

Ed and Robleson (right), swimming after a lot

AVIS
TRE
29

a look
into
THE
THEATRE
SCHOOL
DEPAUL

KEEP THE
TICKET
IN THE
MACHINE
1 HOUR

THEATRE SCHOOL DEPAUL UNIVERSITY
The Theatre School at DePaul University (TSDU) 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 (TSDU) 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.

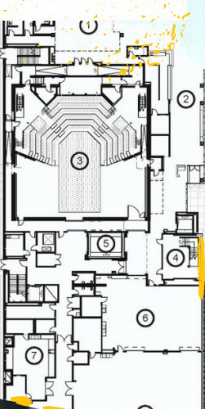
Conservatory

- 80+ year tradition as a professional theatre conservatory
- Foundation of all conservatory and highest quality in the country
- Consistent offering of all program disciplines
- Individualized training
- Highly specialized BFA program training and Arts Leadership
- Multiple admission paths for students in the country (USDA, etc.)
- 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 historical production activity
- Handwritten production experience

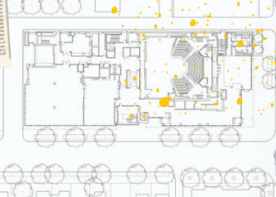


GOODBYE
DE PAUL
SCHOOL OF DRAMA
SUBSCRIBER PARKING

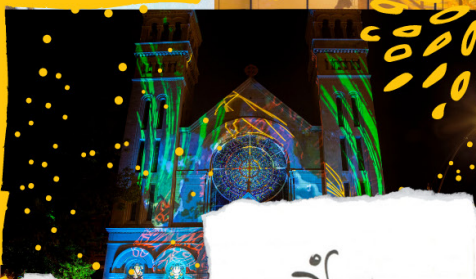
STORY → IDCA
SCENE



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



THEATRE SCHOOL, DEPAUL UNIVERSITY - GRC



The
Theatre School
DEPAUL UNIVERSITY



STORY DE A PRODUCTION THE BAK AND TWO PRODUCTIONS ARE CONTROLLED BY THE TWO PRODUCTIONS. SHOULD BE ABLE TO MOVE AT TWO POINTS. UNLESS SHOT AT THE "ELEVATOR" AND A PAIR OF PANTS AT 15 TO BE AS LIGHT AND A UNRECOVERABLE AS POSSIBLE. BAK IS BRIST OFF SUN. BICYCLES ATLAS. CARLOS.



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

The Theatre School at DePaul University presents

MESS COMEDY FESTIVAL

Director - Liz Joynt Sandberg

Scenic Designers - Maia Glover, Shokie Tseumah, & Olivia Volk

Costume Designers - Grace Gilbreath, Grace Onofrey, & Megan Pahlow

Wig & Makeup Designer - Mia Thomas

Lighting Designer - Mel Williams

Sound Designer - Vija Lapp

Projection Designer - Parker Molacek

Technical Director - Paola Cordero

Dramaturg - Carlie Goodlett

Stage Manager - Sarah Matthews

Production Stage Manager - Gaby Suarez

October 27 - November 7, 2021

The Theatre School at DePaul University

Dr. John R. and Joyce L. Watts Theatre

2350 N. Racine Ave., Chicago, IL 60614



theatre.depaul.edu



Flora Bare
Clown Cabaret



Kathryn Courtney
*I Spy: A Top Secret
Family Show*



Tisby Critchley
Mess Social



Joel Davila
Play Fakes



Trevor Dudasik
*A Very Closed Mic;
Tales and Taboos...*



Carlie Goodlett
Stupid Smart



Lexi Hanna
*Judy, Did You Hear the
Memo?*



Lazarus Howell
*Watch Out!
Black Ice!*



Sam Kerns
*Miss Intergalactic 1967;
Mess Up*



Caroline Koonce

*Down & Dirty
Film Festival*



Cooper Lyke

Sketch Slam



Logan Munoz

*SEXPACT: A Musical
Comedy Hour*



Liz Joynt Sandberg

*Improv SLAYtion;
Mess Up*



Mia Thomas

Miss Intergalactic 1967



Kathy Thompson

Mess Social



Robert Vetter

*BUMF;
Stupid Smart*



Rockie Wenrich

CHIP Chats



Devin Wright

*Judy, Did You Hear the
Memo?*

PRODUCTION STAFF

Assistant Director	Tisby Critchley, Sam Kerns
Assistant Lighting Designer	Matthew Valerio
Assistant Projection Designer	Dwight Bellisimo
Assistant Stage Manager	Alivia Arizaga, Josh Clewis
Assistant Technical Director	Sara Johnson, Justin Nielson
Associate Sound Designer	Emily Hayman
Carpenter	Kirsten Krieman, Ben Melton
Choreography, Miss Intergalactic 1967	Genevieve Swanson
Draper	Teagan Anderson, Jessica Donaldson
Firsthand	Mackenzie Lutz
Head Electrician	Chase Barron, Aidan McLeod
Lead Carpenter	Michaela Marcotte
Production Sound Engineer	Ethan Korvne
Projection Tech/Programmer	Grant Palmer
Stitcher	Abeline Glenzinski, Jude Greiner
Wig & Makeup Assistant	Olivia Aguzzi, Hannah Andruss, Madison Belvins-Harrison Lily Boyle, Molly McQuary
Crew Cover	Sophia Curry, Tucker Privette, Joseph Walsdorf
HPR Crew	Ava Cairl, Audrey Gold, Justin Jacobs Ally Montgomery, Isha Pati, Kellyn Tuttle
Lighting Crew	Sofia Arevalo, Eli Carey, Bruno Diaz Miranda Cully Jacobson, Nathan Lesperance, Camelia Patron
Projection Crew	Luke Herman, Avery Spellmeyer
Set/Props Crew	Emma Canzano, Daniel Driessen, Rachael Johnston Devin Meseke, Faramade Oladapo, Faith Stevens
Sound Crew	Aly Burrridge, William Creutz, Tyler Goggin
Wardrobe Crew	Sean Campbell, Michelle Escobedo Angelina Pacheco, Riley Trzeciak
Wig & Makeup Crew	Mia Arroyo, Jaylen Freeman Amaya Johnson, Lim Park, Samuel Savada-Stevenson

ADVISORS

Faculty Advisor, Costume Design	Sally Dolembro
Faculty Advisor, Costume Technology	Deanna Aliosius
Faculty Advisor, Drag	Jeff Bouthiette
Faculty Advisor, Dramaturgy	Kristin Idaszak
Faculty Advisor, Lighting Design	Chris Binder
Faculty Advisor, Scenic Design	Regina Garcia
Faculty Advisor, Sound Design	Connor Wang
Faculty Advisor, Stage Management	Chris Freeburg
Faculty Advisor, Technical Direction	Shane Kelly
Faculty Advisor, Projection Design	Mike Tutaj
Faculty Advisor, Wig & Makeup	Miguel Armstrong

DIRECTOR'S NOTE

When the season selection committee approached me about the possibility of creating a comedy festival last spring, the opportunity was clear: after being apart for the last... however long, how can we acknowledge the ways that we've changed and are changing as we walk toward the mess of being together in this building again? Rather than trying to summon the energy and grind to put on a perfect and polished show, what if instead, we made a raucous, playful mess together?

I believe in mess, and in the power of messy thinking to solve complex problems in novel ways. And friends, I share this with empathy and love: we as leaders in this place have a complex problem. We are simultaneously married to the work of making radical, relevant art while also being stubbornly allergic to a central requirement of making radical, relevant art: MESS. There are other words we can use that are softer like "experimentation," "play," or "improvisation," but the truth is that what we're really talking about when we talk about this mess is harsher still. Mess, in its full transformative, chaotic glory, is a warm friendship with failure.

The mere possibility of failure makes us itch. I have witnessed all of us as we have scratched our way through scheduling emails, production meetings, floor plan presentations, writing sessions, and collaborative creative practices fighting our fear of failure. And I have been proud of us the whole time for returning again and again to a curious question at the heart of MessFest: what if a lot of what we're afraid will be failure is actually just a loss of control? What if we're conflating "different" and "failure"? What if we're afraid to go exactly where the really exciting art that's uniquely ours to make is — in the place where something doesn't match our expectations, but exceeds them in a way we couldn't plan for, anticipate, or force?

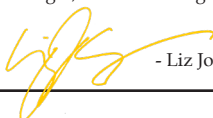
Making a mess means forging a new relationship with control. As an artist I reject control as the primary (or even a necessary) function of creative leadership. As a community we have practiced intentional messiness in lots of ways in the development of this festival. We determined what events would be included in the schedule based on what students wanted to create and participate in. We tried to push a capacity-first model of working for all involved. We tried to only do or say "yes" to work that we wanted to do and had the capacity to offer. Some of the design students needed to start their work on the festival before we knew what the needs of the shows would be, so we decided to start with the designers' needs and build the shows with those decisions in mind. The production and creative teams were similarly encouraged to advocate for their wants. Mia wanted to create otherworldly drag aliens, so we created Miss Intergalactic 1967. Grace wanted to create a fabulous farce of a dress, so the cast of Mess Up wrote sketches that would put it in the spotlight. Devin wanted to make a space for femmes to be downright dirty and disgusting which she and her collaborators developed into Judy Did You Get the Memo, the Theme is Femme-o. Chris wanted us to take another crack at the tech schedule to make sure everyone was getting what they needed. We tried to take stock of people's wants and needs and say yes to each other whenever we could.

Students created all the work you see in this festival. And while they were supported and guided by me and all the incredible faculty and staff that worked on this festival, the creative content and execution is all theirs. I hope you can feel how cool, smart, funny, and READY the future of comedic theatre is. I hope we can remember that we've got to keep fighting to make this place worth inheriting for these talented and passionate artists.

In this messy process we were met with laughs, which was and is wonderful. I am convinced that our laughter-inducing messiness leads us closer to the work that is uniquely ours to make. Our mess, our weird, our strangeness is not a distraction or a difficulty to try to train out of ourselves when we're making comedy. It's our greatest strength. It's the thing that we show you in this work as if to say "See? I am a mess too. The messy parts of me are the parts that delight you right now. Doesn't it make you wonder if maybe the messy parts of you are charming and beautiful too?" My hope is that this work invites us to wonder "what if we're more than enough, just exactly as we are?"

I am writing this before I really know what the festival will be like — feel like — look like. It could be a failure if we define that as anything that deviates our narrow expectations. More probably, it will be a different kind of success. I hope that it will invite us to heal, grow, and expand our sense of what is possible. And I think I have very good reasons for my hope. I say this because the other night in rehearsal for Mess Up, Gaby (our fearless stage manager) sat in the middle of the rehearsal room on a break, eating a plum. As students walked back in one by one, she noticed that they laughed at her. And when we returned from break and I asked for more sketch pitches, Gaby's hand shot up. "I HAVE A PITCH!" everyone snapped to attention by this loud, unexpected voice from the back of the room. "I think I should just do that in the show. Just sit on stage in my headset, holding my binder and eat a plum in the middle of the stage." My heart cracked all the way open. Something about the way these students were working invited her to find her own curiosity — to notice something delightful and then nurture it — in seconds — into a desire to share it with an audience — to invite you all into her delight. I certainly wasn't expecting a pitch from my stage manager, but I sure am glad I didn't dismiss it because it didn't match my expectations. "Can I try it?"

And of course, the answer was and is YES.



- Liz Joynt Sandberg, Director

DRAMATURGY NOTE

Comedy is ever-changing. Sometimes a joke from thousands of years ago can evoke a laugh. Other times a joke that would have landed ten years ago can make an audience cringe-or worse. But what about a joke that might have been funny last week? Or two days ago? You would think that it should still be fine, but the world changes everyday. This evolving nature of comedy has shaped the creation of Mess Fest. From the evolution of the title of the show from Freak Show to Mess Fest within the first few weeks of its announcement, to Mess Social expanding from full-length performances to a collection of interactive comedy and displays, the festival has continued to transform.

Sometimes change means good ideas end up on the cutting room floor. There were a variety of performances pitched for this festival that ended up being rejected for a variety of reasons: similarity to another performance, time limitations, lack of interest from the TTS community, etc. One was Seriously Funny, a show Theatre Arts Directing BFA III, Tisby Critchley, and I were originally student leads on. It was an anthology of scenes from Shakespeare's most famous tragedies staged humorously without changing the text, using slapstick comedy, puppetry, and even stereotypical Nordic accents for Hamlet. While we were both very excited for this performance, it fell at the hands of the comedy gods.

Other times change comes in the form of reworking pre-existing sketches. For the first few weeks of rehearsals for MessUp, the festival's anchor show, the cast brought in new sketches every day. Some were scratched right away and others were sent back for rewrites in order to make them more fleshed out and see what other comedy could be found in them, sometimes multiple times. One sketch in MessUp, "Pierre" by Kathryn Courtney, was originally a sketch about a French man who kidnaps two Americans in order to pitch a variety of restaurant ideas, only for the kidnappers to reveal to him that all of his ideas were, in fact, American chain restaurants. After its initial reading in rehearsal it changed to Pierre then solely pitching the idea of Cracker Barrel. As the rehearsals went on, Kathryn finally settled on the sketch to be about Pierre, the kidnapper, threatening the hostages with Cracker Barrel food, wine, and, finally, the infamous "peg game."

As I write this note, we are about to head into tech week for MessFest. What you are seeing on-stage right now is most likely not what I am seeing at my current moment in time. The messiness of the festival, however, has allowed for this to happen. Mess in this context is not something negative, but rather a tool that can allow for failure as well as revision. This whole note was a mess, from my own definition. It has gone through five revisions over a few weeks. It started as a discussion on how comedy is never complete, then to how current events can recontextualize a sketch, to what you are now reading. Embracing this mess has helped me grow in my practice, as from the havoc something defined, mischievous, and boisterously funny has materialized.



-Carlie Goodlett, Dramaturg

BIOGRAPHIES

Maia Glover (*Scenic Designer*) BFA2/Scene Design. This is Maia's first production as a designer at The Theatre School. She previously co-stage managed last year's production of *Barbecue*.

Shokie Tseumah [she/they] (*Scenic Designer*) BFA2/Scenic Design. Shokie hails from Huntley, Illinois (a small town surrounded by cornfields). This will be Shokie's first show at The Theatre School. You can also catch their work in *Fefu and Her Friends* (Props) and *Much Ado About Nothing* (Scenic Designer).

Olivia Volk [she/her] (*Scenic Designer*) BFA2/Scene Design. This is Olivia's first design credit at The Theatre School. Upcoming credits include props assistant for *Everybody* and scenic designer for *Tartuffe*.

Grace Gilbreath [she/her] (*Costume Designer*) BFA4/Costume Design. Grace is from Cincinnati, Ohio. Her recent Theatre School credits include costume design on *Long Time Since Yesterday* and assistant costume design on *The Rover*. This winter, she will be designing costumes for *Squirrel Girl Goes to College*.

BIOGRAPHIES

Grace Onofrey [she/they] (*Costume Designer*) BFA4/ Costume Design. Grace is the lead costume designer for *Miss Intergalactic 1967*. *Mess Fest* will be her first in-person production. Catch more of her work in *Tartuffe* this winter and *Meeting Points* in the spring.

Mia Thomas (*Wig & Makeup Designer*) BFA4/ Costume Design. Mia is ecstatic to try her hand at designing all the wigs and makeup for this production as well as directing and leading a devised process for the first time. Mia will also design the costumes for *Fefu and her Friends* and *Top Girls* later this year.

Mel Williams [she/her] (*Lighting Designer*) BFA4/ Lighting Design. As she nears the end of her time at The Theatre School, Mel is enjoying delving into the professional world through her freelance work. Previous credits: *Exit the King* (Lighting Designer), *The Tomorrow Show* (Lighting Designer), and *Brooklyn Bridge* (Master Electrician). Upcoming: *Squirrel Girl Goes to College* (Asst. Lighting Designer), *Tall Enough* (Lighting Designer). mwilliamsighting.com.

Vija Lapp (*Sound Designer*) BFA2/ Sound Design. Vija's Theatre School credits include Sound Designer for *Suicide, Inc.*

Parker Molacek [he/him] (*Projection Designer*) BFA3/ Projection Design. Parker is from Cedar Park, Texas. His recent Theatre School credits include *The Gap* and *Blood Wedding* (Projection Designer). Recently, he was the assistant projection designer for Red Tape Theatre's production of *My Name is Inanna*. Parker will be the projection designer for The Theatre School's production of *Squirrel Girl Goes to College* in the winter.

Paola Cordero (*Technical Director*) BFA4/ Theatre Technology. Paola is from Caracas, Venezuela. She is excited to be working on The Theatre School's first comedy festival and to be working in-person after working remotely for a year and a half. Some of Paola's Theatre School credits include production designer for *Newsbreak* and lead Carpenter for *The Rover*.

Carlie Goodlett [she/her] (*Dramaturg*) BFA3/ Dramaturgy & Criticism. Carlie is from New Orleans, Louisiana. This is her third production as a dramaturg at The Theatre School, with her previous credits including last year's *As You Like It* and *The Gap*. Her next assignment will be as a co-dramaturg for *Squirrel Girl Goes to College*.

Sarah Matthews (*Stage Manager*) BFA3/ Stage Management. Sarah is from Yadkinville, North Carolina. Her Theatre School credits include assistant stage managing for *Come Back, Little Sheba* and *V.I.P.*

Gabriella Suarez (*Production Stage Manager*) BFA3/ Stage Management. Gaby is from Ft. Lauderdale, Florida. Her Theatre School credits include assistant stage managing *Brooklyn Bridge*

and *Measure for Measure*. Gaby is looking forward to assistant stage managing *Tartuffe* in the winter, and stage managing *Much Ado About Nothing* in the spring. She hopes everyone enjoys the show!

Tisby Critchley [she/her] (*Assistant Director*) BFA3/ Theatre Arts. Tisby is a director from Fort Wayne, Indiana. This is her first Theatre School credit. Tisby has been involved with directing sketches for the Comedy Arts program and Convocation 2021.

Sam Kerns (*Assistant Director/Head Writer*) BFA4/ Theatre Arts. Sam is a director and playwright from Cincinnati, Ohio. He has served on creative teams with the Cincinnati Opera, The Cincinnati Fringe Festival, concert.nova, Maison des Scénaristes, Playhouse in the Park, and Opera America. His Theatre School credits include *CLOISTERF*CK*, *The Lord, The Lady...*, and *Brooklyn Bridge*. Upcoming credits include: *The Maids* by Jean Genet.

Matt Valerio (Asst. *Lighting Designer*) BFA3/ Lighting Design. Matt is from Limerick, Pennsylvania. Recent Theatre School credits include *The Tomorrow Show* (Master Electrician), *Come Back, Little Sheba* (Board Op/ Programmer), and *Our Lady of Kibeho* (Board Op/ Programmer).

Dwight Bellissimo [he/him] (Asst. *Projection Designer*) BFA2/ Projection Design. Dwight is a designer/actor/comedian/playwright/director from the San Francisco Bay area.

Alivia Arizaga (*Stage Management*) BFA2/ Stage Management. Alivia's Theatre School credits include assistant stage managing *Sunset Baby* and working on the stage management team for *small rooms*. This winter Alivia will work on *Detroit '67*.

Joshua Clewis [he/him] (Asst. *Stage Manager*) BFA2/ Stage Management. Josh is from Cypress, Texas. He has stage management and lighting design experience at both high school and community theatre levels across the Houston area. His theatrical background primarily consists of musicals. Previous Theatre School credits include: *Long Time Since Yesterday* (Asst. Stage Manager) and *As You Like It* (Asst. Stage Manager). Josh is very excited to continue working and growing as a stage manager at The Theatre School.

Sara Johnson [she/her] (Asst. *Technical Director*) BFA3/ Theatre Technology. Sara is from Clementon, New Jersey. She is very excited to help bring *Mess Fest* to life! Her previous Theatre School credits include *Sunset Baby* (Technical Director). Upcoming: *Squirrel Girl Goes to College* (Technical Director).

Emily Hayman [she/her] (Assoc. *Sound Designer*) BFA4/ Sound Design. Emily is from Columbus, Ohio. Previous Theatre School credits include sound design for *Come Back, Little Sheba*, *A Love Play* and *NEWSBREAK*, an escape room. She will be designing *Squirrel Girl Goes to College* in the

BIOGRAPHIES

winter and assisting at Steppenwolf in the spring.

Kirsten Krieman [she/her] (*Carpenter*) BFA2/ Theatre Technology. Kirsten is from Wilmette, Illinois. This is her first production being on the technical team. Upcoming: *Fefu and Her Friends* (Carpenter).

Genevieve Swanson (*Choreographer, Miss Intergalactic 1967*) BFA4/ Theatre Arts. Genevieve is a choreographer, director, and writer from California. Her pieces *Aviary* and *The Garden* have been produced by The Prototypes Festival, her play *Innocent* was featured in Wrights of Spring, and she assisted productions of *Dance Nation* and *The Rover*. Her lab, *Clearing*, will premiere in the spring.

Teagan Anderson [she/her] (*Draper/Cutter*) BFA3/ Costume Technology. Teagan is from McHenry, Illinois. She is excited to be working on her first production with the Theatre School. She has an extensive list of credits working as a costume designer and technician throughout the Northwest suburbs, including productions of *Beauty and the Beast*, *Little Women*, *A Midsummer Night's Dream*, and *Spamalot*.

Jessica Donaldson [she/her] (*Draper*) BFA4/ Costume Technology. Jessica "Jess" Donaldson is a costume technician from Tampa, Florida. During her time at The Theatre School, she has stitched on productions such as *Orestia* and *Luchadora!*, first handed on *The Rover*, and was the costume shop manager's assistant on *The Tomorrow Show*. Jess's credits outside of The Theatre School include a stitching and dressing apprenticeship with the Santa Fe Opera for their 2021 reopening season. Jess is thrilled to have been able to drape on a fully realized production for her last quarter here and says that it's been a privilege to realize Grace Onofrey's stunning design for *Andromeda* in Miss Intergalactic 1967.

Mackenzie Lutz [she/her] (*Firsthand*) BFA3/ Costume Technology. Mackenzie is a costume originally from Wisconsin. Due to the pandemic, this will be her first official production with an in-person audience at The Theatre School.

Aidan McLeod [he/him] (*Head Electrician*) BFA2/ Lighting Design from Madison, Wisconsin. This is Aidan's first production as a head electrician at The Theatre School. Aidan is currently designing for *Peerless* which opens November 2. Upcoming credits include *Fefu and Her Friends* this winter and *Tall Enough* in the spring.

Michaela Marcotte [they/them] (*Lead Carpenter*) BFA3/ Theatre Technology. Michaela is from Munster, Indiana. This is their first production as part of the technical team at The Theatre School. They will be assistant technical director for *Squirrel Girl Goes to College* in the winter and props artisan for *Meeting Points* in the spring.

Ethan Korvne (*Production Sound Engineer*) BFA2/ Sound Design. Ethan served as the composer/ sound designer for the 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.

Abeline Glenzinski [she/her] (*Stitcher*) BFA2/ Costume Technology. Abeline is a costume technician and designer from Lombard, Illinois. Her experience includes design and sewing at the high school, community theater, and student film level. This has included costume design for short films "Apotheosis" and "Ante Mortem" (Paper Crown Visuals), and design and construction for *Sweeney Todd* (Wheaton Drama Inc.). This is her first official production with The Theatre School and she is very excited for you all to see it!

Jude Greiner [they/them] (*Stitcher*) BFA2/ Costume Technology. Jude is a Chicago-grown costume technician. *Mess Fest* will be their first Theatre School production. Later this year, Jude will be stitching on the productions of *Squirrel Girl Goes to College* and *Much Ado About Nothing*.

Olivia Aguzzi (*Wig & Makeup Assistant*) BFA2/ Wig and Makeup Design & Technology. Olivia is a makeup artist from Plainfield, Illinois and she is thrilled to participate in her first production with The Theatre School. Her experience in theatre is well-rounded, which consists of acting and makeup design and applications. Upcoming credits include *Squirrel Girl Goes to College* (Wig and Makeup Coordinator) and *Much Ado About Nothing*.

Hannah Andruss [she/her] (*Wig & Makeup Assistant*) BFA2/ Wig and Makeup Design & Technology. Hannah is from Minneapolis, Minnesota. She is very excited to be working on her first production at The Theatre School. This spring she will be a wig and makeup coordinator for *Much Ado About Nothing*.

Molly McQuary (*Wig & Makeup Assistant*) BFA2/ Wig and Makeup Design & Technology. Molly is originally a cosplayer from Atlanta, Georgia and is excited for her first Theatre School production. Upcoming: *Detroit '67*.



Squirrel Girl Goes to College: A Squirrel Girl Play

by Karen Zacarias

based on the Marvel Comics by
Will Murray & Steve Ditko

directed by Michelle Lopez-Rios

Doreen arrives at Empire State University to make new friends - and protect them from super villains - by keeping her superhero identity a secret. But when a beloved computer science professor suddenly disappears, can Doreen trust her friends with her inner squirrel so she can save the day?

January 22 - February 19, 2022

Detroit '67

by Dominique Morisseau

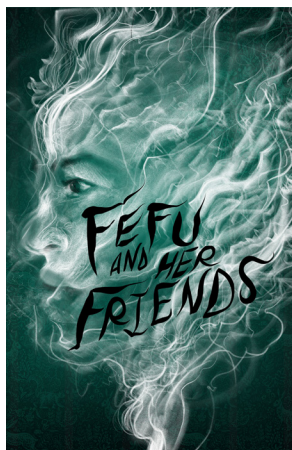
directed by Phillis E. Griffin

In 1967 Detroit, Motown music is getting the party started, and Chelle and her brother Lank are making ends meet by turning their basement into an after-hours joint. But when a mysterious woman finds her way into their lives, the siblings clash over much more than the family business.

As their pent-up feelings erupt, so does their city, and they find themselves caught in the middle of the '67 riots.



January 28 - February 6, 2022



Fefu and Her Friends

by María Irene Fornes

directed by Mallory Metoxen

Fefu invites her college friends to her home to catch up and prepare for an upcoming educational presentation. As they and the audience move through her home, the effects of oppression become evident through their stories. This absurdist drama examines gender roles and explores the ways in which women are controlled by a patriarchal society.

February 11 - 20, 2022



SHOW DESCRIPTIONS

MESS UP: THE ANCHOR SHOW OF THE FEST. A DEVISED COMEDIC PIECE EXPLORING THE PERSONAL AND POLITICAL CREATED BY NINE WRITERS/PERFORMERS. DIRECTED BY LIZ JOYNT SANDBERG AND SAM KERNS.

MESS SOCIAL: COMMUNITY EVENTS HELD IN THE WATTS LOBBY BETWEEN SHOWS THAT ARE MORE INTERACTIVE IN NATURE. FEATURING DISPLAYS, PLACES TO HANG OUT AND CHAT, AND OTHER ENVIRONMENTAL COMEDIC WORK. CASUAL, FUN CREATIVE HANGOUTS FOR THE COMMUNITY.

CHIP CHATS: TED TALKS ARE DESIGNED TO EXPLORE TECHNOLOGY, ENTERTAINMENT, AND DESIGN, AND OUR TAKE ON THE FORM. CHIP CHATS, AIMS TO EXPLORE COMEDY, HILARITY, INSANITY, AND POINTLESSNESS. JOIN STUDENTS FOR BOTH PREPARED AND FULLY IMPROVISED TED-STYLE COMEDIC WORKS.

PLAY FAKES: TWO COMPLETELY IMPROVISED SHORT COMEDIC PLAYS IN TWO WILDLY DIFFERENT GENRES.

SKETCH SLAM: A SIGN-UP-BASED EVENT WHERE STUDENTS FROM ANY PROGRAM CAN PRESENT INDEPENDENT ORIGINAL SKETCH COMEDY IN AN OPEN-MIC STYLE FORMAT.

MISS INTERGALACTIC 1967: A DRAGTACULAR TIME-WARP OF A PAGEANT WHERE CONTESTANTS COMPETE FOR THE TITLE OF MISS INTERGALACTIC 1967.

I SPY: A TOP SECRET FAMILY COMEDY SHOW: A HIGHLY INTERACTIVE COMEDY SHOW WITH SKETCH, IMPROV, AND ESPIONAGE! FOR AUDIENCES OF ALL AGES!

WATCH OUT! BLACK ICE!: SPOOKY SEASONAL SKETCH COMEDY FROM BLACK ARTISTS OF TODAY (BAT).

TALES AND TABOOS FROM THE SPOOKY AND SPECTACULAR STAND-UPS: OPEN MIC STAND-UP FROM MEMBERS OF THE DEPAUL COMMUNITY IN COSTUME!

A VERY CLOSED MIC: OPEN MIC STAND-UP FROM MEMBERS OF THE DEPAUL COMMUNITY.

JUDY, DID YOU HEAR THE MEMO? THE THEME IS FEMME-O-: DARK AND DIRTY STAND-UP, IMPROV, AND SKETCH FROM A TEAM OF FEMME-IDENTIFIED COMEDY MONSTERS.

STUPID SMART: AN ACADEMIC COMEDY CONFERENCE WHERE WE SHARE PAPERS, PRESENTATIONS, AND PERFORMANCES THAT EXPLORE AND ANALYZE COMEDY.

DOWN & DIRTY FILM FESTIVAL: COME SEE THE COMEDIC FILM PROJECTS DEPAUL STUDENTS AT TTS AND CDM HAVE BEEN CREATING THROUGHOUT QUARANTINE AND BEYOND. THE FEST WILL INCLUDE SCREENINGS, ARTIST TALKS, AND MORE.

SEXPACT: A MUSICAL COMEDY HOUR: RESIDENT COMEDY BAND SEXPACT PERFORMS ORIGINAL COMEDIC MUSIC IN A CONCERT-STYLE PERFORMANCE.

CLOWN CABARET: RED NOSE CLOWN ACTS FROM THE BFA 3 MOVEMENT COURSE FOR AUDIENCES OF ALL AGES (KIDS AND THEIR GROWNUPS WELCOME)!

BUMF: THE DICTIONARY DEFINITION OF "BUMF" IS INDEXED AS "USELESS OR TEDIOUS PRINTED INFORMATION OR DOCUMENTS." THIS LIVE LIT EVENT FEATURES READINGS OF COMEDIC WRITING BY RESIDENT DEPAUL STUDENTS. USELESS AND TEDIOUS? TO SOME. HILARIOUS? ABSOLUTELY.

IMPROV SLAYTION: LONG-FORM IMPROV FROM COMEDY ARTS ADVANCED IMPROV STUDENTS.



SCHEDULE

	W 10/27	TH 10/28	F 10/29	SA 10/30	SU 10/31
2 P.M.					
3 P.M.					
4 P.M.					
5 P.M.					
6 P.M.				I SPY: A TOP SECRET FAMILY COMEDY SHOW 5 P.M.	
7 P.M.					
8 P.M.	MESS UP 7 P.M.	PLAY FAKES 7 P.M.	MESS UP 7 P.M.	MESS UP 7 P.M.	
9 P.M.	MESSSOCIAL LOBBY 8 P.M.	MESSSOCIAL LOBBY 8 P.M.	MESSSOCIAL LOBBY 8 P.M.	WATCH OUT! BLACK ICE! 8:30 P.M.	
10 P.M.	CHIP CHATS 9 P.M.	SKETCH SLAM 9 P.M.	MISS INTERGALACTIC 9 P.M.	TALES AND TABOOS... STAND-UPS 10 P.M..	

IN THE WATTS THEATRE

	W 11/3	TH 11/4	F 11/5	SA 11/6	SU 11/7
2 P.M.					STUPID SMART 2 P.M.
3 P.M.					
4 P.M.				BUMF 3:30 P.M.	
5 P.M.				CLOWN CABARET 5 P.M.	DOWN & DIRTY FILM FESTIVAL 4-7 P.M.
6 P.M.					
7 P.M.					
8 P.M.	MESS UP 7 P.M.	WATCH OUT! BLACK ICE! 7 P.M.	MESS UP 7 P.M.	MESS UP 7 P.M.	
9 P.M.	MESSSOCIAL LOBBY 8 P.M.	MESSSOCIAL LOBBY 8 P.M.	MESSSOCIAL LOBBY 8 P.M.	IMPROV SLAYTON 8:30 P.M.	
	SEXPACT: A MUSICAL COMEDY HOUR 9 P.M.	VERY CLOSED MIC 9 P.M.	MISS INTERGALACTIC 9 P.M.	JUDY, DID YOU HEAR THE MEMO? ... 10 P.M.	

The Theatre School at DePaul University Faculty & Staff

Jason Beck	Assistant Dean
Dean Corrin	Associate Dean
Victoria Delorio	Chair, Design and Technical Theatre
Damon Kiely	Chair, Performance
Michelle Lopez-Rios	Associate Dean for Instruction
Cosya Murillo	Chair, Theatre Studies
Coya Paz Brownrigg	Interim Dean

ADMINISTRATION

Anna Ables	Director of Marketing and Public Relations
Sheleene Bell	Executive Assistant to the Dean
Tracee Duerson	Director of Admissions
Kayla Raelle Holder	Director of the High School Summer Training Program
Joshua Maniglia	Technical/Operations Manager
David Marden	Group Sales Rep/Marketing Assistant
Ashley Meczywor	Assistant Director of Admissions
Mechelle Moe	Director, Creative Root
Kristin Morris	Manager of Special Events and Public Relations
Amanda Pulcini	Director, Certificate in Theatrical Intimacy
Jeanne Williams	Associate Director of Academic Advising
Dexter Zollicoffer	Diversity Advisor

DESIGN & TECHNOLOGY

Deanna Aliosius	Head of Costume Technology
Miguel Armstrong	Head of Wig and Makeup Design & Technology
Christine Binder	Head of Lighting Design
Victoria Delorio	Head of Sound Design
Sally Dolemo	Head of Costume Design
Regina García	Head of Scene Design
Shane Kelly	Head of Theatre Technology, Projection Design
Jeffrey Bauer	Jenny Mannis Wishcamper
William Boles	Verda Beth Martell
Michael Commendatore	David Nauntton
Rebecca Curl	Courtney O'Neill
Thomas Dixon	Christine Pascual
Stephanie Farina	Sully Ratke
Christine Freeburg	Birgit Rattenborg-Wise
Maggie Fullilove-Nugent	Michael Rourke
Joel Furmanek	Noelle Thomas
Todd Hensley	Michael Tutaj
McKinley Johnson	Alden Vasquez
Ed Leahy	Jennifer Wardell
Jeffrey Levin	Joanna White
Rachel Levy	Laura Whitlock
Jack K. Magaw	Anna Wooden
Tara Mallen	

PERFORMANCE

Dexter Bullard	Head of Graduate Acting
Patrice Egleston	Head of Movement
Jeffrey Mills	Head of BFA Acting
Lisa Portes	Head of Directing
Phil Timberlake	Head of Voice and Speech
Rob Adler	Ryan Kitley
Chris Anthony	Kathy Logelin
Flora Bare	Michelle Lopez-Rios
Quenna Barrett	Aram Monisoff
Tara Betts	Kimosha Murphy
Jennifer Bosworth	Sean Parris
Eva Breneman	Shadana Patterson
Celeste M. Cooper	Tyrone Phillips
Deb Doetzer	Nick Sandys Pullin
Mark Elliott	Nicole Ricciardi
Kristina Fluty	Tania Richard
Keira Fromm	Mary Schmich
Charles Andrew Gardner	Sandy Shinner
Linda Gillum	Kelli Simpkins
Sammi Grant	Rachel Slavick
Phyllis E. Griffin	Janelle Snow
Carolyn Hoerdemann	Michael J. Taylor
Lin Batsheva Kahn	Krissy Vanderwarker
George Keating	Toranika Washington
Lawrence Kern	Claire Yearman
Damon Kiely	

THEATRE STUDIES

Diane Claussen	Head of Theatre Management
Dean Corrin	Interim Head of Theatre Arts
Carlos Murillo	Head of Playwriting
Alan Saltzstein	Head of Arts Leadership
Liz Joynt Sandberg	Head of Comedy Arts
Rachel Shteir	Head of Dramaturgy
Neena Arndt	Olivia Lilley
Lisa Beasley	Alex Lubischer
Jeff Boutchiette	Caroline Macon Fleischer
David Y. Chack	Yasmin Mikhaiel
Laura Dieli	Reza Mirsajadi
Erica Elam	Mechelle Moe
Julie Ganey	Shade Murray
Colette Gregory	William O'Connor
Sarah Hecht	Susan Pak
Criss Henderson	Matt Randle-Bent
Kristin Idaszak	Maren Robinson
Sami Ismat	Denise Yvette Serna
Chris Jones	James Sherman
Jan Kallish	Willa Taylor
Azar Kazemi	

PRODUCTION STAFF

Bryan Back	Lighting Supervisor
Tim Combs	Technical Director
Dominic DiGiovanni	Scene Shop Foreperson
Jessie Gowns	Wardrobe Supervisor
Randy Handley	Costume Shop Manager
Chris Hofmann	Director of Production
Sheila Hunter	Draper/Technician
Jim Keith	Theatre Assistant Technical Director
Jen Leahy	Theatre Technical Director
Jennifer Lightfoot	Wig and Makeup Supervisor
So Hui Nye	Draper/Technician
Erin Paige	Sound Technologist
Amy Peter	Properties Master
Scott Slemmons	Theatre Specialist
Joanna White	Scenic Artist

AUDIENCE SERVICES

Bri Baiza	Box Office Manager
Collin Jones	Manager of Audience Services
Mo Shipley	House Manager

THE THEATRE SCHOOL BOARD

Michael J. Faron	Chair
Sondra Healy	Chair Emeritus
Joseph Antunovich	Brian Montgomery
Jax L. Black	Marcello Navarro
Paul Chiaravalle	Vonita Reeser
Lorraine M. Evanoff	Linda Sieracki
Whitney A. Lasky	Richard Sieracki
Tamara L. Meyer	Monsignor Kenneth Velo
Irene Michaels	Tomer Yogev

PROFESSIONAL ASSOCIATES

Paula Cale Lisbe	Criss Henderson
Glenn Davis	Paul Konrad
Scott L. Ellis	Amy Pietz
Samantha Falbe	John C. Reilly
Scott Falbe	Charlayne Woodard
Zach Helm	Dennis Zacek

HONORARY BOARD MEMBERS

Merle Reskin



Vision Statement

The Theatre School
Provides the Best
Theatre Training
in the Country

DO.



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

THE
**THEATRE
SCHOOL**
AT DePaul University