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 – Averi 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.
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 Gonzalez-Nuñez, Rebecca Willingham

**Assistant Stage Manager** ..................................................... Anna Arenas

**Assistant Scenic Designer** ...................................................... Kat Hasanov

**Assistant Technical Director** .................................................... Nic Muñiz-Hart, Tessa Keller

**Master Carpenter** ................................................................. Joey Hocking

**Carpenter** ........................................................................ Aleya 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 Brolisow

**Audio Recorder** ................................................................... Martin Wilde

**Sign Language Interpreter Coordinator** ............................................. Sheila Kettering

**Scenery and Props Crew** ......................................................... Cammie Allen, Jamie Auer, Josephine Clarke, Jacob DeFeyn, Nik Hunder, Lexi Hanna, Michaela Marzette, Madeleine Schuster, Rachel Stipes

**Costume Crew** ................................................................. Grace Adams, Delaney Goss, 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 Dudaski, Leah Geisler, Lori Lavi, Laila Wenrich

**Swing Crew** ................................................................. Kathryn Courtney, Carlie Goodlett, Sarah Matthews

### 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. Initially, I 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 workshoped 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?

---

**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.

Faith Hart

2

Theatre School at DePaul University

Luchadora! 3
Theatre School at DePaul University

DIRECTOR'S 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**

**TJ Thomas** (Father) BFA3/Acting. TJ is a Navy Veteran of six years who served in Afghanistan during Operation Enduring Freedom and sails from Nashville, Tennessee. Prior shows include: Stiva in *Anna Karenina*, 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** (Liesl) 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* (Mistress 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* this spring at Skylight Music Theatre.

**Brenda González Núñez** (Assistant Director) BFA 4/ Theatre 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*, *Commmies 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 *Oresteia*. 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.

**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.**

**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*.

**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 Creweise** (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, Oresteia*, 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 Carnaval 2018.

**Anna Arenas** (Assistant Stage Manager) BFA2/Stage Management. Anna is from Milwaukee, Wisconsin. She previously worked on the costume crew for *Oresteia* 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*. **Anna Blakk** (Costume Designer) BFA2/Costume Design. Anna is from Milwaukee, Wisconsin. Anna’s Theatre School credits include: *Assassin’s Creed*, *Henry VI*, and *Versace Antigone*. Anna is looking forward to working with the assistant costume designer on The Theatre School’s production of *The Rover* this winter.

**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 Creweise** (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, Oresteia*, 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 Carnaval 2018.

**Anna Arenas** (Assistant Stage Manager) BFA2/Stage Management. Anna is from Milwaukee, Wisconsin. She previously worked on the costume crew for *Oresteia* 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*. **Anna Blakk** (Costume Designer) BFA2/Costume Design. Anna is from Milwaukee, Wisconsin. Anna’s Theatre School credits include: *Assassin’s Creed*, *Henry VI*, and *Versace Antigone*. Anna is looking forward to working with the assistant costume designer on The Theatre School’s production of *The Rover* this winter.

**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 Creweise** (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, Oresteia*, 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 Carnaval 2018.

**Anna Arenas** (Assistant Stage Manager) BFA2/Stage Management. Anna is from Milwaukee, Wisconsin. She previously worked on the costume crew for *Oresteia* 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*. **Anna Blakk** (Costume Designer) BFA2/Costume Design. Anna is from Milwaukee, Wisconsin. Anna’s Theatre School credits include: *Assassin’s Creed*, *Henry VI*, and *Versace Antigone*. Anna is looking forward to working with the assistant costume designer on The Theatre School’s production of *The Rover* this winter.
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.

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
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 Reeser
Joseph Santiago Jr.
Linda Sieracki
Richard Sieracki
Msgr. Kenneth Velo
Tomer Yoge
PROFESSIONAL ASSOCIATES
Scott Ellis
Samantha Falbe
Scott Falbe
Zach Helm
Criss Henderson
Paul Konrad
Paula Cale Libse
Amy K. Pietz
John C. Reilly
Charlayne Woodard
Dennis Zacek
HONORARY MEMBERS
John Ransford Watts
Merle Reskin

THE THEATRE SCHOOL BOARD

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 photograph 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 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)