

THE
**THEATRE
SCHOOL**
.....
AT DePaul University

presents

LUCHADORA!

by **Alvaro Saar Rios**

Director – Michelle Lopez-Rios
Fight Director – Nick Sandys
Scenic Designer – Sophie Ospital
Costume Designer – Maegan Fahy
Lighting Designer – Kyle Cunningham
Sound Designer – Averı Paulsen
Technical Director – Tim Combs
Production Stage Manager – Zachary Crewse
Stage Manager – Danely Fletcher

October 3 – November 9, 2019

The Theatre School at DePaul University
Chicago Playworks for Families and Young Audiences
DePaul's Merle Reskin Theatre
60 E. Balbo Drive, Chicago, IL 60605
Email: theatreboxoffice@depaul.edu | (312) 922-1999

School bus transportation funded in part by a gift from Lewis S. & Hilary K Josephs.

The Theatre School gratefully acknowledges the Kinder Morgan Foundation's support of the 2019-20 Chicago Playworks season.

CAST (IN ORDER OF APPEARANCE)

Ring Announcer/Green Luchador/Yellow Luchador	Jordan Wallace
El Hijo/Blue Luchador	Connor Green
Nana Lupita	Vero Maynez
Vanessa	Carolyn Hu Bradbury
Boy 1/Newspaper Boy 1	Adam Todd Crawford
Boy 2/Newspaper Boy 2	Isaac Correa
Boy 3/Newspaper Boy 3	Marty Chester
Lupita	Amelia Hernandez
Liesl	Emily Weems
Leopold	Austin Daly
Father	TJ Thomas
Mask Maker	Gabriella Giselle
Hannah	Georgia Berg

1968 - Santa Teresa, Texas; Current Day - Milwaukee, Wisconsin

This production includes the use of fog and haze.

The play will be performed without an intermission.

Produced by special arrangement with THE DRAMATIC PUBLISHING COMPANY of Woodstock, Illinois

PRODUCTION STAFF

Assistant Director	Brenda Gonzales-Nuñez, Rebecca Willingham
Assistant Stage Manager	Anna Arenas
Assistant Scenic Designer	Kat Hasanov
Assistant Technical Director	Nic MucNulty-Hart, Tessa Keller
Master Carpenter	Joey Hocking
Carpenter	Alyea Caldwell
Assistant Costume Designer	Grace Onofrey, Mia Thomas
Stitchers	Glory Bell, Jessica Donaldson, Emily Sanner
Draper/Cutter	Lisa Howaniec, Angelica Tozzi
Firsthand	Chloe Levy
Charge Artist	Lindsay Mummert
Assistant Lighting Designer	Alexis Handler
Master Electrician	Brian Gallagher
Assistant Sound Designer	Lauren Porter
Sound Technician	William Kerpan
Production Photos	Michael Brosilow
Audio Descriptor	Martin Wilde
Sign Language Interpreter Coordinator	Sheila Kettering
Scenery and Props Crew	Cammie Allen, Jamie Auer, Josephine Clarke, Jacob DeKlyen, Nik Hunder, Lexi Hanna, Michaela Marcotte, Madeleine Schuster, Rachel Silver
Costume Crew	Grace Adams, Delaney Gosse, Logan Muñoz, Camryn Murman, Robert Vetter, Devin Wright
Makeup Crew	Madeleine Shows
Lighting Crew	Maday Favela, Ellie Fey, Jack Melcher, Megan Pahlow, Laine Rogers, Henry Zahn
Production Assistant Crew	Chris Campbell
Sound Crew	George Borowski, Jess Forristall
Publicity and House Crew	Tisby Critchley, Joel Davila, PJ Diaz, Melanie Dodson, Trevor Dudasik, Leah Geisler, Roi Lavi, Laila Wenrich
Swing Crew	Kathryn Courtney, Charlie Goodlett, Sarah Matthews

SPECIAL THANKS

Faith Hart

DRAMATURGY NOTE

Assistant Director Brenda Gonzalez sat down with playwright Alvaro Saar Rios to encapsulate his journey to becoming a playwright and to talk about his play *Luchadora!* *Luchadora!* opens the Chicago Playworks for Families and Young Audiences season.

Gonzalez: *What was your path to becoming a playwright?*

Rios: When I was a student at Houston Community College, the theatre instructor asked me if I would write a young audience play to produce at the college. The instructor knew about my interest in writing and my involvement with Nuestra Palabra: Latino Writers Having Their Say, a literary group that promoted Latino and Latina writers. I initially turned him down because I had never written a play before. I didn't even attend theatre productions. But he was persistent. He even offered to pay me to write it. \$200. Just the thought of being paid to write something convinced me to say, "I'll do it." Two weeks later, I turned in a draft. Not long after, the instructor workshopped the script with actors. Once I saw my characters brought to life, the characters I wrote, I knew this was where I belonged.

Gonzalez: *Can you tell me a little bit about the process of writing Luchadora! and some background on how it came into fruition?*

Rios: I've always been interested in the Chinese folktale "Mulan," a story about a young woman who becomes a warrior. Not because she liked violence, but because her love for her father was so strong it compelled her to do something she knew nothing about. *Luchadora!* is my attempt to make the folktale my own. When the idea was still brewing in my head, I mentioned it to Jeff Frank, Artistic Director of Milwaukee's First Stage. Only a few seconds went by before he said, "Let us commission you to write that play for First Stage."

Gonzalez: *Why is it important for Luchadora! to be produced here in Chicago?*

Rios: Chicago is known for producing diverse theatre. On almost any night you can go to a theatre and see stories that reflect the experiences of people of color. I think *Luchadora!* fits nicely because it reflects the stories of the Mexican and Mexican-American population in Chicago.

Gonzalez: *What do you think Lucha Libre says about our Mexican culture and practices?*

Rios: In Lucha Libre, if a luchador wishes to carry his legacy, the common practice is that the luchador passes down his mask to his son, a male relative or a male willing to represent the wrestler. I have never seen a male luchador pass his mask down to his own daughter or niece. Why? I think this can stand as a metaphor for what happens in the Mexican culture but also other cultures. For some families, the men are the ones who carry on the legacies. The men are the ones who do the "traditional" male jobs and some don't even think about including their own daughters. I grew up around strong women so I know what they can do. I even served in the Army with some women who I would gladly go into battle with.

Gonzalez: *Can you tell us why it has been important or necessary for Vanessa to learn about her heritage through the storytelling of her grandmother Nana Lupita?*

■ DRAMATURGY NOTE [cont.]

Rios: I didn't realize something was missing inside me until I learned about my Mexican heritage. It helped me understand myself as well as my family and friends. When I was creating Vanessa's character, I knew I wanted to create a character whose experience reflected my own. The only difference is that I learned about my heritage by reading books. I wished I had learned about myself from my grandparents but I never had the chance to ask them (or maybe I was just too young to think about that). I also feel Vanessa's journey is important because I want to remind young people (as well as the not so young) that they can learn a lot about themselves just by listening to elders.

Gonzalez: *Can you tell me about your own cultural history? And how it influenced your writing of Luchadora!?*

Rios: *Luchadora!* is a veiled attempt to also tell my family's story. I'm a second-generation Mexican-American who loves wrestling. My father was a migrant worker. He and I are both veterans. Also, as I mentioned earlier, I grew up around a lot of strong women - my mom, grandmother, sisters, friends, etc... If there is anything that I feel best represents the Latino culture, it is the strong women who are the backbones of most families. Each of these things are represented in some way in the play.

Gonzalez: *Why did you pick Vanessa and Lupita, both being young Mexican-American women as the protagonist of the play, why not a boy luchador?*

Rios: It never crossed my mind to write the story from a male's point of view. It didn't seem that interesting to me and it definitely didn't reflect my own experience. When I was studying writing at the University of Houston, one of my instructors would always say, "Write what you know." Stories about strong women are what I know and love. Those are the stories that most interest me.

■ DIRECTOR'S NOTE

My grandmother LOVED professional wrestling. Like the melodrama of her novelas, the spectacle on television dazzled us while we cheered and yelled at the wrestlers. After the match, she would tell me stories about growing up in 1930s Tejas, her love for sports, and the challenges of being a young woman who wanted to play. Time after time, she was told that sports just weren't what girls were supposed to do.

Storytelling holds an important place in our culture. Through magical stories, I learned a lot about myself. The powerful stories in this play reveal parts of history, culture, and the importance of finding your own voice. Nana Lupita passes on powerful words that translate to powerful action for her granddaughter Vanessa. As we go back and forth from present day to 1968, we see the character of Lupita navigate challenges that are familiar to many of us. She proves to be a fierce friend, loyal daughter, and, ultimately, a warrior.

For me, *Luchadora!* is a celebration of strong people who fight for what they believe in. They fight for family, friends, honor, and the right to be unapologetically themselves. So here's to storytellers, to fighters, to luchadoras everywhere!

-Michelle Lopez-Rios

BIOGRAPHIES ■

Georgia Berg (*Hannah*) BFA 3/Acting. Georgia is from Denver, Colorado. Georgia's Theatre School credits include *The Scarecrow* (Rachel), *The Retreat or Whatever* (Sunny), and *Lessons for the Newly Dead*.

Carolyn Hu Bradbury (*Vanessa*) MFA3/Acting. Carolyn is an actor and writer from California. She has performed at the Victory Garden's Ignition Festival, as well as the National Asian American Theater Conference. Past Theatre School credits include *She Kills Monsters*, *Water by the Spoonful*, and *Oresteia*. Other credits from Berkeley include *Chavez Ravine* and *Eurydice*. She has a BA in Theater and English from UC Berkeley. carolynhubradbury.com

Marty Chester (*Boy #3*) BFA3/Actor. Marty hails from Louisville, Kentucky. Other Theater School credits include *The Scarecrow*, adapted by George Keating, as well as *The Retreat or Whatever*, written by Joe Zarrow.

Isaac Correa (*Boy 2/Newspaper Boy 2*) BFA3/Acting. Isaac Correa is originally from Houston, Texas. Previous credits at The Theatre School include *The Scarecrow* and *Gone*.

Adam Todd Crawford (*Boy #1/Newspaper Boy #1*) BFA4/Acting. Adam Todd Crawford is an actor, director, and choreographer from Columbus, Ohio. Recent acting credits at The Theatre School include *Oresteia* (Young Orestes), *King Oedipus* (Corinthian), and *Twelfth Night* (Fabian et al.). Adam's choreography and direction has been seen most recently in *otherside* at the inaugural *Prototypes* Festival of Student Work. www.adamtoddcrawford.com

Austin Daly (*Leopold*) BFA3/Acting. Austin is making his Theatre School debut in *Luchadora!* Previous credits include *As You Like It* (Royal Academy of Dramatic Arts) directed by Tim Hardy, *The Old No. 4* (The Theatre School) directed by Steve Pickering, and *The Scarecrow* (The Theatre School) directed by George Keating.

Gabriella Giselle (*Mask Maker*) BFA 3/Acting. Gabriella is from Upland, California. Previous Theatre School credits include *Gone*, *How Peter Changed the World*, and *The Scarecrow*.

Connor Green (*Blue Luchador/El Hijo*) BFA 3/Acting. Connor, originally from Farmington, Michigan. He was last seen at The Theatre School as Marco in *A View From The Bridge* by Arthur Miller. Other credits include Bertram in *All's Well That Ends Well* by William Shakespeare with the Prague Shakespeare Company.

Amelia Hernandez (*Lupita*) BFA3/Acting. Amelia is from Houston, Texas. Her past Theatre School credits include *The Scarecrow*, *The Retreat or Whatever*, and *Nothing Human is Alien to Me*. Over the summer, Amelia was an ensemble member in DePaul University's Educational Theatre Company.

Vero Maynez (*Nana Lupita*) MFA 3/Acting. Regional performances include *The Mathematics of Love* (Brava Theatre) and *The Christians* (San Francisco Playhouse). Recent educational credits include *Oresteia*, *Water by the Spoonful*, and *Twelfth Night*. Vero has also performed in Bechdel Fest 7 (Steppenwolf LookOut), The Carnival 2018: ConeXión (Latinx Theatre Commons), and *Breaking the Binary* (Berkeley Repertory Theatre). BA in Theater & Performance Studies, UC Berkeley. www.veromaynez.com

BIOGRAPHIES [cont.]

TJ Thomas (*Father*) BFA3/Acting. TJ is a Navy Veteran of six years who served in Afghanistan during Operation Enduring Freedom and hails from Nashville, Tennessee. Prior shows include: *Stiva* in *Anna Karinina*, *Sebastian* in *Twelfth Night*, and *Green Dog* in *Go, Dog, Go!*

Jordan Wallace (*Ring Announcer/ Green Luchador/Yellow Luchador*) BFA3/Acting. Jordan Wallace is an actor from the city of Chicago. Jordan is extremely excited to be making his Theatre School debut on the *Merle Reskin* stage.

Emily Weems (*Lies!*) BFA3/Acting. Emily is from Flower Mound, Texas. Emily's Theatre School credits include *Lessons for the Newly Dead* (Ensemble), *How Peter Changed the World* (Ensemble) and *The Scarecrow* (Miss Merton). Emily was a student at Shakespeare and Company over the summer where she performed in *King John* (Arthur) and *Marina* (Thaisa/Gower).

Michelle Lopez-Rios (*Director*) is an Associate Professor of Voice & Speech at The Theatre School where she recently directed *Jane of the Jungle*. A director, voice coach, actor and activist, she, along with playwright Alvaro Saar Rios, are co-founders of The Royal Mexican Players. Michelle will direct a concert version of *Evita* next spring at Skylight Music Theatre.

Brenda González Núñez (*Assistant Director*) BFA 4/ Theater Arts/ Communication & Media and minoring in Latino/a studies. Professional credits include: *I Will Kiss These Walls* for Albany Park Theater Project; *Free Street Theater's Nerds, Sluts, Commies and Jocks; B Is for Bang; Crazy; The Real Life Adventures of Jimmy de Las Rosas*; and running sound for *Space Age*. Theatre School highlights include assistant director for Spring 2018 *Intro A Doll's House* and *The Wong Kids in the Secret of the Space Chupacabra, Go!*

Rebecca Willingham (*Assistant Director*) MFA 1/Directing. Rebecca is a Chicago-based director originally from Charlottesville, Virginia. She has directed extensively with The Sound where she is a co-founder and the Artistic Director. Other directing credits: *Tympanic*, *Commission*, *Prologue*, *Broken Nose*, and *The Ruckus*, as well as assisting at the Goodman, Theater Wit, Griffin, and Steep, among others. She is an alumna of Emerson College and The National Theatre Institute.

Sophie Ospital (*Scenic Designer*) BFA 3/ Scene Design. Sophie is from Louisville, Kentucky. Her Theatre School credits include *Scenic Designer for Jeff and the Dead Girl*, *Assistant Scenic Designer for Water by the Spoonful*, and *Assistant Scenic Designer for She Kills Monsters*. This past summer Sophie was a production intern at Wellfleet Harbor Actors Theater in Wellfleet, Massachusetts.

Kat Hasanov (*Assistant Scenic Designer*) BFA2/Scenic Design. Kat is originally from Chicago. Previous Theatre School credits include *Scenic Designer for Mud*. Kat will be designing *Measure for Measure* in the spring.

Tessa Keller (*Assistant Technical Director*) BFA4/Theatre Technology. Tessa's Theatre School credits include *Technical Director for The Witness*, *Technical Director for Falling, Go, Dog, Go!* and *Orestia*. Tessa will be the Technical Director for *The Rover* this winter.

Maegan Fahy (*Costume Designer*) BFA3/ Costume Design. Maegan Fahy is originally from Houston, Texas. Her past credits include assistant design work on *Jane of the Jungle*, directed by Michelle Lopez-Rios, and *King Oedipus*, directed by Ben Ranaan. She will also be designing for William Shakespeare's *Measure for Measure*, directed by Damon Kiely, this spring.

Mia Thomas (*Assistant Costume Designer*) BFA2/Costume Design. Mia is from Cincinnati, Ohio. This will be her first Assistant Design role at The Theatre School. Mia will be working on *The Rover* on the Watts stage this winter and *Measure for Measure* in the spring.

Grace Onofrey (*Assistant Costume Designer*) BFA2/Costume Design. Grace is from Gary, Indiana. *Luchadora!* will be Grace's first mainstage design work for The Theatre School.

Kyle Cunningham (*Lighting Designer*) BFA4/Lighting Design. Some of Kyle's Theatre School lighting design credits include *Go, Dog, Go!* and *Call of the Wild*. Kyle was the assistant projection designer on *Orestia*. Over the summer, Kyle was the lighting designer on *At the Wake of a Drag Queen* with The Story Theatre and assistant projection designer on *Ms. Blakk for President* at Steppenwolf.

Brian Gallagher (*Master Electrician*) BFA2/Lighting Design. *Luchadora!* is Brian's second show as a master electrician at The Theatre School. He will be the lighting designer for The Theatre School's production of *Neighborhood 3: Requisition of Doom* this winter.

Averi Paulsen (*Sound Designer*) BFA3 Sound Design. Averi's Theatre School credits include *Sound Designer for I and You, King Oedipus*, and *Mud* as well as associate sound designer on *Jane of the Jungle*. Recently, Averi was the Sound Designer for Cloudgate Theatre's production of *Strange Heart Beating*.

BIOGRAPHIES [cont.]

William Kerpan (*Sound Technician*) BFA2/ Sound Design. William is from the great "Prairie State" of Illinois. William's Theatre School credits include *Henry VI*, *Anna Karenina*, and *Versace Antigone*. William is looking forward to working as the assistant sound designer for The Theatre School's production of *The Rover* this winter.

Zachary Crewse (*Production Stage Manager*) BFA3/Stage Management. he/him/his. Chicago credits include: Writers Theatre, Redtwist Theatre, A Red Orchid Theatre, International Voices Project, Gilbert & Sullivan Opera Company. DePaul credits include: *A Dybbuk* or *Between Two Worlds*, *Jeff and the Dead Girl*, *The Curious Incident of the Dog in the Night-Time*, among others. Zachary is the admin assistant to Jen Leahy, Theatre Technical Director, and Dexter Zollicoffer, Diversity Advisor.

Danely Fletcher (*Stage Manager*) *Luchadora!* is Danely's Merle Reskin Theatre debut. Previous educational credits include: *Water by the Spoonful*, *Orestia*, and *Twelfth Night*. Last summer Danely was the interim stage manager on The Theatre School's production of *Henry VI*. Professional credits include: assistant stage manager at Prague Shakespeare Company and stage manager at LTC Carnival 2018.

Anna Arenas (*Assistant Stage Manager*) BFA2/Stage Management. Anna is from Milwaukee, Wisconsin. She previously worked on the costume crew for *Orestia* at The Theatre School, and *Luchadora!* will be Anna's stage management debut. This winter, Anna will be the assistant stage manager for The Theatre School's production of *Neighborhood 3: Requisition of Doom*.

THEATRE SCHOOL FACULTY/STAFF

Jason Beck..... Assistant Dean
 Dean Corrin Associate Dean
 John Culbert..... Dean
 Victoria Delorio Chair, Design and Technical Theatre
 Damon Kiely Chair, Performance
 Jeff Mills Artistic Director, Chicago Playworks
 Coya Paz-Brownrigg Associate Dean for Instruction
 Chair, Theatre Studies
 Jeanne Williams..... Associate Director of
 Academic Advising

ADMINISTRATION

Anna Ables..... Director of Marketing and PR
 Mitsu Beck..... Business Operations Manager
 Sheleene Bell..... Executive Assistant
 Laura Biagi..... Director of the Summer
 High School Program
 Tracee Duerson Director of Admissions
 Joshua Maniglia Technical Operations Manager
 Ashley Meczywor Assistant Director of Admissions
 Kristin Morris Manager of Special Events and PR
 William Nalley Director of Development
 Dexter Zollicoffer Diversity Advisor

ACTING AND DIRECTING

Dexter Bullard Head of Graduate Acting
 Patrice Egleston Head of Undergraduate Acting
 Lisa Portes Head of Directing
 Rob Adler Damon Kiely
 Greg Allen Reginald Lawrence
 Christine Anthony Susan Messing
 Sommer Austin Rachael Patterson
 Adrienne Cury Nicole Ricciardi
 Audrey Francis Janelle Snow
 Andrew Gallant Michael Thornton
 Linda Gillum Krissy Vanderwarker
 Noah Gregoropoulos

MOVEMENT

Patrice Egleston Head of Movement
 Kristina Fluty Madeline Reber
 George Keating Nick Sandys Pullin
 Jeff Mills Mary Schmich
 Blake Montgomery Michael Taylor
 Kimosha Murphy

VOICE AND SPEECH

Phil Timberlake..... Head of Voice and Speech
 Deb Doetzer Phyllis E. Griffin
 Mark Elliott Michelle Lopez-Rios

DESIGN

Christine Binder Head of Lighting Design
 Regina Garcia Head of Scene Design
 Victoria Deiorio Head of Sound Design
 Sally Dolemba Head of Costume Design
 Jeff Bauer Jenny Mannis
 Tom Celner Kevin O'Donnell
 Thomas Dixon Liviu Pasare
 Todd Hensley Henrijs Preiss
 Jack Magaw Birgit Rattenborg Wise

TECHNICAL THEATRE

Deanna Aliosius Head of Costume Technology
 Susan Fenty Studham Head of Stage Management
 Shane Kelly Head of Theatre Technology
 Richard Bynum Tom Pearl
 John Coleman Michael Rourke
 Laura Dieli James Savage
 Christine Freeburg Noelle Thomas
 Joel Furmanek Alden Vasquez
 Ed Leahy Joanna White
 David Naunton Laura Whitlock
 Courtney O'Neill

THEATRE STUDIES

Diane Claussen Head of Theatre Management
 Carlos Murillo Head of Playwriting
 Coya Paz-Brownrigg Head of Theatre Arts
 Alan Salzenstein Head of Arts Leadership
 Rachel Shteir Head of Dramaturgy
 Laura Biagi Jan Kallish
 David Chack Azar Kazemi
 Dean Corrin Dawn Kusinski
 Philip Dawkins Shade Murray
 Jason Fliess William O'Connor
 Isaac Gomez Tanya Palmer
 Sarah Hecht Coya Paz-Brownrigg
 Criss Henderson Maren Robinson
 Kristin Idaszak Patrick Rowland
 James Jensen James Sherman
 Chris Jones Sandy Shinner

LIBERAL STUDIES

Louis Contey Ryan Kitley
 Carolyn Hoerdemann Rachel Slavick
 Linda Kahn

TECHNICAL STAFF

Bryan Back..... Lighting Technologist
 So Hui Chong..... Costume Technician
 Tim Combs..... Technical Director
 Dominic DiGiovanni Scene Shop Foreperson
 Randy Handley Costume Shop Manager
 Chris Hofmann Director of Production
 Sheila Hunter Cutter-Draper
 Kelsey Lamm Production Coordinator
 Jennifer Lightfoot..... Wig and Makeup Supervisor
 Jen Leahy Theatre Technical Director
 Erin Paige..... Sound Technologist
 Alison Perrone Production Technician
 Amy Peter Properties Master
 Jim Keith Assistant Theatre Technical Director
 Scott Slemmons..... Carpenter
 Joanna White Scenic Artist

AUDIENCE SERVICES

Klaire Brezinski Theatre School House Manager
 Margaret Howe Theatre School House Manager
 Collin Jones..... Box Office Manager
 Jessie Krust..... Manager of Audience Services
 David Marden Group Sales Representative
 Kelsey Shipley Theatre School House 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 school children 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 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

To donate to The Theatre School, please visit: alumni.depaul.edu/givetotheatre

THE THEATRE SCHOOL BOARD

SUSTAINING MEMBERS

Brian M. Montgomery,
Chair
Sondra Healy,
Chair Emeritus
Joseph M. Antunovich
Monika L. Black
Paul Chiaravalle
Lorraine M. Evanoff
Mike Faron
Whitney A. Lasky
Irene Michaels

Marcello Navarro
Vonita Reescer
Joseph Santiago Jr.
Linda Sieracki
Richard Sieracki
Msgr. Kenneth Velo
Tomer Yogev

PROFESSIONAL ASSOCIATES

Scott Ellis
Samantha Falbe
Scott Falbe

Zach Helm
Criss Henderson
Paul Konrad
Paula Cale Lisbe
Amy K. Pietz
John C. Reilly
Charlayne Woodard
Dennis Zacek

HONORARY MEMBERS

John Ransford Watts
Merle Reskin

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.

GENERAL INFORMATION [cont.]

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 2019-20 season. Call the Box Office or see the website for the schedule.

OPEN

■ OUR 2019–2020 SEASON

CHICAGO PLAYWORKS FOR FAMILIES AND YOUNG AUDIENCES

Brooklyn Bridge

by Melissa James Gibson
directed by Coya Paz

January 16–February 22, 2020

A Wrinkle in Time

by Madeleine L'Engle, adapted by Tracy Young
directed by Jeff Mills

April 16–May 23, 2020



IN THE WATTS THEATRE

Our Lady of Kibeho

by Katori Hall
directed by Phyllis E. Griffin

November 1–10, 2019

(previews 10/30 & 10/31)

The Rover

by Aphra Behn
directed by Melanie Queponds

February 14–23, 2020

(previews 2/12 & 2/13)

The Curious Incident of the Dog in the Night-Time

based on the novel by Mark Haddon,
adapted by Simon Stephens
directed by Ben Raanan

May 8–17, 2020

(previews 5/6 & 5/7)

IN THE HEALY THEATRE

Polaroid Stories

by Naomi Iizuka
directed by Stephanie LeBolt

October 18–27, 2019

(previews 10/16 & 10/17)

Neighborhood 3: Requisition of Doom

by Jennifer Haley
directed by Mallory Metoxen
January 31–February 9, 2020

(previews 1/29 & 1/30)

New Playwrights Series Fitting In

by Madie Doppelt
directed by Lisa Portes

May 22–31, 2020

(previews 5/20 & 5/21)