



presents

# WIG OUT!

**by Tarell Alvin McCraney**

Director – Nathan Singh  
Musical Director – Mark Elliott  
Choreographer – Breon Arzell  
Vocal Coach – Louis Colaianne  
Scenic Designer – Maggie Armendariz  
Costume Designer – Hailey Rakowiecki  
Lighting Designer – Emmaleigh Pepe-Winshell  
Sound Designer – Connor Ciesil  
Dramaturg – Trisha Mahoney  
Stage Manager – Ben Gates-Utter

**April 14 – 23, 2017**

*Our 2017 Spring Quarter is dedicated in loving memory to Joe Slowik (1927-2017), an alumnus and Professor Emeritus of acting and directing at The Theatre School at DePaul University, founded as the Goodman School of Drama, where he taught for 54 years. Countless directors and performers were impacted by his mentorship.*

**The Theatre School at DePaul University**  
**Fullerton Stage**  
**2350 N Racine Ave, Chicago IL, 60614**  
**Email: [theatreboxoffice@depaul.edu](mailto:theatreboxoffice@depaul.edu)**  
**(773) 325-7900**

**Presenting Level Sponsor**



## CAST (IN ORDER OF APPEARANCE)

Faith .....	Kayla Forde
Fate .....	Tia Jemison
Fay .....	Sola Thompson
Wilson/Nina .....	Matthew Elam
Eric .....	Isaiah Rusk
Venus .....	Vincent Banks
Lucian .....	Michael Cohen
Rey-Rey .....	Michael Morrow
Deity .....	Keith Illidge
Loki .....	Skylar Okerstrom-Lang
Serena .....	Nick Trengove

### Place and Time

Chicago; Here and Now

*Wig Out!* is recommended for mature audiences.

Strobe lighting, theatrical haze, and fog are used in this production.

This production contains partial nudity.

**The play will be presented with one 10-minute intermission.**

*Wig Out!* is produced by special arrangement  
with Creative Artists Agency.

## PRODUCTION STAFF

Faculty Advisor to the Director.....	Lisa Portes
Production Consultant.....	Gloria Allen
Cultural Consultant.....	Dexter Zollicoffer
Assistant Directors .....	Noelle Daniels, Ki-Jana Moore
Assistant Musical Director .....	Ki-Jana Moore
Assistant Choreographer .....	Noelle Daniels
Assistant Stage Managers.....	Dana Beech, Maggie Hoffecker
Assistant Scenic Designers.....	Joy Ahn, Torrey Meyer
Technical Director .....	Lila Gilbert
Assistant Technical Director.....	Marisa Melito
Master Carpenter.....	Frankie Charles
Carpenters .....	Tessa Keller, Nic McNulty
Assistant Costume Designers.....	AJ Mix, Kiera Pitts
Draper/Cutter .....	Margot Bardeen, Eric Sanchez
Assistant Properties Master .....	Christina Hubbard
Assistant Lighting Designer.....	Simean Carpenter
Master Electrician .....	Jay Koch
Assistant Sound Designer .....	Camille Denholm
Assistant Dramaturg.....	Cassandra Kendall
Production Photos .....	Michael Brosilow
Audio Describer .....	Brian Hawkins

## PRODUCTION STAFF (CONT.)

Sign Language Interpreter Coordinator.....	Sheila Kettering
Sign Language Interpreters.....	Colleen Geier, David Jones
Scenery and Property Crew.....	Valentina Fittipaldi Da Cruz, Tessa Keller, Nic McNulty
Costume Crew .....	Albert Acosta, Lisa Howaniec, Tara Huffman, Zandra Starks
Make-up Crew .....	Hassan Abdel-Ghani, Kyra Pan
Lighting Crew .....	Scott Tobin, Isabelle Muthiah, Maddy Mason
Sound Crew .....	Sarah Parker
Publicity and House Crew .....	Angela Guo, Theresa Trask, Laura Fabien-Rojas

### SPECIAL THANKS:

Jeremy Aluma, Jerome Beck, Michael Burke, April Cleveland, Tomé Cousin,  
Patrice Egleston, Isaac Gomez, Jacob Janssen, Erin Kraft, LGBTQIA,  
Kevin Peralta, and Damon Kiely.

## DIRECTOR'S NOTE

Once upon a time there was a little brown boy from California who loved to tell stories.

He had dreams of telling stories about who he really was. But he was scared that people wouldn't accept him if he did, so he stuffed them deep in a closet and continued to tell stories about things he thought others would like.

After a while, the closet got so stuffed that it started to burst at the seams. When the boy grew up, he realized that all the stories that really mattered were in the closet, and he was losing a sense of who he was. In a moment of crises, he ran to over to the closet and ripped it open to discover that all the stories, over the years, had turned into a single mirror that reminded him who he really was. Who he truly is.

I never directed plays about myself until I came to The Theatre School. One of the biggest things I learned was how to be brave in my storytelling.

The Theatre School has given me the opportunity to tell stories about queer people of color who are loving each other unapologetically and expressing themselves unapologetically. For *Wig Out!*, it's through the vision of alumnus Tarell Alvin McCraney, who, years ago, this school gave the space and encouragement to write about who he really was and how he saw the world.

I am so grateful to spend my final production here telling a story that means so much to me with amazing collaborators who are invested in innovation and bravery.

~Nathan Singh

## DRAMATURGY NOTE

A Ball is one night of dazzling energy, excitement, and elegance. It is a place where the mysteries of identity are examined under the bright lights, deconstructed and then put back together. For some, it is a true testament and homage to their identities. For others, it is a test of them and their supposed Realness, whether they could pass for their competitive category in the world. For all, it is a statement of artistry.

But the Ball community is not solely built on one night. It is a life and a world around us that remains unseen. Houses, while involved in a competitive landscape, are built upon the foundation of family. Family is messy and complicated, yet we all crave the sense of belonging that comes with it.

A family is supposed to be the people who love us unconditionally for who we are. For the characters in *Wig Out!*, as well as many others, when this love does not come from their biological family, they must look elsewhere to find true acceptance.

The Ball community was formed in response to this. Around 40% of homeless youth identify as LGBT. Queer young adults are expressing their identities and being shut out from their own families. A House often becomes the home that people are lacking, a place to learn, explore, and express your identity.

During a ball, you have the freedom to become anyone that you want to be, whether that is a rapper, a business executive, or a queen. But a home needs to have that freedom all the time. Because at the end of the night when the performance is over, it is your true self that remains. And a House is there to celebrate who each person is.

~ Trisha Mahoney, BFA3, Dramaturgy/Criticism

## BIOGRAPHIES

**Vincent Banks** (*Venus*) BFA3/Acting. His preferred gender pronoun ain't it/that, it's he/him - they/them if you're nasty. He has been flirting with drag performance off and on for three years, under the name Enamour Venée. Vincent credits the Center on Halsted for helping him to navigate his pansexuality and grow confident and comfortable in his androgynous aesthetic.

**Michael Cohen** (*Lucian*) BFA4/Acting. Michael was born in Bangkok, Thailand. After living in South Korea during early childhood he was raised in Kansas City, Missouri. Past productions at The Theatre School include *Esperanza Rising*, *The Merchant of Venice*, *The Women Eat Chocolate*, *The Kid Who Ran for President*, and *Hedda Gabler*. Last summer he made his Equity Membership Candidate

debut in the Notre Dame Shakespeare Festival's productions of *Pericles* and *The Tempest*.

**Matthew Elam** (*Wilson/Nina*) BFA3/Acting. Matthew hails from Los Angeles, California, in the inner city neighborhood of Leimert Park. He started and finished his study of acting, singing, and dance at the Amazing Grace Conservatory in South Central, Los Angeles.

**Kayla Forde** (*Faith*) BFA3/Acting. Kayla hails from Washington D.C. Her previous Theatre School credits include *Lungs* (W), *Molara* (Elektra), *An Experiment with an Air Pump* (Ellen), *Romeo and Juliet* (Juliet), and Ike Holter's world premiere play *Night Runner* (Cora).

## BIOGRAPHIES [cont.]

**Keith Illidge** (*Deity*) MFA2/Acting. Theatre credits include Orpheus in *Eurydice*, and Actor #4 in *We Are Proud to Present*...

**Tia Jemison** (*Fate*) MFA2/Acting. Tia attended University of South Florida and double majored in Theatre Performance and Psychology. She is a professional Jazz Vocalist and Musician. Tia was in many shows in South Florida and won Broadway World, Tampa and Creative Loafing Critics choice for Best Actress 2014 along with Best Original Short Play at The Theatre Tampa Bay Festival. She is a proud member of Actors' Equity Association.

**Michael Morrow** (*Rey-Rey*) BFA3/Acting. Michael is from Chicago, Illinois. His past works include *We Are Proud to Present*..., *The Kid Who Ran for President*, and *A Lie of the Mind*.

**Skylar Okerstrom-Lang** (*Loki*) BFA3/Acting. Skylar is from Great Barrington, Massachusetts. Some of Skylar's other roles at The Theatre School include *Rivers/Catesby* (*Richard III*), *Judson Moon* (*The Kid Who Ran for President*), and *Uncle Vanya* (*Uncle Vanya*). This summer, Skylar will be at Interlochen Arts Academy, his alma-mater, to play the role of Edgar in *King Lear*.

**Isaiah Rusk** (*Eric*) BFA3/Acting. #ProtectTransKids. #BlackLivesMatter.

**Sola Thompson** (*Fay*) MFA2/Acting. Sola holds a B.A. in English from the University of Wisconsin-Milwaukee. Her Theatre School credits include the title roles in both *Night Runner* and *Eurydice*.

**Nick Trengove** (*Serena*) MFA2/Acting. Nick hails from California's Bay Area. Before coming to Chicago, he worked at several theatres in Berkeley, Oakland, and San Francisco. His recent credits include *Hastings*, *Tyrell*, and *Richmond* in *Richard III* (The Theatre School), *Paris* in *Romeo and Juliet* (The Theatre School), and *Orin* in *The Little Shop of Horrors* (Altarena Playhouse).

**Tarell Alvin McCraney** (*Playwright*) is best known for his acclaimed trilogy, *The Brother/Sister Plays* which include *The Brothers Size*, *In the Red and Brown Water*, and *Marcus, Or The Secret of Sweet*. Other plays include *Head of Passes*, *Choir Boy*, and *Wig Out!* Tarell's script *In Moonlight Black Boys Look Blue* is the basis for the Oscar-winning film *Moonlight* directed by Barry Jenkins, for which McCraney and Jenkins also won a Best Adapted Screenplay Oscar. Among its many other honors, the film has won a Golden Globe for Best Drama, Gotham Award for Best Feature, NAACP Image Award for Best Independent Film, WGA Award for Best Original Screenplay, the Human Rights Campaign's Visionary Arts Award, and 6 Independent Spirit Awards including Best Picture and Best Screenplay. Tarell has also worked on TV and film projects with Playtone, HBO, and Disney. He is the recipient of a MacArthur "Genius" Grant, the Whiting Award, Steinberg Playwright Award, the Evening Standard Award, the New York Times Outstanding Playwright Award, the Paula Vogel Playwriting Award, the Windham Campbell Award, and a Doris Duke Artist Award. He was the International Writer-in-Residence for the Royal Shakespeare Company from 2008-2010, and a former resident playwright at New Dramatists. He is an ensemble member at Steppenwolf Theatre Company and a member of Teo Castellanos/D-Projects in Miami. Tarell is a graduate from the New World School of the Arts, The Theatre School at DePaul University, and Yale School of Drama, and received an honorary doctorate from the University of Warwick. As Professor of Theatre and Civic Engagement at University of Miami, he created a three-year program in partnership with UM, Miami-Dade County and the African Heritage Cultural Arts Center. He was recently named the new Chairman of the Playwriting Department at the Yale School of Drama, as well as Playwright in Residence at Yale Repertory Theater.

**Nathan Singh** (*Director*) MFA3/Directing. Nathan recently directed *The Children's Hour*, *Next Fall*, *The Great God Pan*, *Women and In The Blood*. He is a director from Los Angeles

whose work includes theatre, opera, and site-specific performance. He has worked at various theatres around LA including East West Players, Playwrights' Arena, The Theatre at Boston Court, and Son of Semele. He directed the opera *America Tropical* for the Autry National Center and USC Vision and Voices. He also directed *A Shipwreck Opera* for the Definiens Project and USC Spectrum. He spent two seasons at the Oregon Shakespeare Festival serving as the FAIR assistant director on *Willful* (2011) and *The Tenth Muse* (2013). Last fall, he was the Assistant Director on *Electra* at The Court Theatre. He is a graduate of the USC School of Dramatic Arts. Nathan is a recipient of the 2016 SDCF Sir John Gielgud fellowship in Directing.

**Mark Elliott** (*Music Director*) Mark has taught Musical Theatre Performance at The Theatre School for twenty-eight years. Recent productions at The Theatre School include *The Kid Who Ran for President*, *In the Heights*, *Spring Awakening*, *Cabaret*, *Urinetown*, *The Last Five Years*, *A New Brain*, and *Assassins*. He has provided musical direction for over one hundred fifty productions for theatres such as the Alabama Shakespeare Festival, Chicago Shakespeare Theatre, Candlelight Dinner Playhouse, Roosevelt University, Fox Theatricals, Loyola University, Theatre at the Center, Centerlight Theatre, and Appletree Theatre. He has served as musical director for the annual Joseph Jefferson Awards and Joseph Jefferson Citations and was nominated for a Jeff for *The Robber Bridegroom* for Griffin Theatre. He has composed original scores and incidental music for nearly eighty productions.

**Breon Arzell** (*Choreographer*) His talents and choreography have been seen in the productions of *The Wiz* (Kokandy Productions), *The Scottsboro Boys* (Porchlight Theatre), *Night Runner* (The Theatre School at DePaul University), *Cinderella at the Theater of Potatoes* (The Hypocrites), *Julius Caesar* (Writers Theatre), *The House That Will Not Stand* (Victory Gardens Theater), and *The Hairy Ape* (Oracle Productions). He also received the 2016 Jeff Award for Artistic Specialization, for his movement and step choreography in *The Hairy Ape*. Believing that everyone can dance ("You

just have to find YOUR rhythm."), he specializes in Hip Hop, Jazz, Lyrical, Contemporary, Step, and what he calls "Fierceography". [www.breonarzell.com](http://www.breonarzell.com).

**Ki-Jana Moore** (*Assistant Director/Assistant Music Director*) BFA4/Theatre Arts. Ki-Jana hails from Omaha, Nebraska. He is pursuing a concentration in Directing and a minor in Applied Psychology. His other works include Assistant Directing *The Duchess of Malfi* and *Book of Days*. He has also acted in *So Proudly We Hailed* as a part of the Indianapolis Fringe Festival with NoMads Art Collective. Last fall, he put on his first production of *Before it Hits Home* by Cheryl L. West.

**Noelle Daniels** (*Assistant Director/Assistant Choreographer*) BFA4/Theatre Arts. Noelle has been performing for over fourteen years. She received all her dance training at the Joel Hall Dancers & Center, Northside Dance Theatre, and Gus Giordano Jazz Dance School. She has worked with multiple dance companies and youth dance companies throughout the Chicagoland area and loves teaching. Her credits include backup dancer for Janet Jackson and Paula Abdul and Ensemble member on Royal Caribbean Cruise Line Production of *Chicago*. She has also choreographed a few productions nationally. Credits include *A Little Princess* at Windy City Music Theatre in Chicago and *Suessical the Musical* at Highland Park Community Center in St. Paul, Minnesota. This is her second time working with Breon Arzell and her first-time as Assistant Choreographer at The Theatre School.

**Maggie Armendariz** (*Scenic Designer*) BFA4/Scenic Design. Maggie is from San Antonio, Texas. Some of her design credits include *Esperanza Rising*, *These Shining Lives*, *Jack and the Beanstalk*, and *Shrek the Musical*. She also works on the paint deck at The Theatre School.

**Joy Ahn** (*Assistant Scenic Designer*) BFA3/Scenic Design. Past Theatre School credits as Assistant Scenic Designer and Scenic Designer include *Esperanza Rising*, *Peter Pan* and *Wendy*, *The Merchant of Venice*, and *Eurydice*.

**Torrey Meyer** (*Assistant Scenic Designer*) BFA3/Scenic Design. Torrey is from Texas and is studying Scenic Design at DePaul University. She has assisted on *God's Ear*, *Peter Pan* and *Wendy*, *Eurydice*, and *An Iliad*. She also enjoyed interning in carpentry at Trinity Shakespeare Festival and Bristol Valley Theatre. She looks forward to designing *Seven Homeless Mammoths Wander New England* and *Three Sisters* next season.

**Hailey Rakowiecki** (*Costume Designer*) BFA4/Costume Design. Hailey is from Milwaukee, Wisconsin. Design credits at The Theatre School include *Esperanza Rising*, and *What The F\*ck's Goin On In Kilgore, TX?* Hailey is the student head of the Wig & Makeup shop, has received both certificates from Chicago Wigs and Hair, and is the Wig Intern at Chicago Shakespeare Theatre for Winter/Spring 2017.

**AJ Mix** (*Assistant Costume Designer*) BFA3/Costume Design. This is AJ's third production as Assistant Costume Designer at The Theatre School. Prior credits include *The Woman Eat Chocolate* and *Romeo and Juliet*.

**Emmaleigh Pepe-Winshell** (*Lighting Designer*) BFA4/Lighting Design. Emmaleigh followed her passion for lighting design from Hartford, Connecticut to The Theatre School in Chicago. She has worked on several productions at The Theatre School, from Electrician to Designer and is currently a resident artist at Free Street Theatre.

**Simean "Sim" Carpenter** (*Assistant Lighting Designer*) BFA3/Lighting Design. Public Relations and Advertising. Sim is a young African American designer originally from Baltimore, Maryland. He has been designing theatre/stages since the age of 13. As a designer and assistant designer, his credits include *CRAZY*, *Christina the Girl King*, *Legally Blonde*, *DePaul Dance Company*, *After Mrs. Julie*, *Eye for an Eye*, *Man of La Mancha*, *Hookman*, *BSU Fashion Show*, *Pippin*, *Ramayana*, *Other Desert Cities*, *Checkmate* and *Eurydice*.

**Jay Koch** (*Master Electrician*) BFA2/Lighting Design. Jay hails from Elmhurst, a suburb of Chicago. She loves lights. When she's not immersed in lights, she's training to be an officer in the United States Marine Corps.

**Brian Suchocki** (*Programmer*) BFA4/Lighting Design. Brian's Theatre School Lighting Designer production credits include *The Kid Who Ran for President*, *Joe Turner's Come and Gone*, *Women*, *The Memo*, *The Blood in the Pines*, and *Gruesome Playground Injuries*. He is currently working as a Lighting Technician with Performance Lighting, Inc.

**Connor Ciesil** (*Sound Designer*) BFA4/Sound Design. This is Connor's final show at The Theatre School. His past credits at the Theatre School include *Eurydice* directed by Michael Burke and *God's Ear* directed by Andrew Peters.

**Lila Gilbert** (*Technical Director*) BFA3/Theatre Technology. Lila is from Morton Grove, Illinois. Her most recent credits include Assistant Technical Director for *Richard III* and Master Carpenter for *Romeo and Juliet*. This summer, she will be the Project Management and Coordination intern at Production Resource Group.

**Marisa Melito** (*Assistant Technical Director*) BFA4/Theatre Technology. Marisa from Youngstown, Ohio. Her work at The Theatre School includes Technical Director for *Romeo and Juliet*, *The Translation of Likes*, *In The Blood*, and *These Shining Lives*; Assistant Technical Director for *Esperanza Rising*, *Symphony of Clouds*, and *We're Going To Be Fine*; Assistant Stage Manager on *Brewed*. She has also worked on *Christmas at DePaul* and the DePaul Music School's Opera. She worked as the Technical Director, teaching high school students at After School Matters about technical theatre during their production of *Hairspray*, and was the Rigging and Automation intern at ZFX Flying Effect this winter.

**Trisha Mahoney** (*Dramaturg*) BFA3/ Dramaturgy and Criticism. Trisha is from Nashua, New Hampshire. Her previous Theatre School credits includes *Crime and Punishment* and *Prospero's Storm*. She is also working on the upcoming *Michael Jordan In Lilliput*.

**Cassandra Kendall** (*Assistant Dramaturg*) BFA4/Theatre Arts. Cassandra works in the Chicagoland area as a freelance director, lighting designer, stage manager, and SFX hair/makeup artist. She is also the Assistant Director of the upcoming Chicago Playworks production of *Cinderella: The Remix*. For more on Cassandra, please visit [Cassanovaart.com](http://Cassanovaart.com).

**Brian Hawkins** (*Audio Describer*) Brian lives in Chicago and is the Assistant Director for the Chicagoland Radio Information Service. He has been coordinating the daily operations, providing verbatim readings of local newspapers and magazines to the visually impaired since CRIS Radio was bought by The Chicago Lighthouse in 2007. In 2013, Brian received certification in Audio Description, trained by Joel Snyder, PH.D at Steppenwolf Theatre.

**Colleen Geier** (*Sign Language Interpreter*) Colleen has been interpreting professionally since 1987 in all areas of interpreting. Colleen recently completed her doctorate in Adult Education and is the director of the Sign Language Interpreting program at Goshen College in Indiana.

**David Jones** (*Sign Language Interpreter*) David is nationally certified and has interpreted theatre for more than 20 years. Some previous DePaul shows include *Stomping Shouting Singing Home*, *Hamlet*, *Selkie*, *Metamorphosis*, *Angels in America*, *A Wrinkle in Time*, and *Holes*. Some musicals in other venues include *Cats*, *Aida*, *Dr. Jekyll and Mr. Hyde*, *Damn Yankees*, *Carousel*, *Funny Girl*, *Phantom of the Opera*, and *Les Miserables*.

**Ben Gates-Utter** (*Stage Manager*) BFA3/Stage Management. Ben hails from Grand Rapids, Michigan. Previous Theatre School credits include *Romeo and Juliet* and *The Children's Hour*. He recently finished working as the Stage Management Intern on *Gloria* at the Goodman Theatre. Ben will be returning to Williamstown Theatre Festival as the Assistant Company Manager.

**Dana Beech** (*Assistant Stage Manager*) BFA1/ Stage Management. Dana is from Manhattan Beach, California. Previous Theatre School credits include *Hedda Gabler* and *Eurydice*. Dana also works as an Admissions Assistant for The Theatre School.

**Maggie Hoffecker** (*Assistant Stage Manager*) BFA2/Stage Management and Minor in Women's and Gender Studies. Maggie is from Cincinnati, Ohio. Previous Theatre School credits include Stage Manager for *Richard III* and Assistant Stage Manager for *The Kid Who Ran for President*. Maggie is looking forward to Stage Managing *Frankenstein*, part of The Theatre School's 2017-2018 season. Maggie is a Design Tech Representative on The Theatre School Student Government. Protect Trans Lives.

John Culbert.....*Dean*  
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 Nick Johnne .....*Damon Kiely*  
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 Brigid Murphy .....*Rachael Patterson*  
 Janelle Snow .....*Krissy Vanderwarker*  
 Ann Wakefield .....*Steven Wilson*

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 Mark Elliott .....*Phyllis E. Griffin*  
 Elise Kauzlaric .....*Phil Timberlake*

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 Victoria Delorio .....*Head of Sound Design*  
 Sally Dolembro .....*Interim Head of Costume Design*  
 Nan Zabriskie .....*Head of Make Up and Wigs*  
 Jeff Bauer .....*Thomas Dixon*  
 Todd Hensley .....*McKinley Johnson*  
 Jack Magaw .....*Chris Maravich*  
 Kevin O'Donnell .....*Liviu Pasare*  
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 Lauren Hickman .....*Interim Head of Stage Management*  
 Shane Kelly .....*Head of Theatre Technology*  
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 Joel Furmanek .....*Ed Leahy*  
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 Michael Rourke .....*James Savage*  
 Alan Schwanke .....*Noelle Thomas*  
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 Carlos Murillo.....*Head of Playwriting*  
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**LIBERAL STUDIES**

Louis Contey .....*Kevin Fox*  
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 Linda Kahn .....*Ryan Kitley*  
 Rachel Slavick

**TECHNICAL STAFF**

Emily Altman .....*Second Scenic Painter*  
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 So Hui Chong.....*Costume Technician*  
 Tim Combs.....*Technical Director*  
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 Kaitlyn Grissom .....*Scene Shop Carpenter*  
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 Sheila Hunter .....*Draper*  
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 Adam Smith .....*Sound Technician*  
 Joanna White .....*Scenic Artist*

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 Laura Rice .....*Group Sales Representative*  
 Kelsey Shipley .....*Theatre School House Manager*  
 Leslie Shook.....*Theatre Manager*

## MISSION STATEMENT

The Theatre School at DePaul University 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 artistry.

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 from a wide repertoire of classic, contemporary, and original plays that challenge, entertain, and stimulate the imagination. We seek to enhance the intellectual and cultural life of our university community, our city, and the profession. For admissions information, telephone (773) 325-7999 or 1-800-4-DEPAUL.

### CHICAGO PLAYWORKS FOR FAMILIES AND YOUNG AUDIENCES

Chicago Playworks offers a live theatre experience to students, teachers and parents in the Chicago metropolitan area. It is our mission to provide theatre for children that reflects their experiences in a contemporary, multi-ethnic, urban environment.

Founded as the Goodman Children's Theatre in 1925, Chicago Playworks is the city's oldest continuously operating children's theatre. It has been the first theatre experience for audiences of Chicago's young people for more than seven decades and was one of the first major theatres for children in the United States. In 1997 and again in 2003, Chicago Playworks was honored by the Illinois Theatre Association with the Children's Theatre Division Award, for its outstanding long-term contribution to children's theatre. In 1980, Chicago Playworks was awarded the prestigious Sara Spencer Award by the Children's Theatre Association of America (now the American Alliance for Theatre and Education).

Chicago Playworks is a vital aspect of the training at The Theatre School at DePaul University. Students gain pre-professional experience in an extended run before a most demanding and appreciative audience. Chicago Playworks presents three unique productions to more than 35,000 young people each season and has entertained more than 1 million schoolchildren and families since 1925.

## HISTORY

The Theatre School at DePaul University was founded as the Goodman School of Drama in 1925, made possible by a gift of \$250,000 from William and Erna Goodman to the Art Institute of Chicago. The gift was in memory of their son, Kenneth Sawyer Goodman, a playwright. Kenneth dreamed about opening a theatre that combined a repertory company with a dramatic arts school, where classes would be taught by professional artists and actors.

In 1975 the trustees of the Art Institute of Chicago voted to phase out the Goodman School of Drama over a three-year period. Luckily, DePaul University stepped in and embraced the Goodman School of Drama to keep alive a tradition of dramatic programming. DePaul's first theatre, The College Theatre, opened on the Lincoln Park Campus in 1907.

Throughout the years, The Theatre School at DePaul University has grown in reputation and stature. Our new home at Fullerton and Racine opened in September 2013 and was designed by the internationally renowned architect César Pelli and his firm Pelli Clarke Pelli Architects.

**To learn more about our history, please visit [theatre.depaul.edu](http://theatre.depaul.edu)**

**To donate to The Theatre School, please visit: [alumni.depaul.edu/givetotheatre](http://alumni.depaul.edu/givetotheatre)**

## THE THEATRE SCHOOL BOARD

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# GENERAL INFORMATION

## **BOX OFFICE TELEPHONE**

(773) 325-7900

## **REGULAR BOX OFFICE HOURS**

Tuesday - Friday: noon - 4 p.m.

## **PERFORMANCE BOX OFFICE HOURS**

The Box Office opens 90 minutes prior to curtain for all performances.

## **NO SMOKING**

In compliance with the City of Chicago Clean Air Ordinance, smoking is prohibited in The Theatre School. We appreciate your cooperation.

## **EMERGENCY EXITS**

Please note the location of emergency exits in the theatre.

## **NO CELLULAR PHONES, TEXT MESSAGING, RECORDING DEVICES, PHOTOGRAPHY, PAGERS, FOOD AND BEVERAGES**

Please do not use the above listed items in the theatre. Patrons with electronic pagers or cellular telephones are asked to either turn off their equipment in the theatre or check them with the House Manager prior to curtain. We discourage text messaging during the performance. The light from the screen can bother other patrons. We allow photographs to be taken before and after but never during the performance. You may also check cameras and recording equipment with the House Manager who will secure them until final curtain.

## **RESTROOMS**

Restrooms are located in the lobbies on the main floor and balcony levels.

## **LOST AND FOUND**

If you find an item or have lost an item, please contact the House Manager. You may also call (773) 325-7900 the next day to determine if an item has been found.

## **EMERGENCY TELEPHONE CALLS**

Patrons with electronic pagers are requested to either turn off their pagers in the theatre or check them with the House Manager prior to showtime. Should you need to give an emergency telephone number where you can be reached during a performance, please alert the House Manager of your seat location and give the Box Office telephone number for emergencies, (773) 325-7900.

## **PARKING ARRANGEMENTS**

When you attend an event at The Theatre School in Lincoln Park, you may park at DePaul's Clifton Parking Deck, 2330 N. Clifton, with the DePaul rate: \$7.25. Validate your parking ticket at the Building Receptionist desk near the Racine entrance.

## **CAPTIONING AND LISTEN UP LISTENING SYSTEMS AVAILABLE FOR OUR HEARING-IMPAIRED PATRONS**

See the box office to receive either the Captioning or Headset device. We require the security deposit of a driver's license or other identification during the performance. The ID will be returned when you return the device.

## **LARGE PRINT PROGRAMS**

You may request a large print program from the ticket taker or the House Manager.

## **SIGN LANGUAGE INTERPRETING**

Selected performances will be interpreted in American Sign Language. Call the Box Office or see the website for the schedule.

## **AUDIO DESCRIPTION**

Designated audio-described performances and pre-performance touch tours are scheduled throughout the 2016-17 season. Call the Box Office or see the website for the schedule.