

MEETING POINTS

by Morris McLennan



THE
**THEATRE
SCHOOL**
AT DePaul University

directed by **Megan Carney**

MAY 20-29, 2022
in the **WATTS THEATRE**

Student tickets only \$5 at theatre.depaul.edu

AVIS
TRE
29

a look
into
THE
THEATRE
SCHOOL
DEPAUL

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1 HOUR

THEATRE SCHOOL DEPAUL UNIVERSITY
The Theatre School at DePaul University (TS) educates, trains, and inspires students of theatre in a conservatory setting that is rigorous, disciplined, culturally diverse, and that stresses the highest level of professional skill and ability. A commitment to diversity and equality in education is central to our mission. As an integral part of the training, The Theatre School produces public programs and performances at a high level of artistic excellence, contemporary, and/or great that challenge, entertain, and inspire the imagination. We seek to enhance the intellectual and cultural life of the community, our city, and our profession.



Mission Statement

The Theatre School at DePaul University (TS) educates, trains, and inspires students of theatre in a conservatory setting that is rigorous, disciplined, culturally diverse, and that stresses the highest level of professional skill and ability. A commitment to diversity and equality in education is central to our mission. As an integral part of the training, The Theatre School produces public programs and performances at a high level of artistic excellence, contemporary, and/or great that challenge, entertain, and inspire the imagination. We seek to enhance the intellectual and cultural life of the community, our city, and our profession.

Conservatory

- 88 year tradition as a professional theatre arts conservatory
- Foundation of all conservatory and highest quality in the country
- Consistent offering of all program disciplines
- Individualized training
- Highly specialized BFA program featuring and Arts Leadership
- Flexible admission policy for students in the country (US/Canada & abroad)
- Most specialized BFA programs in the country
- Creative students in the profession
- Specialized faculty who are master teachers
- Standardized admission from the profession
- Each student is challenged and mentored from accepted into a specific discipline
- All students are full-time
- Each student is evaluated for contribution to the program annually
- Continuous cumulative evaluation of student work
- Degree of research and hands-on production activity
- Hands-on production experience

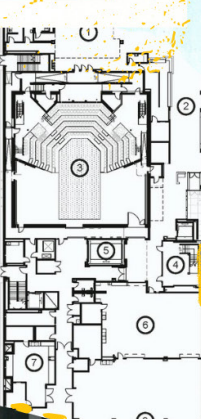


THEATRE SCHOOL

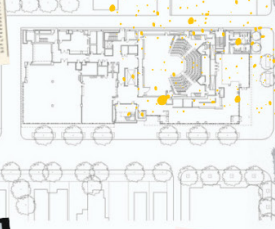
STORY → IDCA



The Theatre School
DEPAUL UNIVERSITY



- 1 THEATRE
- 2 MONUMENTAL STAIR
- 3 FREIGHT ELEVATOR ACCESS TO BLACK BOX THEATRE
- 4 PAINT SHOP
- 5 PROP SHOP
- 6 SCENE SHOP



STORY DE A PRODUCTION THE BAKE AND TWO PRODUCTIONS ARE CONTROLLED BY THE TWO PRODUCTIONS SHOULD BE ABLE TO MOVE AT TWO POINTS. UNLESS SHOWN AT THE "CLIMATE" AND A PAIR OF PANTS THAT IS TO BE AS LIGHT AND A UNRECOVERABLE AS POSSIBLE. BAKE IS BRIST OFF SUN. BICYCLES ATLAS. CARLOS.



THEATRE SCHOOL, DEPAUL UNIVERSITY - GRC



P-3: HARMONY AND THE SEA OF DEPAUL UNIVERSITY: MERLE DISNEY: AMY C. GILMAN MARCH 2010

The Theatre School at DePaul University presents

MEETING POINTS

by Morris McLennan

Director - Megan Carney
Scenic Designer - Devin Walls
Costume Designer - Bob Kuhn
Lighting Designer - Matt Valerio
Composer & Sound Designer - Ethan Korvne
Technical Directors - Joseph Herman & Nik Hunder
Dramaturg - Josephine Clarke
Production Stage Manager - Molly Fryda
Stage Manager - Leiny Vega

May 20-29, 2022

The Theatre School at DePaul University
The Dr. John R. and Joyce L. Watts Theatre
2350 N. Racine Ave., Chicago, IL 60614



theatre.depaul.edu

This production is presented with generous support from **GEICO**

CAST

Nathan	John Duncan
Nora	Zoe Foster
Jay	Esho Rasho
Wendy	Quinn Riggs

Sensory Warnings (in order of appearance):

- There is a scene on a balcony where Jay has a monologue that begins with “I feel like I’m very young.” After this monologue there is a loud noise.
- Beginning with the scenes in the apartments, each transition will have a strobe effect and a high-pitched noise.
- After the scene on the bus, there is a scene with a very loud noise and strobe lights.

If you feel like any of these will be harmful to you, we urge you to sit somewhere where you can quickly leave the theatre, if needed.

PRODUCTION STAFF

Assistant Costume Designer	Oliver Voirin
Assistant Director	Maday Favela, Quinn Riggs
Assistant Electrician	Simon Collins
Assistant Lighting Designer	Karen Wallace
Assistant Stage Manager	Alix MacDonald
Assistant Technical Director	Kirsten Krieman
Associate Sound Designer	Oliver Scotten
Carpenter	James Doolittle, Lucas Holeman, Alex Klose, Eli Wallow
Drafter	Sara Johnson
Lead Carpenter	Ollie Gillespie
Painter	Maia Glover
Production Electrician	Leah Donovan
Props Artisan	Michaela Marcotte
Props Director	Alyea Caldwell
Rigger	Noah Abrams
Sound Technician	Florence Borowski
Crew Cover	Adrien-Sophia Curry
HPR Crew	Kenna Bartlett, Nicholas Blevins, Beric Crouse Spencer Heemang Kim, Alexander Perez, Sam Theis
Lighting Crew	Sydney Breedlove, Leah Donovan, Ta’Liyah Robinson Taylor Robinson, Jewel Starkey
Set/Props Crew	Quintin Craig, James Doolittle, Alex Klose Noah Lash, Joshua Mayo, Grace Provan, Eli Wallow
Sound Crew	Tyshaun Meekie, Madelyn Strasma
Wardrobe Crew	Raquel Dwight, Spencer Harrigan, Camille Korte
Wig/Makeup Crew	Madison Blevins-Harrison

ADVISORS

Costume Technology Advisor	Deanna Aliosius
Lighting Design Advisor	Michael Rourke
Scenic Design Advisor	Jack Magaw
Sound Design Advisor	Toy Delorio
Costume Design Advisor	Sally Dolembro
Stage Management Advisor	Chris Freeburg
Theatre Technology Advisor	Shane Kelly
Dramaturgy Advisor	Kristin Idaszak

DIRECTOR’S NOTE

Bringing this new play to life has filled me with a special kind of hope. The return to live production has not been easy but cracking through discomfort and starting again comes with tremendous rewards.

We began the process asking some questions. How do you share your life with another person and stay true to yourself? How do you plan for your future while the world is falling apart? These questions are universal but have resonance in this moment as we work to emerge from a pandemic, battle ongoing social inequities, and address the escalating manifestations of climate change.

Meeting Points invites us on an intimate journey with four people trying to connect and be seen as they open their hearts to romance and friendship. Nora, Wendy, Nathan, and Jay draw maps, plant gardens, and imagine alternative realities while sharing their stories and dreams. Along the way they are propelled forward, and unpredictable forces crack them open. The reward, it seems, is that they each get to become more fully themselves. I hope this production inspires you in your own journey of fully being and always becoming.

It has been a pleasure to collaborate with this incredible production team that has brought passionate commitment and rich insight into this interpretation of Morris McLennan’s play. Thanks to Morris for trusting us and to you for joining us on the journey.

DRAMATURGY NOTE

In 2007, environmental philosopher Glenn Albrecht coined the term solastalgia to define the rising emotional and mental distress human beings were facing in the wake of climate emergencies. Connecting the words nostalgia and solace, Albrecht sought to describe the mental deterioration of identity that accompanies the deterioration of one’s environment.

The characters in *Meeting Points* all struggle with solastalgia, and it shakes the foundations of their identity, their relationships, and the physical environment they are in. Surrounded by a world that seems to constantly fall apart, they find moments of peace, love, and bonding with others and with themselves. This isolation is heightened by the characters’ journeys in defining themselves through a lens of sexuality and gender identity. When reflecting on how queerness can affect one’s relationship with a personal timeline, Sara Jaffe writes: “It is inflected by time-warping experiences as diverse as coming out, gender transitions, and generation-defining tragedies such as the AIDS epidemic. That is, queerness is constituted by its difference from conventional imperatives of time.”

As climate change disasters are increasing and the pandemic continues to threaten lives it feels like we are living through our own slow-boiling apocalypse. *Meeting Points* characterizes that feeling and celebrates the human ability to persevere, change, grow, and find connection. Ultimately, this play is a love letter to the art of survival.

SPECIAL THANKS

Thank you to Lee Crooks and Nick Sardarov.

PLAYWRIGHT'S NOTE

I came out of the closet at school the day after Donald Trump got elected. Dramatic, I know. But, at seventeen years old, I had this cosmic and impending sense that time was running out.

I had this feeling that if I didn't come out of the closet, I never would. I had this fear that some outside forces would stop me from living as myself in the world. I felt, for the first time, that I couldn't count on the future.

What I realized then, and reaffirmed many times since, is this: you have to live your life fully and honestly, right this moment. It's the most urgent thing in the world.

Whether it's a pandemic or a government or a climate apocalypse, the world is always ending. For the 375 trans people murdered in 2021, a number that rises every year, the world really did end.

I remember looking at those rising numbers on a dim computer screen in my childhood bedroom, scared out of my mind.

As a white trans man in America, my life expectancy is on the longer end. But I don't want to spend the rest of my life watching my trans siblings across the world as memorials on the news.

I cannot solve all global problems by writing plays. But I hope that I can show the terrified teenagers in the audience that, regardless of what happens, you can live a full life. You can grow. You can become yourself.

Survival isn't always about hiding away in your own personal bomb shelter. Sometimes, survival is about planting enough seeds so that, regardless of circumstance, some will eventually sprout.

BIOGRAPHIES

John Duncan (*Nathan*) BFA3/ Acting. John is from Harlingen, Texas. Previous Theatre School credits include *Squirrel Girl Goes to College* (Squirrel Chorus), *Miss Intergalactic* 1967 (Dawn), *If the Table Moves* (Self), *Stupid F*cking Bird* (Dev), and *No//Body* (Ensemble). John is a member of The Silk Road Collective at The Theatre School. @john.duncan

Zoe Foster [she/her] (*Nora*) BFA3/ Acting. Zoe is from Seattle, Washington. Favorite credits include *Stupid F*cking Bird* (Nina), *Peter and the Starcatcher* (Molly), and *Jane Eyre: The Musical* (Helen Burns). She thanks the cast and crew for this wonderful experience!

Esho Rasho (*Jay*) BFA3/ Acting. Esho is a first-generation Middle Eastern American artist from Skokie, Illinois. Previous Theatre School credits include *Everybody* (Love), *Stupid F*cking Bird* (Con), and *No//Body*. He has an affinity for telling untold stories and new works. Esho is represented by BMG Models Chicago.

Quinn Riggs [they/them] (*Wendy*) BFA4/ Theatre Arts. Quinn is from Dallas, Texas and Oklahoma City, Oklahoma. This will be their Theatre School acting debut. They are a director, performer, dramaturg, and writer who specializes in gender expansivity and audience intimacy. Recent Theatre School credits include serving on the dramaturgy team for *Top Girls* and leading a devised lab titled *Welcome to the Fruit Basket*. Previous performance credits: *Uncle Vanya* (Sonya), *Arcadia* (Valentine), and *Little Shop of*

Horrors (Audrey II).

Morris McLennan (*Playwright*) BFA4/ Playwriting. Morris is from Cleveland, Ohio. His recent plays developed through DePaul include *Baking with Brecht*, *Transit of Gemini*, and *Blooming Season*. He has also studied under the Neo-Futurists. Beyond playwriting, Morris served as a member of the DePaul season selection committee and as a producer for the Prototypes new work festival.

Megan Carney [she/her] (*Director*) Megan is the Artistic Director of About Face Theater in Chicago, dedicated to advancing LGBTQ+ equity through community building, education, and performance. Her work as a director, playwright, and educator has premiered in Chicago, New York, and through touring productions around the country. She served as the Director of the Gender and Sexuality Center at the University of Illinois at Chicago where she created and produced programming on intersectional LGBTQIA+ identities and systemic change. Carney has an MFA in theatre arts from Virginia Tech with a focus on directing and public dialogue.

Bob Kuhn [he/him] (*Costume Designer*) Bob has been a freelance costume designer and technician in the Chicagoland area for the last thirteen years. Some of his favorite design credits include *Legally Blonde* (Northwestern University), *HAIR!* (Mercury Theater), *White Christmas* (Drury Lane) and *SS! MacBeth* (Chicago Shakespeare).

BIOGRAPHIES

He is currently designing *Priscilla: Queen of the Desert The Musical* which will open at The Mercury Theater this summer.

Matt Valerio (*Lighting Designer*) BFA3/Lighting Design. Matt is from Limerick, Pennsylvania. His Theatre School credits include *Detroit '67* (Asst. Lighting Designer), *Mess Fest Comedy Festival* (Asst. Lighting Designer), and *The Tomorrow Show* (Master Electrician). This summer, Matt will be interning with RDG Planning in Des Moines, Iowa, where he will be specializing in architectural lighting design.

Ethan Korvne [he/him] (*Composer/Sound Designer*) BFA2/Sound Design. Ethan served as the composer/sound designer for Theatre School productions of *American Teenager*, *Building the Wall*, and *Exit the King* last year. He has worked as a designer and composed original music for the Ohio Shakespeare Festival, as well as virtual events such as the SMA's Del Hughes Awards and the National Collaborators Conference. Listen to his work and more at: ethankorvne.com.

Joseph Herman [he/him] (*Technical Director*) BFA3/Theatre Technology. Joey is from Glenview, Illinois. His Theatre School credits include *Blood Wedding* (Lead Carpenter), *Peerless* (Asst. Technical Director), and *Detroit '67* (Technical Director). Outside of The Theatre School, he works in construction project management.

Nik Hunder [he/him] (*Technical Director*) BFA3/Theatre Technology. Nik hails from Cleveland, Ohio. As a technical director, he focuses on reducing the environmental impact of his work and is working with other departments to do the same. Nik is a member of the Season Selection Committee and helped select the '22-'23 season. One of his upcoming credits includes *Three Antarticas* (Technical Director), which will be 100% carbon neutral from the technical department.

Josephine Clarke [she/her] (*Dramaturg*) BFA3/Dramaturgy & Criticism. Josephine is from Austin, Texas. Recent Theatre School credits include *Blood Wedding* (Asst. Dramaturg), *The Tragical History of Doctor Faustus* (Dramaturg), and *Squirrel Girl Goes to College* (Dramaturg). She will also be working as the dramaturg for the 2022/2023 production of *Three Antarticas*.

Molly Fryda [she/her] (*Production Stage Manager*) BFA4/Stage Management. Molly is from Omaha, Nebraska. Her Theatre School

credits include *Detroit '67*, *The Tomorrow Show*, *The Model Play*, and *Oresteia*. Other credits include Maha Musical Festival, Riot Fest, and *Her Honor*, Jane Byrne (Lookingglass Theatre).

Leiny Vega (*Stage Manager*) BFA3/Stage Management. Leiny is from the beautiful Windy City and is excited to be back in the Watts Theatre. Her Theatre School credits include *Brooklyn Bridge* (Asst. Stage Manager), *The Curious Incident of the Dog in the Nighttime* (Asst. Stage Manager), *Exit the King* (Stage Manager), *Peerless* (Stage Manager), and *Fefu and Her Friends* (Asst. Stage Manager).

Oliver Voirin [he/him] (*Asst. Costume Designer*) BFA2/Costume Design. Oliver is from Sindelfingen, Germany and Batavia, Illinois. Some of his previous Theatre School credits include *The Rover*, *Everybody*, and *Detroit '67*. Oliver does cosplay and costume blogging online under the pseudonym "scoutlegionchild," where he explores new and unique designs for pop culture characters.

Kirsten Krieman [she/her] (*Asst. Technical Director*) BFA2/Theatre Technology. Kirsten is from Wilmette, Illinois. This is her first production at The Theatre School being an assistant technical director! She learned a lot throughout the process of making this show and is very excited to see it come to life. Her previous Theatre School credits include *Fefu and Her Friends* (Carpenter) and *Mess Fest Comedy Festival* (Carpenter). Upcoming: *Henry IV* (Lead Carpenter).

Oliver Scotten (*Assoc. Sound Designer*) BFA3/Sound Design. Oliver is from Indianapolis, Indiana majoring in sound design with a minor in network technologies. The Theatre School: *Past*, *Wrapped* (Sound Designer), *Tartuffe* (Sound Designer), *Peerless* (Sound Technician), and *Bachelorette* (Sound Designer). Irish Theatre of Chicago: *Molly Sweeney* (Sound Technician). Indianapolis Shakespeare Company: *Hamlet* (A2).

Lucas Holeman [he/him] (*Carpenter*) BFA2/Theatre Technology. While this is Lucas's first year as a transfer student and second production at The Theatre School, he's been involved in theater since he was in 9th grade including stagehand work for community theaters in his hometown. In his free time, he enjoys art, movies, and personal woodworking projects. He had a blast working as a carpenter for *Meeting Points* and hopes that you have a great time watching it!

Make a Gift to Support The Theatre School

Donations from alumni, friends, corporations and foundations fund scholarships and programs that support and enhance the mission of the school to provide the highest level of conservatory theatre training in the country to a diverse student body. Your gift is tax-deductible to the extent allowed by law. To donate, visit this link.

A FESTIVAL OF NEW PLAYS

WRIGHTS OF SPRING



MAY 17-

MAY 29

WITH NEW WORK BY

JEFFREY LUKE BAKER, ISAIAH BOOZER,
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JACOB CRAIGO-SNELL, GRACE EVERETT, HOLLY DODD,
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A FESTIVAL OF NEW COMEDY

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The Kennedy Center American College Theater Festival, part of the Rubenstein Arts Access Program, is generously funded by
David M. Rubenstein.

Special thanks to The Harold and Mimi Steinberg Charitable Trust for supporting the John F. Kennedy Center for the Performing Arts' Kennedy Center American College Theater Festival.

Additional support is provided by The Honorable Stuart Bernstein and Wilma E. Bernstein; and the Dr. Gerald and Paula McNichols Foundation.

Kennedy Center education and related artistic programming is made possible through the generosity of the National Committee for the Performing Arts.

This production is entered in the Kennedy Center American College Theater Festival (KCACTF). The aims of this national theater education program are to identify and promote quality in college-level theater production. To this end, each production entered is eligible for a response by a regional KCACTF representative, and selected students and faculty are invited to participate in KCACTF programs involving scholarships, internships, grants and awards for actors, directors, dramaturgs, playwrights, designers, stage managers and critics at both the regional and national levels.

Productions entered on the Participating level are eligible for invitation to the KCACTF regional festival and may also be considered for national awards recognizing outstanding achievement in production, design, direction and performance.

Last year more than 1,500 productions were entered in the KCACTF involving more than 200,000 students nationwide. By entering this production, our theater department is sharing in the KCACTF goals to recognize, reward, and celebrate the exemplary work produced in college and university theaters across the nation.

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Damon Kiely	Chair, Performance
Michelle Lopez-Rios	Associate Dean for Instruction
Carlos Murillo	Chair, Theatre Studies
Coya Paz Brownrigg	Interim Dean

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Maggie Fullilove-Nugent	Michael Rourke
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Tim Combs	Technical Director
Dominic DiGiovanni	Scene Shop Foreperson
Jessie Gowers	Wardrobe Supervisor
Randy Handley	Costume Shop Manager
Chris Hofmann	Director of Production
Eli Hunstad	First Hand/Technician
Sheila Hunter	Draper/Technician
Jim Keith	Theatre Assistant Technical Director
Janie Killips	Production Coordinator
Jen Leahy	Theatre Technical Director
Jennifer Lightfoot	Wig and Makeup Supervisor
Erin Paige	Sound Technologist
Amy Peter	Properties Master
Scott Slemmons	Theatre Specialist
Joanna White	Scenic Artist

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The Theatre School
Provides the Best
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in the Country

OUR 2021-2022 SEASON

IN THE WATTS THEATRE

MessFest Comedy Festival

directed by Liz Joynt Sandberg
October 29-November 7, 2021

Fefu and Her Friends

by Maria Irene Fornes
directed by Mallory Metoxen
February 11-20, 2022
(Previews 2/9 & 2/10)

Meeting Points

by McLennan
directed by Megan Carney
May 20-29, 2022
(previews 5/18 & 5/19)

IN THE HEALY THEATRE

Everybody

by Branden Jacobs-Jenkins
directed by Christine Freije
October 15-24, 2021
(previews 10/13 & 10/14)

Detroit '67

by Dominique Morisseau
directed by Phyllis E. Griffin
January 28-February 6, 2022
(Previews 1/26 & 1/27)

Much Ado About Nothing

by William Shakespeare
directed by Rebecca Willingham
May 6-15, 2022
(previews 5/4 & 5/5)

CHICAGO PLAYWORKS FOR FAMILIES AND YOUNG AUDIENCES

Squirrel Girl Goes to College: A Squirrel Girl Play

by Karen Zacarías
based on the Marvel Comics by Will Murray & Steve Ditko
directed by Michelle Lopez-Rios
January 18-February 19, 2022

Tall Enough

by Gloria Bond Clunie
directed by Chris Anthony
April 19-May 21, 2022

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