

VINEGAR

Com



by **Caryl Churchill** directed by **Christine Freije**

February 10 - February 19, 2023

In the **Watts Theatre** | theatre.depaul.edu

THE
**THEATRE
SCHOOL**

AT DePaul University

AVIS THEATRE \$ 2.9

a LOOK INTO THE THEATRE SCHOOL OF DEPAUL

KEEP THE TICKETS IN THE MOUNTAIN C. 14820 2

THE THEATRE SCHOOL OF DEPAUL UNIVERSITY (TSD) EDUCATES, TRAINS, AND INSPIRES STUDENTS OF THEATRE IN A CONSERVATORY SETTING THAT IS RIGOROUS, DISCIPLINED, CULTURALLY DIVERSE, AND THAT STRIVES FOR THE HIGHEST LEVEL OF PROFESSIONAL SKILL AND ACTIVITY. 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 AS A SPECTRUM OF PLAYS—CLASSIC, CONTEMPORARY, AND ORIGINAL—THAT CHALLENGE, ENTERTAIN, AND INSPIRE THE IMAGINATION. WE SEEK TO ENHANCE A INTELLECTUAL AND CULTURAL SENSITIVITY COMMUNITY, OUR CITY, AND OUR PROFESSION.

Conservatory

- 80+ year tradition and a professional focus
- Foundation of, and commitment to, excellence and highest quality in the country
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- Individualized training
- Highly specialized MFA program (Directing and Arts Leadership)
- Flexible admission within the university (1,000+ applicants)
- Most specialized MFA programs in the country
- Close relationships with area theater houses
- Specialized faculty with area theater houses
- Specialized adjacent faculty from the profession
- Individualized training opportunities
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- All students are full-time
- Each student is evaluated for continuation in the program annually
- Continued substantive evaluation of student work
- Degree of research and hands-on production activity
- Highest national producer reputation

Mission Statement

The Theatre School of DePaul University (TSD) educates, trains, and inspires students of theatre in a conservatory setting that is rigorous, disciplined, culturally diverse, and that strives for the highest level of professional skill and activity. 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 as a spectrum of plays—classic, contemporary, and original—that challenge, entertain, and inspire the imagination. We seek to enhance a intellectual and cultural sensitivity community, our city, and our profession.



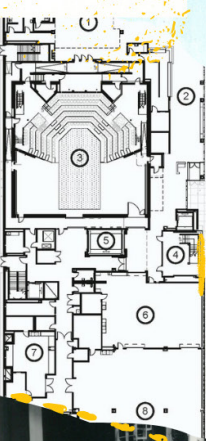
GOODMAY/ DE PAUL SCHOOL OF DRAMA SUBSCRIBER PARKING



The Theatre School DEPAUL UNIVERSITY

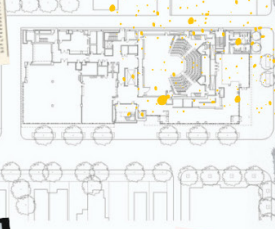


TO OPEN BE A PROVISION THE BIRD AND TWO PERSONS ARE CONTROLLED BY TWO PROSESSORS' SPOKE BE ABLE TO MOVE AT TWO POINTS UNLESS SHOWN AT THE "ELEGANT" AND A FULL BALL POINT AT THIS TO BE AS LIGHT AND ALTERNATEABLE AS POSSIBLE THIS IS BASED OFF SUN BICYCLES ATLAS (LARGO 24)



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

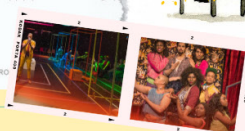
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P-3 HEROISM AND THE SEX OF DEPAUL UNIVERSITY PERKS DISSEMINATED BY C. GILMAN MARCH 2010



THEATRE SCHOOL, DEPAUL UNIVERSITY - GRC



- The Theatre School at DePaul University presents -

VINEGAR

Tom

by Caryl Churchill

Director - Christine Freije
Music Director - Andra Velis Simon
Intimacy Director - Sarah Scanlon
Voice and Dialect Coach - Phil Timberlake
Scenic Designer - Jamie Auer
Costume Designer - Madeleine Shows
Wig and Makeup Designer - Megan E. Pirtle
Lighting Designer - Elizabeth Fey
Composer/Sound Designer - Morgan Dudaryk
Technical Director - Michaela Marcotte
Dramaturgs - Josephine Clarke & Leah Geisler
Stage Manager - Leiny Vega

February 10-19, 2023

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

Vinegar Tom is presented by arrangement with Concord Theatricals on behalf of Samuel French, Inc.

www.concordtheatricals.com

CAST

Goody	M Clark
Man/Packer/Doctor/Bellringer	Ryan Cowhey
Alice	Laura Murillo Hart
Jack	Rich Adrian Lazatin
Joan/Kramer	Jocelyn Maher
Betty	Kobe Mehki
Margery	Hannah Ruwe
Susan	Taylor "Tae" Santos
Ellen/Sprenger	Madison Wray

PRODUCTION STAFF

Assistant Costume Designer	Anna Finerty
Assistant Costume Shop Manager	Teagan Anderson
Assistant Director	Stephanie Heinz, Caroline Lucas
Assistant Lighting Designer	Leah Donovan
Assistant Scenic Designer	Olivia Volk
Assistant Stage Manager	Dixon Kaufman, Audrey Terhune
Assistant Technical Director	Sara Johnson, Kirsten Krieman
Assistant Wardrobe Supervisor	Michelle Escobedo
Assistant Wig and Makeup Designer	Molly McQuarry
Associate Sound Designer	Oliver Scotten
Band	Ryan Cowhey (Rhythm Guitar), Diego Salcedo (Lead Guitar) Tony Scandora (Drums), Stella Vie (Bass)
Carpenter	Reid Stadelman
Crafts	Mackenzie Lutz
First Hand	Nora Dellifield, Abeline Glenzinski, Delaney Gosse, Jenna Wilson
Lead Carpenter	Aubrey Pierce
Production Assistant	Faith Stevens
Production Electrician	Amelia Osborn, Avery Spellmeyer
Programmer	Zachary Fonder
Sound Technician	Ethan Korvne
Props Artisan	Nora Evison
Stitcher	Jude Greiner, Grace Koehler, Leo Mroczek, Lim Park, Riley Trzeciak
HPR Crew	Brady Barrow, Ian McPherson, Lara Orlicek Liv Queen Majestic, Ale Tamez
Lighting Crew	Sydney Bax, Nora Kenny, Madison McKinney
Set/Props Crew	Reed Brooks, Elizabeth Hoffhines, Sam Smith, Reid Stadelman
Sound Crew	Chase Grunden, Anna Jackson
Wardrobe Crew	Zach Grasee, Emily Haslam, Sabrina Kalmans, Nyah Lampasone
Wig & Makeup Crew	Finty Critchley, Grace Sims, Kendall Taylor

ADVISORS

Lighting Design Advisor	Christine Binder
Sound Design Advisor	Toy Deiorio
Costume Design Advisor	Anna Wooden
Scenic Design Advisor	Jack Magaw
Costume Technology Advisor	Maggie Hofmann
Dramaturgy Advisor	Rachel Shtier
Theatre Technology Advisor	Colleen Schuldeis
Wig & Makeup Advisor	Erin Kennedy Lunsford
Stage Management Advisor	Chris Freeburg

DIRECTOR'S NOTE

"I wanted to write a play about witches with no witches in it; a play not about evil, hysteria and possession by the devil but about poverty, humiliation and prejudice, and how the women accused of witchcraft saw themselves."

-Caryl Churchill

In the world of *Vinegar Tom*, "witch" is a flexible category. The word "witch" can mean whatever the men in power need it to mean. A witch could be a woman who pursues sex with multiple partners, or a girl who refuses to get married. A witch could be a healer, a widow, or an overwhelmed mother.

Vinegar Tom is not a play about women who have supernatural powers, who commune with the devil, who send their imps to carry out evil deeds. It is a play about the myth of the "witch" and how it is wielded to control, manipulate, and dispose of people on society's margins.

In the United States today, powerful people no longer tell tales about witches casting spells, but they tell other stories to reinforce patriarchal norms. The beauty industry tells us that we are valuable only if we're young and thin. The wage gap tells us that we should be content to accept less for our work. The Supreme Court and lawmakers tell us that we're not allowed to take charge of our bodies, our healthcare, or our gender expression.

These stories press down on us everyday, but we don't have to accept them at face value. We can question them, poke holes in them, and tell new stories of protest and rebellion. I hope that this play will be a punk rock rallying cry for all of us to look critically at the stories society feeds us and to fight back against them.

DRAMATURGY NOTE

"BECAUSE we recognize fantasies of Instant Macho Gun Revolution as impractical lies meant to keep us simply dreaming instead of becoming our dreams AND THUS seek to create revolution in our own lives every single day by envisioning and creating alternatives to the bullshit christian capitalist way of doing things."

-Riotgrrrr Manifesto

How to ignite a moral panic:

1. Begin with a single problem. The butter won't churn.
2. Attempt to connect your problem to a widespread group of problems: a headache, dead livestock, a storm.
3. Blame your problems on an unsuspecting member of society, preferably someone old, female, or otherwise marginalized.
4. Take action against said problems through conspiratorial trials, accusations of evil and unholiness (bonus points if the Devil is behind it all), and general public hysteria.
5. Feel unsatisfied by the result of your actions after realizing people have died, trust has been broken, and problems continue to arise.

It is easy to watch the events of this 17th-century English town and find them removed from the 21st-century American context. Yet moral panics continue to this day. As real and tangible issues in society permeate the social fabric, it can be comforting for some to simplify such issues and attribute them to a single group of bad-faith actors. However, these reductions often end with witch-hunts and harm to the vulnerable groups that are blamed. Take the most recent anti-LGBTQ+ groomers conspiracy theory as an example. The theory posits that queer people are "grooming" children with malicious intent. Even if you don't believe the theory, the way that it infects society feeds into the rhetoric that queer people are inherently dangerous, spiraling out of control into deliberate violence. This belief led to the 2022 shooting at a gay bar in Colorado Springs, proof that this particular flavor of moral panic has a death count. This is just another attempt to ostracize trans identity, similar to how the women in *Vinegar Tom* are accused of witchcraft, experiencing harassment for circumstances largely out of their control. Moral panic is ongoing, and those with marginalized identities feel the effects most substantially. Problems stretching centuries may not have been solved, but awareness of their existence has led to uprising, reckoning. By deconstructing systems of oppression and creating a radicalized system for talking about pervasive problems and how they affect all parties within society, divisive panic may slowly turn into collective peace.

Sending deep gratitude everyone who gave their time, energy, support, and insight to bring this show to life, including Aurelia Clunie, Martine Kei Green-Rogers, Damon Kiely, Mallory Metoxen, Amy Peter, Lisa Portes, Sarah Scanlon, Andra Velis Simon, Phil Timberlake, Solomon Weisbard, and Rebecca Willingham.

Content Warning:

Vinegar Tom depicts abortion, sexual violence, torture, blood, and execution by hanging. This production also includes the use of strobe lights and sudden loud sounds.

BIOGRAPHIES

M Clark [she/her] (*Goody*) BFA4/ Acting. M Clark is an actor and performer from San Diego, California. She is very excited to perform one last time here at The Theatre School. Her previous credits include *Pieces That Remain* (Maxine) and *Moscow x6* (Olga). Clark is very grateful for the relationships she has created over the past four years and all she has learned during her college career.

Ryan Cowhey [he/him] (*Man/Packer/Doctor/Bellringer*) BFA4/ Acting. Ryan is from Houston, Texas. He is very excited for his final show at The Theatre School. Previous credits include *Moscow x6* (Vershinin), *Much Ado About Nothing* (Borachio/Friar Francis) and *How To Clean Your Room (and remember all your trauma)* (Derek/Greg). Ryan would like to thank his family for their support during the journey.

Laura Murillo Hart [she/her] (*Alice*) BFA4/ Acting. Laura is a Colombian-American multidisciplinary artist with a focus in actor creation, music, and movement. Laura graduated from Dell'Arte International School of Physical Theatre with a degree in ensemble-based physical theatre in 2021. She would like to thank the cast and crew of this show for such a fruitful and joyful process. "Donde no hay amor, no te demores." -Frida Khalo

Rich Adrian Lazatin [he/him] (*Jack*) BFA4/ Acting. Rich is from Aurora, Illinois. His Theatre School credits include *Much Ado About Nothing* (Balthasar/Conrad) and *Squirrel Girl Goes to College* (Professor Brightmind/Good Teacher). Rich is the treasurer of ST*RS and a 2022 Bella Itkin Scholar.

Jocelyn Maher [she/her] (*Joan/Kramer*) MFA2/ Acting. Jocelyn is so grateful to be a part of this production of *Vinegar Tom!* Originally from Seattle, Jocelyn earned her BA in drama: performance & communication from the University of Washington. She has been fortunate enough to work with such theatres as ACT, Seattle Children's Theatre, Book-It Repertory Theatre, Seattle Shakespeare Company, Seattle Public Theater, Annex Theatre & The Horse in Motion. Previous Theatre School credits include *The Nina Variations* (Nina), *Top Girls* (Isabella Bird/Mrs. Kidd/Joyce) and *Three Antarticas* (Captain Robert Falcon Scott). Look for her next quarter in *The Poppy*. Love and gratitude to M, D, L, and Sunny.

Kobe Mehki [he/they] (*Betty*) BFA3/ Acting. Kobe is an actor and singer from Aurora, Colorado. This spring, he will be seen on the Healy stage in *unaccompanied* (Figment 1). Other Theatre School credits include *She Kills Monsters* (Lily) and *After Juliet* (Alice). When he isn't onstage you can find Kobe in the studio singing and recording original music. He would like to thank all those who have believed in him on this journey!

Hannah Ruwe [she/her] (*Margery*) MFA2/ Acting. Hannah is originally from San Francisco, California, but calls Seattle, Washington home. Recent credits include *Three Antarticas* (Gilly South) and *Top Girls* (Marlene) at The Theatre School; *The Diary of Anne Frank* (Margo Frank) at Seattle Children's Theatre and Indiana Repertory Theatre; and *Ibsen in Chicago* (Elsa) at Seattle Repertory Theatre. She is a member of Actor's Equity Union.

Taylor "Tae" Santos [she/her] (*Susan*) MFA3/ Acting. Tae is originally from Bakersfield, California. She received her undergraduate degree in directing from UC Santa Barbara. Tae is excited to be a part of her third and final Watts production. Her recent Theatre School credits include *Fefu* and *Her Friends*, *Pink Milk*, and *Three Antarticas*. She is very grateful to have worked with this incredible cast and crew.

Madison Wray [she/her] (*Ellen/Sprenger*) MFA2/ Acting. Madison is from Portland, Oregon. Previous credits at The Theatre School include *The Nina Variations* (Nina), *Top Girls* (Shona/Kit) and *The Drunken City* (Linda). Madison is thrilled to be debuting a self-generated, one-person show this spring, at The Theatre School. Some favorite credits include work with Portland Center Stage, Portland Opera, Anonymous Theater Company, Broadway Rose, Oregon Children's Theater, and The National Theater Institute at the Eugene O'Neill Theater Center. Madison earned a BA in vocal performance and psychology from Whitman College. Love to her family and to her tiny dog, Mr Chicken (her very own imp).

Christine Freije [she/her] (*Director*) MFA3/ Directing. Christine Freije is a director and deviser from Portland, Oregon. At The Theatre School, she's directed *Everybody*, *Tartuffe*, *Past*, *Wrapped*, and *The Gap*. Other recent projects include *Antigone* (Redtwest Theatre), *Dream-Rushes: a wonderland trip* (Theatre Contra) and Jimmy Grzelak's *Lessons and Carols from My*

BIOGRAPHIES

Dying Computer (Headlong Dance Theater).

Sarah Scanlon (*Intimacy Director*) Faculty. Sarah is a certified intimacy director, intimacy coordinator, and multidisciplinary actor in Chicago. Selected theatre credits include *As You Like It*, *It Came From Outer Space*, *All's Well That Ends Well*, and *Measure for Measure* (Chicago Shakespeare Theatre and Milwaukee Repertory Theatre); *Zurich* (Steep); *Djembe*, *The Show!* (Apollo Theatre); *I Know My Own Heart*, *Southern Comfort* (Pride Films & Plays); and *Head Over Heels* (Kokandy Productions), among others. She has intimacy directed and has been a guest instructor for The Theatre School, Northwestern University, Columbia College, Northern Illinois University, and Notre Dame University. Intimacy coordinator credits include season 5 and 6 for *The Chi* (Showtime), *Shining Girls* (AppleTV+); *Somebody Somewhere* (HBO); *Chicago PD* (NBC), *Fargo* season 4 (FX), and several other independent films and series. Sarah has an MFA in acting from the American Repertory Theatre and the Moscow Art Theatre School.

Jamie Auer [he/him] (*Scenic Designer*) BFA4/ Scene Design. Jamie is a scenic designer and properties artisan from Mission Viejo, California. His recent Theatre School credits include *Henry IV* (Props Director), *Much Ado About Nothing* (Asst. Props Director) and *Detroit '67* (Scenic Designer). He would like to thank his parents and friends for all of their support as well as the entire production team for all of their hard work on this fantastic show!

Madeleine Shows [she/her] (*Costume Designer*) BFA4/ Costume Design. This is Madeleine's last show at The Theatre School. Her previous lead design credits include *Henry IV* (2022) and *Everybody* (2021). Her costuming specialty is in the eccentric and eclectic, pulling detail from the odd corners of fashion history and from the subcultures that have sought to subvert the expected.

Megan E. Pirtle [she/her] (*Wig & Makeup Designer*) Guest Artist. Megan is excited to return to her alma mater this winter to design wigs and makeup for both *Las Wavys* and *Vinegar Tom*. Selected wig and hair design credits include *Campaigns, Inc.* (Co-Design w/ Katie Cordts); *Trouble in Mind*, *Relentless*, *Rutherford & Son* (TimeLine); *L'incoronazione di Poppea*, *L'amant Anonyme* (Haymarket Opera); *Two Trains Running* (Court); *Her Honor Jane Byrne* (Lookingglass); *Dear Jack*, *Dear Louise*, *Songs for Nodies* (Northlight); *The Last Pair of Earlies*, *Crumbs from the Table of Joy* (Raven); *Hello Dolly!* (Co-Design w/ Miguel Armstrong) *The Wizard of Oz*, *The Princess & the Pea* (Marriott). Upcoming: *Vilette* (Lookingglass) and *Good Luck Charlie Brown* (Marriott). Megan received a BFA in both costume design & costume technology from The Theatre School in 2018 and is a licensed cosmetologist in Illinois. For more, visit meganpirtledesign.com.

Morgan Dudaryk [she/they] (*Composer/Sound Designer*) BFA3/Sound Design. Morgan is a

sound designer, composer, and video editor from Bolingbrook, Illinois. Theatre School credits include *Goosebumps The Musical* (Assoc. Sound Designer), *Much Ado About Nothing* (Sound Technician), *Detroit '67* (Assoc. Sound Designer), and *The Seagull* (Sound Designer). Recently, Morgan was the assistant sound supervisor for Lookingglass Theater's *The Steadfast Tin Soldier*, and will return to the position for their new musical *Lucy and Charlie's Honeymoon* in the summer. She will also be the sound designer for The Theatre School's production of *unaccompanied* in the spring.

Michaela Marcotte (*Technical Director*) BFA4/ Theatre Technology. Michaela is from Munster, Indiana. Their recent Theatre School credits include *Squirrel Girl Goes to College* (Asst. Technical Director), *Meeting Points* (Props Artisan), and *Goosebumps The Musical: Phantom of the Auditorium* (Asst. Technical Director). They will be the assistant props director for *A Wrinkle in Time* in the spring. Mick would like to extend a special thanks to their entire technical team for their continued support through their first (and last) technical director credit at The Theatre School. They simply could not have done it without y'all!

Josephine Clarke [she/her] (*Dramaturg*) BFA4/ Dramaturgy & Criticism. Josephine is a dramaturgy student with a minor in English literature. Her recent Theatre School dramaturgy credits include *Squirrel Girl Goes to College*, *Meeting Points*, and *Three Antarcicas*, as well as serving as head of dramaturgy for Mess Fest Comedy Festival. She is an intern at Rivendell Theatre, where she stage managed the workshop reading of *Blood of My Mother's*.

Leah Geisler [they/she] (*Dramaturg*) BFA4/ Dramaturgy & Criticism. Leah is a dramaturg, archivist, writer, and producer from Dallas, Texas. This year, Leah is also the dramaturg for *Indecent* at The Theatre School. They are a managing editor for *The Grappler* and co-run the script library. She is currently partnered with Prop Thtr in a literary administrative capacity.

Leiny Vega (*Stage Manager*) BFA4/ Stage Management. Leiny is a born and raised Chicagoan, making her way to become a professional stage manager and event manager. Her past Theatre School productions include *Brooklyn Bridge* (Asst. Stage Manager), *Exit the King* (Stage Manager), *Peerless* (Stage Manager), *Fefu* and *Her Friends* (Asst. Stage Manager), *Meeting Points* (Asst. Stage Manager). *Vinegar Tom* is her final Theatre School credit.

Anna Finerty [she/her] (*Asst. Costume Designer*) BFA2/ Costume Design. Anna is from Oakbrook Terrace, Illinois. She has had a marvelous time working on *Vinegar Tom*. Caryl Churchill's work has had a special place in her heart ever since first working on *Far Away* during The Theatre School's High School Summer Training Program in 2020. Anna's upcoming Theatre School production is *Burn* (Asst. Costume Designer). When she isn't working on Theatre School

BIOGRAPHIES

projects, Anna is pursuing a double major in Italian with a concentration in Italian studies.

Stephanie Heinz [she/her] (Asst. Director) BFA2/Theatre Arts. Stephanie is from Crystal Lake, Illinois. She is very excited to have assistant directed her first show with *Vinegar Tom!* She is excited to continue growing as a director, collaborator, and aspiring theatre educator. Outside of directing, Steph helps create wigs in the wig and makeup shop for various Theatre School productions. She would like to thank Christine Freije for the opportunity and Caroline Lucas for being her partner throughout this process, as well as her family, friends and cats for their continued support.

Caroline Lucas [she/her] (Asst. Director) BFA3/Theatre Arts. Caroline is from Pittsburgh, Pennsylvania. Her most recent Theatre School credit was as an actor in *Clearing*. She recently assistant directed and interned at Pittsburgh CLO for their 2022 summer season. She is also a double major in communication media. Caroline is thankful to Christine Freije for this punk-tastie opportunity and to Stephanie Heinz for the collaboration. Love to friends and family always.

Olivia Volk [she/her] (Asst. Scenic Designer) BFA3/Scene Design. Olivia is from Hermosa Beach, California. Her recent Theatre School credits include scenic design for *Henry IV* and *Tartuffe*. She spends her time working on props and paint for The Theatre School.

Dixon Kaufman [she/her] (Asst. Stage Manager) BFA2/Stage Management. Dixon is from Las Vegas, Nevada. She is so excited to be working on another classic Churchill show. Her Theatre School credits include *Goosebumps The Musical* (Asst. Stage Manager), *Top Girls* (Asst. Stage Manager), *Detroit '67* (Asst. Stage Manager), and *Everybody* (Asst. Stage Manager). She is looking forward to her first Theatre School show as a lead stage manager, *Burn*, premiering in spring 2023. She would like to thank her amazing family and friends for always supporting her through everything!

Audrey Terhune [she/her] (Asst. Stage Manager) BFA1/Stage Management. Audrey is from Litchfield, Connecticut. This is her second Theatre School production, following *Eurydice* (Asst. Stage Manager).

Kirsten Krieman [she/her] (Asst. Technical Director) BFA3/Theatre Technology. Kirsten is from Wilmette, Illinois. She is very excited to show you the set she and her team built for this production. Previous Theatre School credits include *Fefu* and *Her Friends* (Carpenter), *Meeting Points* (Asst. Technical Director), and *Henry Points* (Asst. Technical Director), and *Henry IV* (Lead Carpenter). Upcoming: *A Wrinkle in Time* (Asst. Technical Director). When she is not working on theatre, she is working at Molly's Cupcakes in Lincoln Park.

Molly McQuary [she/her] (Asst. Wig and Makeup Designer) BFA3/Wig and Makeup Design &

Technology. Molly is from Atlanta, Georgia. Theatre School credits include *Mess Fest Comedy Festival's Miss Intergalactic* (Makeup Artist), *Detroit '67* (Wig and Makeup Coordinator), and *Tall Enough* (Wig and Makeup Technician). To see more work, check out @shrimpykunn on Instagram.

Oliver Scotten (Assoc. Sound Designer) BFA4/Sound Design. Oliver is from Indianapolis, Indiana, majoring in sound design with a minor in network technologies. Previous credits at The Theatre School: *Henry IV* (Assoc. Sound Designer), *Meeting Points* (Assoc. Sound Designer), *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).

Aubrey Pierce [she/her] (Lead Carpenter) BFA2/Theatre Technology. Aubrey is from Parker, Colorado. Her Theatre School credits include *Goosebumps The Musical* (Carpenter) and her upcoming credit of *Burn* (Technical Director). Aubrey spent the summer building a haunted house in Denver, Colorado.

Amelia Osborn [she/her] (Production Electrician) BFA2/Theatre Management. Amelia is from Lawrence, Kansas. Her recent credits at The Theatre School include *Henry IV* (Production Electrician/Programmer), *Falling and Loving* (Stage Manager), and lighting designer for the Prototypes festival last year. She is grateful to have been a part of the lighting team for this show and looks forward to being the production assistant for *A Wrinkle in Time* this spring.

Ethan Korvne (Sound Technician) BFA3/Sound Design. Ethan has worked in The Theatre School's audio shop since the summer of 2021, where he repairs equipment, organizes inventory, preps shows, and takes comedy lessons from his boss Erin. He recently served as the composer and sound designer for The Theatre School's production of *Henry IV*, which he scored entirely using a choir of Theatre School student voices. Look to the Reskin this April to hear Ethan's music for the upcoming production of *A Wrinkle in Time*, and listen to his work at ethankorvne.com.

Nora Evison (Props Artisan) BFA2/Theatre Technology. Nora comes to The Theatre School from the far reaches of the Wild West (Oakland, California) and is excited to be a props artisan for *Vinegar Tom*. She was previously a carpenter on *Three Antarticas* and will soon begin work as lead carpenter for *A Wrinkle in Time*, both at The Theatre School.

The Theatre School at DePaul University Faculty & Staff

Jason Beck Assistant Dean
 Christine Binder Chair, Design and Technical Theatre
 Dean Corrin Associate Dean
 Patrice Egleston Chair, Performance
 Martine Kei Green-Rogers Dean
 Carlos Murillo Chair, Theatre Studies
 Coya Paz Brownrigg Assoc. Dean, Curriculum & Instruction

ADMINISTRATION

Kumari Christiansen Business Operations Manager
 Emily DeBold Manager of PR & Events
 Tracee Duerson Director of Admissions
 Kemper Florin Director of Development for the Arts
 Alex Goodman Assistant Director of Development
 Azar Kazemi Student Advising Associate
 Janie Killips Executive Assistant to the Dean
 Isabella Kruger-Seiler Assistant Director of Admissions
 Joshua Maniglia Technical/Operations Manager
 David Marden Group Sales Rep/Marketing Assistant
 Mechelle Moe Director of Creative Root
 Kristin Morris Director of Marketing & Public Relations
 Jeanne Williams Associate Director of Academic Advising
 Dexter Zollicoffer Diversity Advisor

DESIGN & TECHNOLOGY

Christine Binder Head of Lighting Design
 Victoria DeLorio Head of Sound Design
 Sally Dolemo Head of Costume Design
 Chris Freeburg Interim Head of Stage Management
 Regina Garcia Head of Scene Design
 Maggie Hofmann Interim Head of Costume Technology
 Shane Kelly Head of Theatre Technology, Projection Design
 Erin Kennedy Lunsford Head of Wig & Makeup Design & Technology

Miguel Armstrong	Lana Mckinnon
Jeffrey Bauer	David Naunton
Rebecca Curl	Sully Ratke
Anthony Churchill	Birgit Rattenborg-Wise
Thomas Dixon	Michael Rourke
Ryan Emens	Jen Seleznow
Stephanie Farina	Michael Tutaj
Todd Hensley	Jessica Wardell
Ed Leahy	Joanna White
Hillary Leben	Laura Whitlock
Jeffrey Levin	Anna Wooden
Jack K. Magaw	

PERFORMANCE

Dexter Bullard Head of Graduate Acting
 Kristina Fluty 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	Michelle Lopez-Rios
Flora Bare	Tara Mallen
Quenna Barrett	Aram Monisoff
Tara Betts	Kimosha Murphy
Mikael Burke	Mia Park
Deb Doetzer	Sean Parris
Patrice Egleston	Shadana Patterson
Mark Elliott	Tyrone Phillips
Marika Engelhardt	Nick Sandys Pullin
Linda Gillum	Nicole Ricciardi
Sammi Grant	Mary Schmirch
Phyllis E. Griffin	Rachel Slavick
Carolyn Hoerdemann	Janelle Snow
Lin Batsheva Kahn	Michael J. Taylor
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 Sander Head of Dramaturgy

Neena Arndt	Alex Mallory
Jeff Bouthiette	Yasmin Mikhaeil
Coya Paz Brownrigg	Reza Mirsajadi
David Y. Chack	Mechelle Moe
Katrina Dion	Jonathan Nelson
Erica Elam	William O'Connor
Julie Ganey	Jeremy Ohringer
Sarah Hecht	Susan Pak
Kristin Idaszak	Kerry Reid
Chris Jones	Matt Randle-Bent
Jan Kallish	Maren Robinson
Azar Kazemi	Antonio Rodriguez
Dawn Kusinski	James Sherman
Alan Lubischer	Willa Taylor
Caroline Macon Fleischer	

PRODUCTION STAFF

Fredo Aguilar Production Technician
 Emily Altman Paint Shop Supervisor
 Bryan Back Lighting Supervisor
 Tim Combs Technical Director
 Dominic DiGiovanni Scene Shop Foreperson
 Max Epps Draper
 Jessie Govens Wardrobe Supervisor
 Alex Hagman Draper
 Randy Handley Costume Shop Manager
 Chris Hofmann Director of Production
 Jim Keith Theatre Assistant Technical Director
 Jen Leahy Theatre Technical Director
 Jennifer Lightfoot Wig and Makeup Supervisor
 Erin Paige-Bhamrah Sound Technologist
 Amy Peter Properties Master
 Scott Slemmons Theatre Specialist

AUDIENCE SERVICES

Bri Baiza Box Office Manager
 Bren Coombs House Manager
 Collin Jones Manager of Audience Services
 Leanna Oliveira Box Office Manager
 Calvin Roberts 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 Reescer
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

OUR 2022-2023 SEASON

IN THE WATTS THEATRE

Three Antarctic

by Kristin Idaszak

directed by Megan Carney

October 28-November 6, 2022

Vinegar Tom

by Caryl Churchill

directed by Christine Freije

February 10-19, 2023

Indecent

by Paula Vogel

directed by Rebecca Willingham

May 19-28, 2023

IN THE HEALY THEATRE

Henry IV

adapted by The Ensemble

directed by Chris Anthony

October 21-30, 2022

Good Grief

by Ngozi Anyawu

directed by Carla Stillwell

February 3-12, 2023

unaccompanied

by Helaina Michele

directed by Phyllis E. Griffin

May 5-14, 2023

CHICAGO PLAYWORKS FOR FAMILIES AND YOUNG AUDIENCES

Goosebumps The Musical: Phantom of the Auditorium

by John Maclay and Danny Abosch

directed by Rob Adler

October 6-November 12, 2022

Las Wavys

by Ricardo Gamboa

directed by Coya Paz

January 21-February 11, 2023

A Wrinkle in Time

adapted by Tracy Young

directed by Jeff Mills

April 13-May 20, 2023



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Vision Statement

The Theatre School Provides the Best Theatre Training in the Country



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