out of 74 graduates)

48 undergrads received honors
(out of 62 BFA graduates)

4 BFA students graduated
in the Honors college

EXTRA

75 non-TTS events were
held in the building

ADMISSIONS

1,812 BFA applicants

176 MFA applicants

Admit rate 14% overall

35% of all applicants self-identified
as students of color

61% of all applicants self-identified
as white

Admitted: 59% female
37% male
4% gender diverse
(agender, non-binary,
transgender)

Incoming class: 51% female
43% males
6% gender diverse
(agender, non-binary,
transgender)

Applicants from 33 different countries,
and 48 different states plus
Washington D.C. and Puerto Rico.

Applicants from North America, South
America, Africa, Europe, and Asia

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

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

Admitted students from 33 different
states, plus Washington D.C., Puerto
Rico and 2 different non-U.S.
countries

Average GPA of BFA
admitted students: 3.8
(on a 4-point scale)

15% of admitted BFA
students would be the
first in their families to
attend a four-year college

20% of admitted BFA
students were eligible
for the Pell Grant

AUDITIONS

1,167 people auditioned
or interviewed

17 audition/interview dates in Chicago, Houston,
Los Angeles, and New York City

+6.32% new Facebook
Page Followers

+29.79% new Instagram
Page Followers

5 world premiere
productions

SUMMER HIGH SCHOOL TRAINING PROGRAM

The Summer High School Training Program held its inaugural session in the summer of 2019. The program, led by faculty member Dr. Laura Biagi and staff member and alumna Kayla Raelle Holder, included 38 high school students from across the country who chose to study Acting, Design, Directing, or Playwriting study during their three week stay in Chicago.

Even though students were selected to study a specific theatre skill, collaboration across those concentrations was an integral part of the program and was encouraged through many community-centered projects, including the 24-hour Theatre Challenge. The program concluded with showcases of student work across all disciplines.

When not attending classes, students had the opportunity to tour Chicago, attend professional theatre productions, and spend time with one another sharing common interests.

The second year for the Summer High School Program, the summer of 2020, saw many changes from its previous year due to the COVID-19 pandemic. No longer able to have the program in person, the faculty and staff had to adjust to providing the same quality education virtually. This year also saw a slight change in leadership—Kayla Raelle Holder became the director of



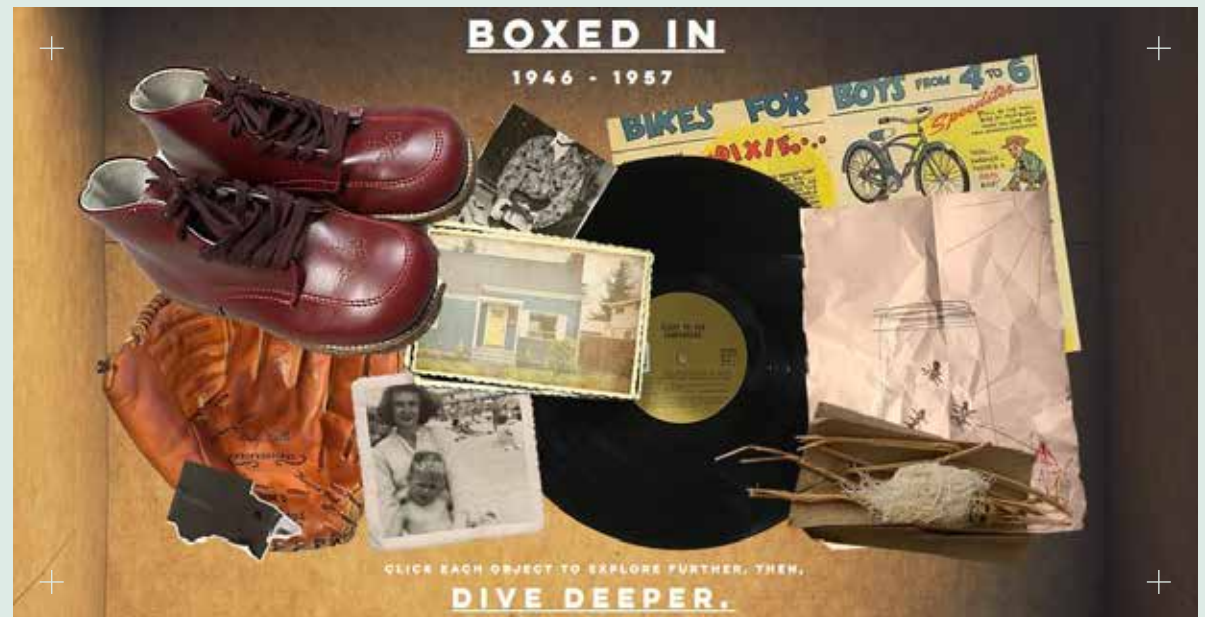
the program, while Dr. Laura Biagi moved into the artistic director role. The 2020 program added the Comedy Arts concentration for high school students and the program was able to increase the number of admitted students to 56. Current TTS students helped keep the program and its participants organized through various classes and activities that were held virtually through

platforms like Zoom. Because of the circumstances, the program was able to engage with professional theatre artists across the country in the form of virtual panels or master classes, which otherwise would have been a more difficult task to accomplish. The 2020 program concluded with a website that showcased the work of each student digitally.

CHOOSE YOUR OWN ADVENTURE

Theatre Students Reimagine
Play for Pandemic

By **RACHEL WOJNICKI**
for DePaul Newsline,
Originally published on July 28, 2020



Director Stephanie LeBolt had been rehearsing the play *Boxed In* for two weeks when the pandemic put Chicago on lockdown.

“At first, it felt like all that hard work went up in smoke,” LeBolt says. “Theatre is fundamentally a thing that happens live and in person. It seemed impossible to make theatre without being together and without a live audience.”

LeBolt soon learned the way forward would take creativity and collaboration. The artistic process would uncover possibilities for art, and their careers, that LeBolt and her classmates had never considered before. With this approach, LeBolt and her team turned student playwright Connor Bradshaw’s

world-premiere play into a virtual, choose-your-own adventure experience.

“The biggest take away is to just keep going,” says LeBolt, a rising MFA 3 student studying directing. “I couldn’t have predicted this was the thing we were going to make, but we kept at it and something emerged.”

A 2020 BFA graduate, Bradshaw wrote *Boxed In* to uncover the oftentimes hidden stories of the parents of serial killers. When the pandemic shifted everyone to remote learning, LeBolt and her small team quickly shifted gears to “make something.” In reimagining their production, the team had to ask questions not typically associated with theatre: How long are

people’s attention spans online? What kind of performance works in a digital format? Can we capitalize on the internet itself? Can we give the audience choices and not lock them into a uniform experience?

“It was difficult,” LeBolt says. “It was like we’d thrown a grenade at this play Connor had spent so much time on, and now had to figure out what to create with the pieces left behind.”

After several weeks of brainstorming, rewriting, Zoom rehearsals, edits and curation, the team finished the new *Boxed In*, developed in a choose-your-own-adventure multimedia format. The interactive digital format invites viewers to uncover stories and secrets



Director Stephanie LeBolt



Playwright Connor Bradshaw

as they make their way through the spooky project:

“Today you’ll go on an adventure where you can chart your own path. Like archaeologists at Pompeii after the eruption, you will have to carefully sift through what has been left behind in order to put the pieces together. But careful—some secrets might be better left buried...”

The production takes the audience through approximately 90 minutes of mystery and discovery in a portrayal of grief, love and shame. To pull the project together, the team had to design and rehearse audio recordings, create visuals and dig up historical videos, and even bring on a web designer.

“I am incredibly proud of Stephanie, Connor, and the cast and creative team for *Boxed In*,” says Lisa Portes, head of directing in The Theatre School. “Their deep understanding of the story they wanted to tell anchored them as they translated the project to an entirely new format. Their ability to pivot in crisis and their wild creativity astonished us all.”

Beyond being able to put together an entirely new project in such a short amount of time, LeBolt notes the collaboration of her team was her spring’s biggest success.

“As a director, I’m used to spending a lot of time planning and knowing where I’m pointing the team,” she says. “On *Boxed In*, none of us knew where we were

going and we had to figure out every piece together. It really was a group effort and we believe the product is better for it.”

Like many who had to adjust to the new reality created by COVID-19, this experience has brought LeBolt skills and lessons she plans to carry into the future.

“I also am now thinking about my own artistic skillset and interests differently. I’d love to continue creating multimedia performance pieces in the future that engage with making art that is an event, and not relying on what is tried and true. As we’ve seen during this shutdown, if the arts want to survive, they need to be responsive to this moment. We need to be making art for a new generation of audiences who process information differently.”

Boxed In is free to the public and available until spring 2021.

THE SHOW MUST GO ON FOR *THE CURIOUS INCIDENT OF THE DOG IN THE NIGHT-TIME*

Theatre School students find new ways to engage members on the autism spectrum

By **ANNA ABLES** for DePaul Newsline,
Originally published on May 19, 2020

Being told you can no longer perform the play you've spent a whole year planning and designing is challenging. Then add in the element of capturing the impact of a play without using the script. Director Ben Raanan, an MFA student in his final year at The Theatre School, and the students working on *The Curious Incident of the Dog in the Night-Time* quickly adapted to find a new way to connect with audiences.

Winner of Olivier and Tony Awards, *The Curious Incident of the Dog in the Night-Time* explores the complexity and challenges of Christopher's daily life as a 15-year-old living with autism. Christopher launches an investigation and goes on a journey of self-discovery after finding that his neighbor's dog, Wellington, has been killed. Due to rights restrictions, the performance of the play could not move online.

"From the outset of COVID-19 and having to scramble to figure out how to shift our production, we were forced into the question of 'how do we keep the themes

of the play alive in a new medium?'" explains Gilly Caulo, an MFA Acting student in his third and final year. "In answering that question, we felt the themes of the play best translated into something other than a play."

In keeping with the themes of the play, the cast and the creative team are combating isolation by bringing support to individuals with autism and their families. The students have been working to create a multidisciplinary website to help calm anxiety for people with autism during this time of uncertainty. The website will include 15 hours of video created by the cast to relax the senses. In addition, there will be around 200 pages of social stories dedicated to explaining different elements of the new world in which we live.

The website launches on Friday May 29, with a live event at 7:30 p.m. featuring the cast walking audience members through the site. Student actors will also be going live via The Theatre School's Instagram account, [@theatreschooldepaul](https://www.instagram.com/theatreschooldepaul) each



day from May 19 - 29, from 5 to 6 p.m., to provide Heartbeat Hellos.

Hunter provided a workshop for the cast and creative team of the production in preparation for this project and will be offering another workshop that will be opened up to the community and presented over zoom in the coming weeks. These workshops are made possible through a Diversity and Inclusion Initiative Grant from DePaul University.

"Our students have found new and creative ways to apply their theatre and storytelling skills within the parameters we are given," says John Culbert, dean for The Theatre School. "They are taking advantage of the current technology to reach audiences beyond our typical scope. I am very proud, but not surprised, that they are finding ways to have an impact, even in the midst of the pandemic."

For information about The Theatre's Schools productions, visit the On Stage/Online website.

WRIGHTS OF SPRING

Wrights of Spring, The Theatre School's annual new play festival, was just one of the events affected by the decision that all in-person classes and activities at DePaul would be cancelled for Spring Quarter. The Wrights of Spring planning team was challenged to translate one of the school's largest showcases of student work to an online format. This year's festival was also slated to engage the largest-ever number of student writers with 30 Playwrighting students, and for the first time, 17 writers from the inaugural cohort of Comedy Arts students.

For 25 years, Wrights of Spring has taken over the halls of the school for two weeks each May in a celebration of new work and student collaboration. The entire TTS community gathers to rehearse new plays, see readings, attend special events, and spend time in the immersive, themed Playwrights Central room on the fourth floor.

Each year, three BFA Theatre Management students are tasked with bringing the festival to life along with the faculty team comprised of Carlos Murillo, Head of Playwriting, Dean Corrin, Associate

Dean, and Diane Claussen, Head of Theatre Management.

Before the adjustments due to COVID-19, the Wrights of Spring team was working to include the new cohort of Comedy Arts students in the festival. With the new format, each student was tasked to explore creating digital content for audience members to watch asynchronously on the Wrights of Spring website.

This multi-layered approach allowed playwrights to record the plays live, but audience members could consume the work on their own time. The plan

also included moments where viewers could see one another and celebrate digitally, preserving the sense of community that grows around the festival each year.

Wrights of Spring officially kicked off on May 18th with a panel discussion featuring playwriting alumni Zach Helm, Ike Holter, and Caroline Macon.

The evening concluded with the reveal of the virtual version of Playwrights Central. Playwriting alumna Janie Killips and a team of multi-disciplinary students built a themed, interactive website that incorporates many of the iconic features of the in-person Playwrights Central in-

45 Theatre School Students, Alumni, Faculty, and Administrators gathered via Zoom to kick off the 25th annual Wrights of Spring new play festival with an Alum Panel featuring Zach Helm (BFA Playwriting '96), Ike Holter (BFA Playwriting '07) and Caroline Macon (BFA Playwriting '16).



stallations from years past. Throughout the first week of the festival, over 200 people tuned in to live Zoom events and readings and almost 350 people listened to second-year podcasts. Check out the Wrights of Spring [website](#).

Debutante Ball was held on May 26th and featured short plays by the first-year playwriting cohort. The event was attended by almost 130 TTS community members, friends, and family. Debutante Ball also marked the release of the content created by the inaugural cohort of Comedy Arts majors. The students wrote, performed, edited, and produced 19 original comedy pieces on a variety of platforms available on [wrightsofspring.com](#).

The second week of the festival drew over 280 people to Zoom events and almost 200 listens to podcast plays. All Wrights of Spring plays and events were posted to the website for audience members to enjoy at any time, and the festival as a whole amassed over 3,200 views across all the Zoom readings, podcast plays, live events and asynchronous content,

While this year's Wrights of Spring festival may have been unconventional, Theatre School students were pushed to explore how to adapt their art in the most unprecedented of circumstances. The ingenuity of all involved proved that The Theatre School's collaborative and innovative learning environment

Dean Corrin and Carlos Murillo hosted a panel featuring Zach Helm (BFA Playwriting '96), Ike Holter (BFA Playwriting '07) and Caroline Macon (BFA Playwriting '16) to kick off the 25th year of Wrights of Spring.



First-year playwriting student Lila Engelhardt debuted her play Safety Blanket featuring BFA 2 Actor Casey Whisler and BFA 1 Actors Zoe Foster and Madeline Meyer at the virtual Debutante Ball event.

can thrive even when students, faculty, and staff are not able to be together at our artistic home in Chicago. For 25 years, Wrights of Spring has been a place for students of all disciplines to grow and learn together, and despite the COVID-19 crisis, the tradition has continued.

IN THE NEWS

July 18, 2019

MADHURA JUGADE (MFA Acting '18) was featured in *India-West Newspaper* for her role in Priya Mohanty's immigrant-centric comedy webseries *FOBia*.

August 20, 2019

KRYSTAL ORTIZ (BFA Acting '16) was named in the *Chicago Tribune's* article "Hot New Faces 2019: 10 new Chicago actors you should know."



August 21, 2019

MIKAEL BURKE (MFA Acting '18) was named one of About Face Theatre's five new artistic associates.

September 3, 2019

E. FAYE BUTLER (BFA Acting) won an Equity Jeff Award for Performer in a Principal Role in a Musical for her performance in *Gypsy* at Porchlight Music Theatre.

September 3, 2019

IAN FRANK (MFA Directing '13) won an Equity Jeff Award for Director-Play-Mid-size for his work on *Frankenstein* at Remy Bumpo Theatre Company.

September 3, 2019

Miracle, directed by **DAMON KIELY** (Faculty), won an Equity Jeff Award for New Work-Musical.

September 4, 2019

ASHTON SANDERS (BFA Acting '18) was featured in *Decider* for his role as Bobby Diggs in Hulu's *Wu-Tang: An American Saga*.

September 10, 2019

MATTHEW ELAM (BFA Acting '18) was cast as a series regular in Season 4 of FX's *Fargo*.

September 11, 2019

The Theatre School's BFA Dramaturgy/Criticism degree program celebrated its 20th anniversary.

September 23, 2019

First Floor Theater announced the world premiere of *Sugar in our Wounds* directed by **MIKAEL BURKE** (MFA Directing '18).



September 23, 2019

The Theatre School's BFA Theatre Technology degree was included on *OnStage Blog's* list of "The Top 30 College Theatre Design and Tech Programs for 2019-2020."

October 1, 2019

AJ LINKS (BFA Theatre Arts '11) was listed as one of Chicago's Screen Gems 2019 by *Newcity Film*.

October 2, 2019

DAVID CHACK (Faculty) was featured in *Broadway World Chicago* for his work on TEATRON: Chicago's Jewish Theatre Festival.

October 18, 2019

Looking for Alaska dropped on Hulu featuring **DENNY LOVE** (BFA Acting '15) as The Colonel.

October 20, 2019

The Merle Reskin Theatre was a part of Chicago Architecture Center's 9th Annual Open House Chicago festival that offered behind-the-scenes access to more than 350 buildings across Chicago.

October 23, 2020

The November issue of *American Theatre Magazine* focused on Chicago theatre and featured **LISA PORTES** (Faculty) and **COYA PAZ** (Faculty), and included an article by **YASMIN ZACARIA MIKHAIEL** (BFA Dramaturgy/Criticism '17).

December 4, 2019

DAMON KIELY (Faculty) was featured in the *Providence Journal* in an article about his production of *It's A Wonderful Life: A Live Radio Play* at The Gamm Theatre.

December 9, 2019

The Steppenwolf Theatre Company production of *La Ruta* by **ISAAC GOMEZ** (Faculty) won the ALTA Award for Outstanding Production-Play and for Outstanding Ensemble. He also won the María Irene Fornés New Play Award and the Luís Valdez Activism Award.

December 9, 2019

REGINA GARCIA (Faculty) won an ALTA Award for Outstanding Scenic Design for her work on *La Ruta* at Steppenwolf Theatre Company.



January 3, 2020

TARELL ALVIN MCCRANEY (BFA Acting '03), **IKE HOLTER** (BFA Playwriting '07), **WARDELL JULIUS CLARK** (BFA Acting), **ISAAC GOMEZ** (Faculty), **CELESTE M. COOPER** (MFA Acting '12), **CATHERINE MILLER** (BFA Dramaturgy/Criticism '14), **LAVINA JADHWANI** (MFA Directing '15), **NICK BOWLING** (MFA Directing '96), and **NICK SANDYS** (Faculty) were named to the *New City Stage* list of "Fifty People Who Really Perform for Chicago."

January 6, 2020

CARLOS MURILLO (Faculty) was featured in the *American Theatre Magazine* article "MFA or the Highway?" about playwrights who have honed their craft without an MFA degree.

January 10, 2020

The Theatre School and Pelli Clarke Pelli Architects were recognized on the Architect list of "10 Spectacular Performance Spaces for Your Friday Inspiration."

January 16, 2020

COYA PAZ (Faculty) was named to the Cultural Advisory Council for the Chicago Department of Cultural Affairs and Special Events (DCASE).

January 24, 2020

The Theatre School's BFA Costume Technology major was listed as one of the 30 Most Unusual College Degrees by *onlinecollegeplan.com*.

January 31, 2020

"Local arts reviews, like Oscar nominations, aren't covering America" by **COYA PAZ** (Faculty) was published in the *Chicago Reader*.

February 5, 2020

The Geffen Playhouse sets residency for top African American theater talent, which includes Theatre School alumni **GLENN DAVIS** (BFA Acting '04) and Oscar-winning writer **TARELL ALVIN MCCRANEY** (BFA Acting '03).

February 6, 2020

The Theatre School's artistic home designed by Pelli Clarke Pelli was nominated for the *ArchDaily* Building of the Year Award.

February 6, 2020

MCKENZIE CHINN (MFA Acting '11) was selected to be a part of Bentonville Film Foundation's Development Program.

March 6, 2020

MICHELLE LOPEZ-RIOS (Faculty) was featured on *American Theatre Magazine's* "6 Theatre Workers You Should Know" list.



March 20, 2020

An article in the *Chicago Tribune* about the challenges of remote learning for arts students featured **COYA PAZ** (Faculty), **KYLE CUNNINGHAM** (BFA Lighting Design '20), **JUSTEN ROSS** (BFA Acting '21), **TOY DEIORIO** (Faculty), **KEIMON SHOOK** (BFA Acting '21), and **ADAM CRAWFORD** (BFA Acting '20).

March 23, 2020

LISA PORTES (Faculty), Madie Doppelt (BFA Playwriting '20), and **REBECCA WILLINGHAM** (MFA Directing '22) were featured in an *American Theatre Magazine* article about the school's adjustment to remote learning.

March 24, 2020

CAROLINE MACON FLEISCHER (BFA Playwriting '16) was published in *American Theatre Magazine* for her article called "Theatre or Family: We Shouldn't Have to Choose."

March 24, 2020

The Theatre School donates face masks from the scene and prop shop to support COVID-19 relief efforts in Chicago.

March 27, 2020

Single, a short film featuring **DELANEY FEENER** (BFA Acting '18) received Special Jury Recognition in the Narrative Shorts competition at the 2020 SXSW Film Festival.

April 6, 2020

The Theatre School's Community Drama Division debuted its first set of classes including "Shake, Rattle & Roll!" taught by **BECKY KEESHIN** (BFA Acting '17) and "Adventureland!" taught by **ISABELLA COELHO** (BFA Theatre Arts '13).

April 8, 2020

VICTORIA (TOY) DEIORIO (Faculty) was featured in "Women Making (Sound) Waves," in *Dramatics Magazine*.

April 9, 2020

LISA JOYCE (MFA Acting '04) was featured in an article from *TV Over* about her work as Freida on the HBO show *Insecure*.

April 23, 2020

VERO MAYNEZ (MFA Acting '20) and **DEREK SPALDO** (MFA Acting '20) were featured on *Broadway World* in "The College Showcase Must Go On (Virtually!)"

April 26, 2020

RACHEL SHTEIR (Faculty) was published in the *Los Angeles Review of Books* for her article "The (Yelling) Mothers of Us All" about Leandra Zarnow's new biography of Bella Abzug.

April 30, 2020

RACHEL SHTEIR (Faculty) was interviewed about her upcoming biography of Betty Friedan for Katha Pollitt's article "Why Did the ERA Die? FX's 'Mrs. America' Has Some Answers." in *The Nation*.

May 4, 2020

Malaysian theatremaker **KELVIN WONG** (MFA Directing '15) was interviewed by *The Star* about the future of theatre post COVID-19.

May 21, 2020

National Theatre's 2014 production of *A Streetcar Named Desire* starring **GILLIAN ANDERSON** (BFA Acting '90) became available for streaming.

May 25, 2020

SIM CARPENTER (Lighting Design '18), **JARED GOODING** (BFA Lighting Design '12), and **SCOTT TOBIN** (Lighting Design '20) were nominated for a Non-Equity Jeff Award for Lighting Design.

June 1, 2020

WARDELL JULIUS CLARK (BFA Acting) was a part of a discussion panel on WTTW's *Chicago Tonight* about the murder of George Floyd, the Black Lives Matter Movement and police/community relations.

June 8, 2020

EAMON HURD (BFA Acting '20) was interviewed by *Hollywood Chicago* about finishing an acting degree in Chicago in the midst of the COVID-19 Pandemic.

June 15, 2020

LAVINA JADHWANI (MFA Directing '15) had an article published by the *HowlRound Theatre Commons* about her tips for "Creating a Culture of Play via Zoom" based on her experience working with second-year acting students in the Intro production of *Antigone*.

June 17, 2020

JOHN CULBERT (Faculty) was featured in a *Hyde Park Herald* article about how Court Theatre artists are dealing with the effects of the COVID-19 pandemic.



June 18, 2020

SO HUI NYE (Staff) and her daughter **LAUREN PINGAD**, an undergraduate business student at DePaul started a business creating and selling premium quality face masks to help protect essential workers and have recruited several Theatre School Costume Design and Technology alums to help produce masks.

June 23, 2020

Cincinnati Magazine featured **SYDNEY NELSON** (Theatre Arts '20) in an article about her one woman show, *A Diva's Bedroom*, which was presented as a Lab production in Winter 2020.

June 30, 2020

ALDEN J. VASQUEZ (Faculty) was featured in *Stage Directions* as a recipient of The Stage Managers' Association's Del Hughes Awards for Lifetime Achievement in the Art of Stage Management.

GUEST ARTISTS

During the 2019-20 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:

*indicates alumni

PERFORMANCE DEPARTMENT

JOE ABRAHAM,
Author, *The Thriving Artists*

QUENNA BARRETT,
Associate Director of Education, Goodman Theatre

DEBORAH BARYLSKI,
Casting Director

JONATHAN BERRY,
Associate Artistic Director, Steppenwolf Theatre Company

ANNE BOGART,
Artistic Director, SITI Company

ERICA BREAM,
Casting Director, *Workaholics/House of Lies/Criminal Minds*

RACHEL CHAVKIN,
Artistic Director, The TEAM

WARDELL JULIUS CLARK,* Actor/Director/Activist

GLENN DAVIS,*
Ensemble Member, Steppenwolf Theatre Company

DAVID J. DIAMOND,
Owner, David J. Diamond Career Coaching for Artists

SYLVIA DISTASI-HERNANDEZ,
Artistic Director/Co-Founder/ Master Teacher, The Actor's Gymnasium

BEN FOUSHEE,*
Commerical Editor, Be Grizzlee

NATAKI GARRETT,
Artistic Director, Oregon Shakespeare Festival

ROGER GUENVEUR SMITH, Actor

ZACH HELM,*
Playwright, Screenwriter, Director and Producer

SARAH ISAACSON,
Casting Director, Law & Order/ Menendez Murders/ Bates Motel

ANNE KAUFMAN,
Director

MICHAEL MCCracken,
Founder/Artistic Director, Vagabond School of the Arts

ROBERT O'HARA,
Director and Playwright

LEIGH SILVERMAN,
Director

ERIC TING,
Artistic Director, California Shakespeare Theatre

AVI VODNOY-WOLF,
Licensed Professional Counselor, Therapy Den

LES WATERS, Former Artistic Director, Actors Theatre of Louisville

NICK WYMAN, Former President, Actors' Equity Association

CHAY YEW, Former Artistic Director, Victory Gardens Theater

THEATRE STUDIES DEPARTMENT

AMANDA ACEVEDO,
Education Director, Emerald City Theatre

GREG ALLEN,
Founder, Neo-Futurism

JAMES ANTHONY,
Director of Marketing and Communications, Chicago Children's Theatre

NICK BOWLING,*
Associate Artistic Director, TimeLine Theatre Company

GRACIE BRAKEMAN,
Artistic Fellow, American Conservatory Theater

KAREN CARDARELLI,
Executive Director, Emerald City Theatre

JOYCE CIESIL,*
Sound Designer/ Supervisor, Theater and Performance Studies, The University of Chicago

SARAH CUDDIHEE,
Executive Director, Finance and Theatre Management, Broadway in Chicago

ERICA DANIELS,
Executive Director, Victory Gardens Theater

JIM DAVIS,
Production Manager, Music Theatre Works

RICK ENGLER,
Director of Marketing and Communications, George Street Playhouse

KAITLIN FINE,
Assistant Company Manager, Hamilton Chicago

RACHEL FINK,
Executive Director, Lookingglass Theatre Company

E. BROOKE FLANAGAN,
Managing Director for Advancement & External Affairs, Chicago Shakespeare Theater

RYAN GARSON,
Company Manager, Hamilton Angelica Tour

JOHN GILMOUR,
Director of Communications, Hamilton Tour

ANGELA HAMILTON,*
Community Programs Coordinator, Lyric Opera of Chicago

CLAIRE HAUPT,
Assistant Production Manager, Steppenwolf Theatre Company

ZACH HELM,*
Playwright, Screenwriter, Director and Producer

HANNAH HERRERA GREENSPAN,* Writer, The Chicago Tribune

IKE HOLTER,*
Playwright

CELISE KALKE,
Managing Director, Symphony Theatre

KELLY KERWIN,*
Line Producer, The Public Theater

MICHAEL J. KRAMER,
Historian and Dramaturg

EILEEN LACARIO,
Vice President, Broadway In Chicago

STACEY LUCAS,
Director of Strategic Advancement and Marketing, Children's Museum of Atlanta

CAROLINE MACON,*
Playwright and Arts Journalist

NEEL MCNEILL,
Managing Director, Theater and Performance Studies, The University of Chicago and Executive Director, Definition Theater Company

LISA MIDDLETON,
Vice President of Marketing and Communications, Lyric Opera of Chicago

CATHERINE MILLER,*
Resident Casting
Director, Jackalope
Theatre and First
Floor Theater

BRI NG SCHWARTZ,*
Outreach Associate,
Pan Asian Repertory
Theatre and
Community Programs
Coordinator,
National Queer
Theater's Criminal
Queerness Festival
2020

MAUREEN POWERS,
Executive Director,
Mudlark Theatre

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

DAVID SCHMITZ,
Executive Director,
Steppenwolf
Theatre Company

ERIK SCHROEDER,
Executive Director,
The House Theatre
of Chicago

CATHY TAYLOR,
Cathy Taylor
Public Relations

BEN THIEM,*
Director of
Member Services,
League of Chicago
Theatres

BLAIR THOMAS,
Chicago
International
Puppet Festival

JERRY TIETZ,
Director of Concert
Management,
Northwestern
Bienen School
of Music

TOM VENDAFREDDO,
Music Director,
Paramount Theatre

MICHAEL WEBER,*
Artistic Director,
Porchlight Music
Theatre

KATE WELHAM,
Senior Director
of Institutional
Giving and
Development
Operations,
Goodman Theatre

**YASMIN ZACARIA
MIKHAIEL,*** Chicago/
Austin-based
Dramaturg,
Journalist, and
Oral Hxstorian

JOHN ZINN,*
Director of
Marketing and
Sales, Oregon
Symphony

DESIGN TECHNOLOGY DEPARTMENT

TERESA AGUILERA,*
Owner and CEO,
StandbyandGo
Productions

ANNA ASHLEY,*
Stage Manager,
Cirque du Soleil

RACHEL BOISSEVAIN,*
Audio Operator/
Audio Descriptions
Coordinator,
Pixelologic Media

KYLIE BRACKNELL,
Director, Yirra
Yaakin Theatre
Company &
Perth Festival
(Australia)

SARAH BURNHAM,
Production
Manager,
Lookingglass
Theatre Company

JOEL BUTLER,*
Stage Manager, Blue
Man Group

CHRISY CALLAN,*
Costume Designer

MEGAN CARNEY,
Artistic Director,
About Face Theatre

JOHN COLEMAN,
Production Stage
Manager, Chicago
Lyric Opera

KATE DARBY,
Stage Manager and
Head of Props,
Hubbard Street
Dance Chicago

SCOTT DAVIS,
Scenic and
Production Designer

JOSEPH DRUMMOND,*
Production Stage
Manager, Goodman
Theatre

JACK FEIVOU, Senior
Show Producer,
Universal Creative

**MAGGIE FULLILOVE-
NUGENT,** Production
Manager, TimeLine
Theatre Company

LILLIAN HANNAH,
Stage Manager,
Bangarra Dance
Theatre (Australia)

CAMILLA HANSEN,*
Costume Designer,
Motion Pictures
Costumers Local 705

JR HAWBAKER,*
Costume Designer,
Costume Designers
Guild IATSE Local 892

JACK HAWKINS,*
Audio Technician,
Cirque de Soliel
Love

RACHEL HENNEBERRY,*
Stage Manager,
Chicago Lyric
Opera

KATRINA HERRMANN,*
Director at Large,
Stage Managers
Association

RICHARD HESTER,
Production
Supervisor, Jersey
Boys Internationa

JOANNA IWANICKA,
Scenic Designer
and Charge Artist,
IATSE Local 476
and USA Local 829

LINDSAY JONES,
Sound Designer/
Composer,
Broadway/Regiona

JOE C. KLUG,
Scenic Designer
and Professor,
University of
Arizona

JEFF KMIEC,
Scenic Designer,
USA Local 829

BETH LAKE,
Sound Designer

ROLANDO LINARES,*
Stage Manager,
Hamilton Philip
Tour

**JUDY MAELOR-
THOMAS,** Ballet
Master, Dutch
National Opera &
Ballet

TARA MALLEN,
Artistic Director,
Rivendell Ensemble
Theatre

CHRISTY NEY, Stage
Manager, *Wicked* on
Broadway

HUTCH PIMENTEL,
Costume Designer,
First Floor
Theatre

CHRIS PLEVIN,
Production
Manager, Chicago
Shakespeare
Theater

GW RODRIGUEZ,
Sound Designer/
Composer, Feld
Entertainment

MIKE ROSS,*
Vice President
and Owner, Sound
Production and
Lighting LLC

MICHAEL ROTH,
Theatre and Film
Composer

ADAM ROWE,
Art Director, The
Good Place/Parks and
Recreation/Dexter

BRIAN RUSSMAN,
Head of Costume
Technology,
Carnegie Mellon
University

AMANDA SAGER,
President, IATSE
Local 154

DAVID SAMBA,*
Sound Designer/
Engineer

ERICA SANDVIG,
Production
Manager, Victory
Gardens Theater

JAY SHEEHAN,
Author, The
Production
Manager's Toolkit

MATTHEW STERN,
Founder, Broadway
Stage Management
Symposium

CAT STUDLEY,
Production
Manager, Bangarra
Dance Theatre
(Australia)

SARA WALBRIDGE,*
Costume Designer

FACULTY AND STAFF ACTIVITY

FACULTY AND STAFF DIRECTED, PERFORMED IN, CHOREOGRAPHED, FIGHT DIRECTED, AND PRODUCED 29 PRODUCTIONS at companies such as Bunburh Theatre, Case Western Reserve University, Cloudgate Theatre, Coin and Ghost Ensemble, DePaul Jewish Life, DePaul Opera Theatre, Echo Collective Dance Company, First Folio Theatre, Interact Theatre Company, Lifeline Theatre, Lyric Opera of Chicago, Museum of Contemporary Art, Olney Theatre Center, Paramount Theatre, Playwrights Horizons, Prop Theater, Purdue University, Remy Bumpo Theatre Company, Second Stage Theatre Company, Shakespeare and Company, and The Gamm Theatre.

FACULTY AND STAFF PARTICIPATED IN 28 DESIGN/ TECHNICAL PROJECTS in costume design, lighting design, props, rigging, scenic design, and stage management at companies such as Alabama Shakespeare Festival, American Players Theatre, Contemporary American Theatre Festival, Delaware Theatre Company, Irish Theatre of Chicago, Jacobs School of Music at Indiana University, Kansas City Repertory Theatre, Maltz Jupiter Theatre, The Broadway Podcast Network, Marriott Theatre, Montana Shakespeare, The Museum of Modern Art, New York Theatre Workshop, Oregon Shakespeare Festival, Protolight, Inc., Public Art Fund, Signature Theatre, Studio Theatre, Syracuse Stage, TimeLine Theatre Company, and Victory Gardens Theater.

FACULTY CONTRIBUTED 3 ARTICLES AND REVIEWS to *The American Journal for Arts Management*, *The Nation*, and *The Playwrights' Center*.

FACULTY HAD 3 NEW PLAYS RECEIVE READINGS OR FULL PRODUCTIONS at theatres such as Cloudgate Theatre, Lifeline Theatre, and St. Louis Shakespeare Festival.

FACULTY HAD 1 PLAY PUBLISHED: the Spanish translation of *Your Name Will Follow You Home*.

FACULTY AND STAFF TAUGHT 10 CLASSES AND WORKSHOPS OUTSIDE OF DEPAUL UNIVERSITY in areas of study including Dramatic Writing and Climate Change, Equity and Inclusion in Production and in the Classroom, Know Your Chicago: Behind the Curtain, Play Reading for Play Lovers, Scene Study, The Teaching of Voice, and Theatre Arts at organizations such as the Chabad Jewish Life Center, Chicago Shakespeare Theater, Hubbard Street Dance Chicago, Lou Conte Dance Studio, National Theatre Institute, Northwestern University, Remy Bumpo Theatre Company, The National High School Institute at Northwestern University, University of Chicago's Graham School, and the University of Houston.

FACULTY AND STAFF RECEIVED 6 DEPAUL GRANTS including the Competitive Instruction Grant, Office of Institutional Diversity and Equity Grant, Quality of Instruction Council Grant, Research Council Grant, and the Vincentian Endowment Fund Grant.

FACULTY AND STAFF RECEIVED 7 OUTSIDE GRANTS from the Chicago Department of Cultural Affairs and Special Events, Country Arts of Western Australia, Fulbright U.S. Scholars, Jewish United Fund, MAPFund, and the New World Foundation.

FACULTY MEMBERS ARE PARTICIPATING IN 4 RE-SEARCH PROJECTS with focuses such as Behind the Scenes: Journal of Theatre Production Practice, Imagining Heschel, Is Mother Courage a Wandering Jew?, and Stage Rigging.

FACULTY AND STAFF GAVE 11 PRESENTATIONS AT CONFERENCES OR PROGRAMS such as the Activate Midwest New Play Festival, Association of Arts Administration Educators, ENCATC Congress on Cultural Management and Policy, the Kennedy Center American College Theatre Festival, Reflect: Mary Shelley's Frankenstein, Remy Bumppo Theatre Company's Season Salon, Southeastern Theatre Conference, STP&A Conference Politics and the Arts, TYA/USA National Conference and Festival, Underexposed Film Festival, and the University of Louisville Literature and Culture Conference.

FACULTY AND STAFF ATTENDED 4 CONFERENCES including the Erasing Racism Workshop, The Steans Center: Community Based Service Learning Workshop, and the Theatre Communications Group Virtual Conference.

FACULTY AND STAFF HELD 20 LEADERSHIP POSITIONS AT OTHER ORGANIZATIONS such as 3C Theatre Partners, Alliance for Jewish Theatre, Association of Arts Administration Educators, Crystal Bridges Museum of American Art, Intl. Conference on Jewish Theatre in Chicago, MacDowell Colony, Mellon Foundation National Playwrights Residency Program, Mulark Theatre, Stage Directors and Choreographers Society, Teatron Chicago's Jewish Theatre Festival, The American Journal for Arts Management, The Sixth Festival, Chicago: Stories for Now, Theatre Communications Group, Theatrical Sound Designers and Composers Association, Underexposed Film Festival, United States Institute for Theatre Technology, and the Year of Chicago Theatres.

FACULTY MEMBERS WON AWARDS such as the DePaul University Excellence in Teaching Award, the Fulbright Scholar Award, Joseph Jefferson Award for Outstanding Production of a Midsize Play, and the Joseph Jefferson Award for Outstanding Sound Design.

FACULTY AND STAFF HELD MEMBERSHIPS WITH 29 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, Bend the Arc: Jewish Social Justice, Costume Society of America, Feldenkrais Guild of North America, Interact Theatre Company, International Council of Fine Arts Deans, League of Professional Theatre Women, LESSAC Institute, Lifeline Theatre Member, Literary Managers and Dramaturgs of America, Lookingglass Theatre Company, Media, Entertainment and Arts Alliance, Modern Languages Association, New York Theatre Workshop, SAG-AFTRA, Society of Stage Directors and Choreographers, The Australasian Association for Theatre, Drama and Performance Studies, Theatre Communications Group, Theatre Dybbuk, Theatrical Sound Designers and Composers Association, United Scenic Artists, Local 829, United States Institute for Theatre Technology, Voice and Speech Trainers Association, and the Warren Lamb Trust.

FACULTY MEMBERS PARTICIPATED IN 17 COMMITTEES IN SERVICE TO DEPAUL UNIVERSITY including but not limited to the Arts and Literature Domain Committee, Committee for Addressing Race and Race Relations, Committee on Academic Policy, Committee on Learning and Teaching, Council on Community Engagement, Curriculum Committee, Faculty Council, Faculty Council Budget Committee, Helen Prejean--Peace & Social Justice Committee, Latinos Empowered at DePaul, Liberal Studies Council, Public Service Council, Quality Instruction Council, and the Title IX Task Force.

INTERNSHIPS

Students in the Design/Technology, Performance and Theatre Studies departments completed 64 internships during the 2019-2020 academic year. These included internships at various theatre companies, producing, talent management, and general management companies, agencies and arts organizations.

PERFORMANCE

Northlight Theatre
Teatro Vista

THEATRE STUDIES

3 Arts
Entertainment
Allied Global
Marketing
Arts Alliance
Illinois
Attic Chamber
Theatre
Auditorium Theatre
Camp Laurel South
Carol Fox and
Associates
Chicago Children's
Theatre
Chicago Dramatists
Chicago Musical
Theatre Festival
Chicago
Shakespeare
Theater
DDO Artists Agency

Disney College
Program
Ensemble Theatre
Cincinnati
First Stage
Glass Apple Tree Ltd
Goodman Theatre
Heron Agency
Hubbard Street
Dance Chicago
Inconceivable
Theatre Company
La Jolla Playhouse
League of Chicago
Theatres
Lookingglass
Theatre Company
Middlesex Summer
School for the Arts
The Neo-Futurists
Northlight Theatre
PlayMakers
Laboratory
Rough House Theater
Senator Richard
Durbin's Office
Shedd Aquarium

Southpaw
Entertainment

Steppenwolf
Theatre Company

Teatro ZinZanni
Chicago

The Celebration
Company

The Playground
Theater

The Second City
Chicago

Theatre
Communications
Group

TimeLine Theatre
Company

Unicorn Theatre

Victory Gardens
Theater

Young Actors
Theatre Kids

DESIGN/ TECHNOLOGY

Central School of
Speech and Drama

Chicago
Shakespeare
Theater

Joffrey Ballet

Kirkegaard Audio/
Video Consultants

Lookingglass
Theatre Company

Seattle Children's
Theatre

Williamstown
Theatre Festival

Writers Theatre

PRODUCTIONS

IN THE WATTS THEATRE

Our Lady of Kibeho

Written by
Katori Hall
Directed by
Phyllis E. Griffin

The Rover

Written by
Aphra Behn
Directed by
Melanie Queponds

The Curious Incident of the Dog in the Night-Time

Presented as an
interactive website
due to COVID-19.
Written by
Mark Haddon
Adapted by
Simon Stephens
Directed by
Ben Raanan

IN THE HEALY THEATRE

Polaroid Stories

Written by
Naomi Iizuka
Directed by
Stephanie LeBolt

Neighborhood 3: Requisition of Doom

Written by
Jennifer Haley
Directed by
Mallory Metoxen

The Model Play

(Remote)
Presented as an
interactive website
+ podcast due to
COVID-19
Written by
Madie Doppelt
Directed by
Lisa Portes

CHICAGO PLAYWORKS FOR FAMILIES AND YOUNG AUDIENCES

Luchadora!

Written by
Alvaro Saar Rios
Directed by
Michelle Lopez-Rios

Brooklyn Bridge

Written by
Melissa James Gibson
Directed by Coya Paz

A Wrinkle in Time

Presented as a Zoom
reading for the TTS
community due to
COVID-19.
Written by
Madeleine L'Engle
Directed by
Jeff Mills

MFA

Down in Mississippi

Presented as a live
radio play for the
TTS community due
to COVID-19.

By Carlyle Brown
Directed by
Emil Thomas

Lemons Lemons Lemons Lemons Lemons

Presented as an
Instagram produc-
tion for the TTS
community due to
COVID-19.
Written by
Sam Steiner
Directed by
Rebecca Willingham

ENHANCED STUDIO PRODUCTIONS

Ring Around the Moon

Written by
Christopher Fry
Directed by
Mallory Metoxen

Come Back, Little Sheba

Written by
William Inge
Directed by
Stephanie Le Bolt

Measure for Measure

Presented as a live
radio play due to
COVID-19.
Written by
William Shakespeare
Directed by
Damon Kiely

STUDIO PRODUCTIONS

Fall 2019

Independence

Written by
Lee Blessing
Directed by
Keira Fromm

Winter 2020

Love and Information

Written by
Caryl Churchill
Directed by
Nicole Ricciardi

Bachelorette

Written by
Leslye Headland
Directed by
Kristina Fluty

Spring 2020

Boxed In

Presented as an
interactive website
due to COVID-19.
Written by
Connor Bradshaw
Directed by
Stephanie LeBolt

Underbelly

Presented as a
radio play due to
COVID-19.
Written by
Mathew Carpenter
Directed by
Mallory Metoxen

INTROS

Fall 2019

Ob-11-ves-cence

Created by the
BFA2 Ensemble
Directed by
Quenna Barrett

Ninki Nanka

Created by the
BFA2 Ensemble
Directed by
Jasmine Bradey



Loop

Created by the
BFA 2 Ensemble
Directed by
Rob Adler

Winter 2020

God of Carnage

Written by
Yasmina Reza
Directed by
Azar Kazemi

Rumor

Written by
Neil Simon
Directed by Lanise

You on the Moors Now

Written by
Jacklyn Backhaus
Directed by
Elly Green

Spring 2020

A Dream Play

Presented as a
radio play for the
TTS community due
to COVID-19
Written by
August Strindberg
Adapted by
Caryl Churchill
Directed by
George Keating

The Moors

Presented as a
radio play for the
TTS community due
to COVID-19.
Written by
Jen Silverman
Directed by
Laura Alcala Baker

Antigone

Presented as a
radio play for the
TTS community due
to COVID-19.
Written by Emily Mann
Directed by
Lavina Jadhvani

LABS

Fall 2019

Personal Library

Written by
Emma S. Rund
Directed by
Riley Coduto

Marisol

Written by
Jose Rivera
Directed by
Kate Coley

Language

Directed by
Connor Bradshaw
Devised in
Collaboration with
the Ensemble

Winter 2020

Maz and Bricks

Written by
Eva O'Connor
Directed by
Madeleine Mason

A Diva's Bedroom

Written by
Sydney Nelson
Directed by
Sydney Nelson

PIG

Written by
Tim Luscombe
Directed by
Alec Deske

WRIGHTS OF SPRING

We'll All Hold Hands Over the Horizon

Written by
Camilla Dwyer

The Train Comes at Midnight

Written by
Grace Lowry

for the ones gone on

Written by
Robert Halvorson
Directed by
Irina Gavrilova

*CLOISTERF*CK*

Written and Directed
by Sam Kerns

Chinatown Lights

Written by Ian Chong

Trials and Tribulations

Written by
Jacob Craigo-Snell

715 Pearl Street (in the garage)

Written by
Megan Lucas
Directed by
Kate Coley

A Love Play

Written by
Saskia Bakker

Sundown

Written by
Matthew D. Carpenter

V.I.P.

Written by Molly Rosen
Directed by
Dylan Cohen



Juvenescence

Written by
Victoria Andrus
Directed by
Genevieve Swanson

TEACH ME

Presented as a part
of the Interrobang
Theatre Project
Residency Award
Written by
Grace Grindell
Directed by
Claire Bauman

Insolvent

Written by
Elena Gonzalez Molina

Any Given Tuesday Night

Written by
Helaina Michele

*Middle of f***ing nowhere, Texas*

Written by
Holly Dodd

Boys Will Be Frogs

Written by Kenny
Collymore-Williams

Sounds Better in the Dark

Written by
Henry Zahn

Safety Blanket

Written by
Lila Engelhardt

To Each Their Own

Written by
Felix Correa-Priest
Original Music by
Muhammad Faal



After Gray Matters
Written by
Ethan Doskey
Directed by
Claire Hayes

A Yellow Circus
Written by
ASHLI FUNCHES
Directed by
Jasmine “Jazzy” Rush

Bad Luck (And Terrible Timing)
Presented through
the Lawrence
Bundschu & Warren
Snoddy Endowed
Playwriting Prize
Written by
Madison Fargo
Directed by
Lou Contey

The Transit of Gemini
Book and Lyrics
by McLennan
Music by Peyton Gatza
Directed by Liv Garcia
and Nour Zuaiter

The Legend of Jason: Argonauts Assemble
Written by
Brent Leibowitz
Directed by
Shade Murray

Landscape
Written by
Emma Durbin
Directed by
Regina Victor

I’m Eating My Own Head
Written by
Brady James Pierce

1997 Make-Believe
Written and Directed
by Lincoln Harrison

College Students, Coronavirus, and the TSA
Written by
Robert Vetter
With the voices of
Devin Wright and
Mariel Sierra

Maintaining Sexual Purity: Tips and Tricks for the Godly Woman
Written and
Performed by
Caroline Koonce

SANDWICHES
Created by
Cave Moriarity

Laila Wenrich Show-Quarantine Special!
Written and
Performed by
Laila Wenrich

Jonah the Prophet
Written and
Performed by
Logan J. Muñoz

Qlarrisa’s Journey: A puppet on a mission
Written and Performed
by Lexi Hanna

Jokes that I Think are Funny
Written and Performed
by Joel Davila

I didn’t want to do this (sad)
Written and Performed
by Trevor Dudasik

“Scene 06” A Scene from an Untitled Screenplay
Written by
Jack Melcher

5 easy steps on how to prevent being a Simp
Written by Lazarus

93.6 Cookin’ Up OnJohns
Written and Performed
by John Bordeau

Brofiles in Fitness: Johnny Bordeau
Written and Performed
by John Bordeau

A Problem at Customs
Written by
Devin Wright

Why I Think Ned Flanders is Hot and Sexy
Written by
Cammie Allen

Trivia Night
Written by
Stuart Williams

Who Gets Grandma?
Written by
Camryn Murman

Boy Barter
Written by
Dylan Cohen

Springtime Simulator [PROTOTYPE]
Inspired by *What Of The Night?* by
María Irene Fornés
Curated by
Dylan Cohen

PBS Losing It
Written by
Mariel Sierra

PROTOTYPES

Fall 2019
Circe
Directed by
Madeleine Mason

Blooming Season, or, Thank God For Aphra
Written by McLennan
Directed by Lincoln Harrison

Drowning in Bloom
Written by
Bridget Harris

Aviary
Directed by
Genevieve Swanson

Winter 2020
Hungry
Directed by
Connor McCarson &
Emma Durbin
Written by
Connor McCarson

Dykes to Watch Out For
Scenes from the
Comics by
Alison Bechdel
Directed by
Madie Doppelt and
Jules White
Arranged by the
Ensemble

The Wonder Project
By Jordan Kost
Directed by
Kenz Mangan

Elektra
Written and Directed
by Faith Hart

ALUMNI PROFILE

Matthew James Elam



TELL US ABOUT YOUR CURRENT PROJECTS AND YOUR CAREER.

I'm currently working on Season 4 of FX's *Fargo* which is being shot right here in Chicago. I also make an appearance in the upcoming movie *The Many Saints of Newark*. I've been on *Chicago PD* and also did a web series called *Good Genes*. With theatre I've had the opportunity to perform at Victory Gardens Theater, Raven Theatre, and Steep Theatre. I've also understudied at Steppenwolf Theatre and TimeLine Theatre Company

HOW DID THE THEATRE SCHOOL PREPARE YOU FOR YOUR CAREER?

The Theatre School gave me all the necessary tools to utilize my instrument most efficiently. I'm also not completely lost in the woods when it comes to bringing a character to life.

WHAT WAS ONE THING YOU LEARNED AT THE THEATRE SCHOOL THAT HAS STAYED WITH YOU AND THAT HAS BEEN HELPFUL IN YOUR CURRENT LINE OF WORK?

I spent a lot of time reflecting on being a better version of myself which often times meant that I would fall short of being the best student. What I was able to gain from that was an identity with my own unique instrument, an incredible village of great people (many I call family) ANNNDDDD, MOST important of all, empathy. Everyone in life is going through their own "play" and to try to understand someone else's play has greatly informed my own. So now I have an even broader perspective and much more specific sense of self by truly empathizing with someone else's circumstances. It helps me build community while exercising that magical "what-if". And it feels really fucking good too.

WHAT ADVICE WOULD YOU GIVE TO STUDENTS AT THE THEATRE SCHOOL?

Who are you? The more you embrace your light and your dark, the greater your roots grow and ground you in your most expansive self. The specificity, you feel me? And that's the person that's interesting. And that's what school can't teach you. What makes you, you? And bring that to everything you do. Use that identity to craft your own lane. And you're the writer of your life, be BOLD and BRAVE! Write the hero you'd want to read.

ALUMNI PROFILE

Connor Wang



TELL US ABOUT YOUR CURRENT PROJECTS AND YOUR CAREER.

I first started in theatre as a pantomime in high school. Ironically, I now make sound for a living. Most recently, I was the assistant sound designer for the Los Angeles production of *Hamilton*. On Broadway, I've had the honor to work on *The Cher Show*, as well as the Tony Award-winning production of *Hadestown*. While based in NYC, my work in audio has taken me across the country. Recent productions include the national tour of *Daniel Tiger's Neighborhood Live!*

(Sound Designer), *Fly* at La Jolla Playhouse (Associate), *The Tale of Despereaux* at Berkeley Repertory Theatre and The Old Globe Theatre (Assistant), and *Freestyle Love Supreme* at Ars Nova and The Kennedy Center (Engineer).

HOW DID THE THEATRE SCHOOL PREPARE YOU FOR YOUR CAREER?

During my time at TTS, my academic advisor (shout out to Toy DeIorio) set me up with an interview that resulted in an internship with *Hamilton* in Chicago. That internship was the rocket that launched my career today – without the faculty at DePaul, I wouldn't have progressed as fast as I have been able to. Prior to the internship, the work I completed as a student helped set the expectations on what I would need to do to be successful after graduation. I feel like The Theatre School was the right place for me to learn, take risks, make mistakes, and prepare for what the professional world requires of theatre artists.

WHAT WAS ONE THING YOU LEARNED AT THE THEATRE SCHOOL THAT HAS STAYED WITH YOU AND THAT HAS BEEN HELPFUL IN YOUR CURRENT LINE OF WORK?

I learned how to be in a room, which sounds simple, but is in fact a huge part of working in theatre. We spend long hours in dark rooms, so learning how to be both enjoyable and effective in the workplace is important in getting and keeping work. Nobody wants to

be in a room for 8 hours with a grouch, in any industry you end up in. In retrospect, the years I spent in school were fundamental in figuring out who I was and who I wanted to be—TTS was a safe space to figure it all out.

I also accidentally blew up a few speakers in school, which I have mostly avoided in my career so far :)

DO YOU HAVE A FAVORITE MEMORY FROM YOUR TIME STUDYING AT DEPAUL?

My work with DePaul's Educational Theatre Company stands out for many reasons. Over the summer we devised a show for incoming first-year students and hit on topics surrounding diversity and inclusion. The meaningful work I did back then is a baseline for what I hope to continue to do.

WHAT ADVICE WOULD YOU GIVE TO STUDENTS AT THE THEATRE SCHOOL?

Put as much effort into yourself as you do your schoolwork. I've seen incredibly talented people lose work because they're difficult to be around. When you boil it down, the only thing that makes you different from everyone else is YOU, so lean into that.

GALA RECAP

This year's LIGHTS UP! event supporting The Theatre School Scholarship was held on Thursday, November 14th at Theater on the Lake. Alumnus and film and television actor P.J. Byrne served as host to an evening highlighting student stories and celebrating The Theatre School community. Event co-chairs included Joseph M. Antunovich, President, Antunovich Associates, Inc.; Michael Faron, Chairman, W.E. O'Neil Construction; Sondra A. Healy, Co-Chairman of the Board, Turtle Wax, Inc.; and Brian Montgomery, Vice President, Employee and Labor Relations at Exelon. Event sponsors included Antunovich Associates, Inc., Exelon, W.E. O'Neil, Illinois Tool Works, and R4 Services.



Faculty member Phyllis E. Griffin with Dean John Culbert and his wife Kitty.



Gala attendees bidding during the Fund-the-Need auction.



MFA Acting alumnus P.J. Byrne discussing the importance of the arts for the audience.



Current Theatre School students join MFA Acting alumnus P.J. Byrne on stage during the live auction.



Event co-chair Brian Montgomery with board member Monika Black and Laura Montgomery.



Students joining the evening's guests on the dance floor.

THE 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

Michael J. Faron
Chair
Chairman
W.E. O'Neil
Construction
Company

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

Joseph Antunovich
President
Antunovich &
Associates

Monika L. Black
Strategy Catalyst
DyMynd

Paul Chiaravalle
President/CEO
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MORE THAN WORDS

Larry Bundschu is making a difference in the lives of Theatre School playwrights

Larry Bundschu has always been a theatre lover. Larry, a retired airline pilot from Louisville, moved to Chicago in the late 1970s. He became familiar with some of the smaller storefront theatres in and around his new neighborhood, including Shattered Globe Theatre and Victory Gardens Theater. Soon, Larry began offering his time to Shattered Globe Theatre, where he served on the Board of Directors for a decade and wrote grants for them for seven years.

Larry also began attending productions at The Theatre School (TTS) at DePaul University. He's been supporting the school as an audience member ever since, becoming a season subscriber in 1998. In 2012, he attended a performance of a new play written by then-student Jacob Shuler called *The Death of Gaia Divine*, which was part of TTS's New Playwrights Series.

"I was impressed by the sophistication of the script," explained Bundschu, "and was surprised to find out the playwright was an undergraduate student. I later found out Jacob had written another play, which was to be presented at TTS as part of their Wrights of Spring Festival of New Plays. I've attended every Wrights of Spring Festival since 2012. You can't beat physically being in the same room where



the play is happening," said Bundschu. "The energy is palpable."

After seeing such talent on display, Larry was determined to find a way to support budding playwrights in a meaningful way. In conjunction with a former Vanderbilt University classmate, Larry helped to endow The Lawrence Bundschu and Warren Snoddy Endowed Playwriting Prize at The Theatre School. Awarded annually, the Bundschu-Snoddy Prize supports a graduating Theatre School playwright as they write their first play after graduation. Past winners include Caroline Macon (BFA

Playwriting '16), Drew Beyer (BFA Playwriting '17), and Chloe Orlando (BFA Playwriting '18).

"Larry has always come to us with creative ideas about ways to support our playwrights," Dean John Culbert said. "He sees our students' work each year and assists them as they enter the profession and beyond. His involvement with and commitment to our students is truly remarkable."

The Bundschu-Snoddy Award was only the beginning. Recognizing that there were additional TTS playwrights who were

poised to develop in their creativity, Larry drew upon his relationship with Interrobang Theatre Project to help establish The Playwriting Initiative. This program gives a graduating playwright the chance to produce new work with actors and directors under the umbrella of a professional theatre company. Each season ITP nurtures an emerging playwright through an immersive experience tailored to help them develop their theatrical voice. Past participants in this initiative include Lily Rushing (BFA Playwriting '18), Grace Grindell (BFA Theatre Arts '19), and Madie Doppelt (BFA Playwriting '20).

“What is so wonderful about Larry Bundschu,” said Grace Grindell, “is his selfless excitement and joy about emerging playwrights and new work. He is completely fascinated by the creative process, and he meets young theatre-makers right where they are with support and engagement.”

Most recently, Larry established The Dean's Prize, awarded each year to a graduating student in any discipline who embodies a spirit of collaboration and makes a positive contribution to the overall culture of TTS that goes above and beyond expectations.

“I wanted to recognize those students who are doing a lot of work at the school who may not be recognized in other ways,” explained Bundschu. “They give their time and efforts to improve the school and genuinely care about their peers, whether they are on stage, behind the scenes, or in the script

library.” Past Dean's Prize winners include Claudia Quesada (BFA Acting '19) and Emma Durbin (BFA Playwriting '20).

Larry's generosity and involvement has a monumental impact on the playwrights who study at The Theatre School. The financial support he provides when students are entering the profession is crucial—but his encouragement means so much more.

“It's always delightful to see Larry in attendance at many readings during Wrights of Spring every year and at productions, workshops, and readings

of our writers long after graduation,” explained Carlos Murillo, head of the playwriting program. “For recipients of The Lawrence Bundschu and Warren Snoddy Playwriting Prize, it is a huge confidence boost and a profound incentive to continue their creative work in the very vulnerable time they face immediately after graduation.”

“Larry didn't just support the play of mine that was commissioned,” said Caroline Macon, “but has always been curious about all of my projects in the last four years. I'm never surprised to see him pop up at a reading of one of my plays.”



2020 DEAN'S PRIZE WINNER EMMA DURBIN

Originally from Ashland, Oregon, Emma began her theatrical journey in the community there, eventually interning for Oregon Shakespeare Festival. When deciding what to study in college, Emma said she went back and forth between acting and sound design before realizing she was more interested in writing plays.

"The Theatre School at DePaul was one of few schools with an undergraduate playwriting program that offered three full years of classes on the subject," Emma said.

As a playwright, much of Emma's work has been seen during the annual Wrights of Spring festival or through Prototypes and Labs. Her most recent play, *landscape*, was performed digitally for the 2020 festival, directed by guest artist Regina Victor. Emma's additional work as a playwright includes *Of Our Own*, *Inside the Palace Royale*, *Sisters Passed*, *Town Hall*, *A Study*, and *Undercover*.

During her time at The Theatre School, Emma also assisted with dramaturgy for numerous productions, including *Boxed In*, *VILLETTE*, *The Rover*, *Cowboy and the Moon*, *Honey Girls*, *The How and The Why*, *I Am Such a Water Activist*, and *Desert Stories for Lost Girls*.

"My favorite project was dramaturging *The How and The Why* by Sarah Treem, directed by Mallory Metoxen my junior

The Dean's Prize is presented every year during Wrights of Spring, an annual two-week showcase of student work at The Theatre School. The award is meant to recognize a student's significant contributions during their time at the university and also provides them with a celebratory check provided by donor Larry Bundschu.



year. I had the opportunity to work closely with the actors to help them understand the science of Menstruation and Menopause—drawing diagrams, historical timelines, and creating a scientific theory of my own. I loved collaborating with [them] as we tackled this play."

Alongside performance activity, Emma was very involved in other areas of the school, including serving as Co-Editor-in-Chief of *The Grappler*, The Theatre School's dramaturgy blog, beginning in 2019.

Now that she's graduated, Emma is continuing to work on her most recent

piece, *landscape*, while also working as a personal assistant to Sideshow Theatre's newly appointed Artistic Director, Regina Victor.

"Not a single production I worked on was a requirement [during my time at The Theatre School]," she said. "I showed up because I wanted to learn, and I wanted to make friends. It was strange, at first, to win a prize for this. Reflecting back, it feels so rewarding to know that the work I did, which I loved but which also consumed so much time and energy, at TTS meant something and was worthy of the Dean's Prize."