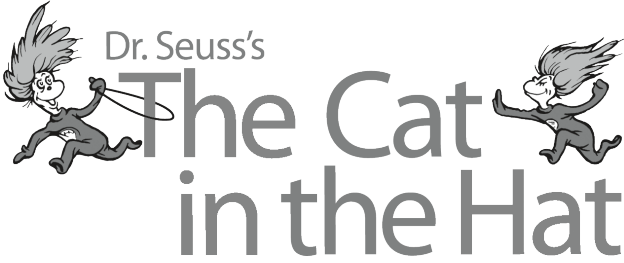


THE
**THEATRE
SCHOOL**
AT DePaul University

presents



Dr. Seuss's
**The Cat
in the Hat**

Based on the book by Dr. Seuss
Play originally produced by
the National Theatre of Great Britain

Adapted and originally directed by Katie Mitchell
Dr. Seuss text, characters and images TM and © 2009 Dr. Seuss Enterprises, L.P.

Director/Musical Director - Jeff Mills
Vocal Coach – Phil Timberlake
Scenic Designer – Jennifer Wernau
Costume Designer – Liz Martinez
Lighting Designer – Alex Jonasse
Sound Designer – Haley Feiler
Technical Director – William Young
Dramaturg – Trisha Mahoney
Stage Manager – Danny Fender

April 19 – May 26, 2018

*The Cat in the Hat is presented through special arrangement with Music Theatre International (MTI).
All authorized performance materials are also supplied by MTI, 421 West 54th Street, New York, NY 10019
Tel.: (212) 541-4684 | Fax: (212) 397-4684 | www.MTIshows.com*

**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

CAST (IN ORDER OF APPEARANCE)

Jack Lancaster.....	Narrator
Lyndsey Bentham.....	Sally
Vinh Nguyen.....	Brother
Harmony Zhang.....	The Fish
Gregory Fields.....	The Cat
Emily Tate Anderson.....	Thing 1
Isabelle Jennings.....	Thing 2

The play will be performed without intermission.

The videotaping or other video or audio recording of this production
is strictly prohibited.

PRODUCTION STAFF

Assistant Directors	Madeleine Mason, Camille Mitchell
Assistant Stage Managers	Dana Beech, Hannah Smith
Assistant Scenic Designer.....	Lindsay Mummert
Assistant Technical Director.....	Tessa Keller
Paint Charge.....	Jax Miller
Master Carpenter.....	Brendan Hein
Assistant Costume Designer	Lisa Howaniec
Wardrobe Supervisors	Alice Ernst, Allison Millar
Drapers/Cutters.....	Emma Colbaugh, Tia Lui
Stitchers.....	Kyra Pan, Izzy Lichtenstein
Head Makeup Assistant.....	Megan Pirtle
Makeup Assistants	Noah Kurnick, Johnny Tran
Assistant Lighting Designer.....	Simean Carpenter
Master Electrician	Scott Tobin
Programmer	Jack D. Reily
Assistant Sound Designer	Lauren Porter
Sound Technician	Jon Albright
Assistant Dramaturgs.....	Frankie Pedersen, Jake Pinckes, Jay Williams
Production Photos	Michael Brosilow
Accessibility Coordinator.....	Angela Hamilton
Audio Describer	Martin Wilde
Sign Language Interpreter Coordinator.....	Sheila Kettering
Sign Language Interpreters.....	Sheila Kettering, Susan Elizabeth Rangel
Sensory Friendly Performance Consultants	Anne Butler, Linsey Sabielny
Scenery and Property Crew	McLean Casey, Amelia Hernandez, Destin Teamer, Matthew Zalinski
Costume Crew	Tyra Grove, Anne Shook, Geffen Weiner
Make-up Crew	Solana Oliver
Lighting Crew	Kyle Bajor, Austin Daly, Sierra Phan, Willow Rakonca
Sound Crew	Jon Albright, Matthew Schwartz
Publicity and House Crew	Meredith Maiorana, Bryce McAliff, Jasmine Rush, Isaac Smith

PRODUCTION STAFF [cont.]

SPECIAL THANKS:

Sheleene Bell, Victoria Delorio, James Donlon, Isaac Gomez, Chris Hofmann, Damon Kiely, Trystan Mills, Coya Paz, Amy Peter, Lisa Portes, Bill Irwin, and Sabra Weber.

The National Theatre of Great Britain's production of
The Cat in the Hat was originally created by:

Director	Katie Mitchell
Designer.....	Vicki Mortimer
Lighting Designer.....	Jon Clark
Music.....	Paul Clark
Sound Designer	Gareth Fry
Movement Director	Joseph Alford
Producer	Pádraig Cusak

DIRECTOR'S NOTE

The Cat in the Hat was the first Dr. Seuss book I ever read, and I will never forget it. I was very young, maybe three years old, and from the moment I opened the book I was completely entranced. I instantly felt I had been invited into a fantastical world that was both familiar and completely strange. The pictures were simple and bold with lots of space and vibrant color. The objects and characters were slightly elongated and exaggerated in the most excellent way. I related to the children in the story and could see this world through their eyes. It was easy to recognize the fish as one of the stern, humorless babysitters I might have had watching me while my mother was working. I understood the predicament of being stuck indoors with nothing to do while the rain poured down outside. It all made sense. But it was the visiting Cat that made the deepest impression. He was benevolent, charming, furry and bigger than life. Most of all he was fun. And hilariously funny. I loved him because he broke all the rules and challenged authority. He was a rebel, and he was also a clown. He showed me and millions of children over three generations that we are powerful. We can shape our own experience. We don't have to be bored and sit there all meek and polite. We can create our own fun, let our freak flags fly, and when things get out of hand we have the ability to slow down and stop the madness!

In this day and age when boredom is so easily annihilated by screens, phones, and devices, we sometimes forget that we still possess the ability to have a great time right here, right now in this very moment. It is a superpower that belongs to every human being. It is my sincere hope that our play version of *The Cat in the Hat* will remind us all that it is "good to have fun," and that we need not be afraid to stand up and challenge the forces that want to shut us down. Dr. Seuss believed that we are all eccentric geniuses in our own way and we are not destined to sit quietly and watch life from a safe distance. What better place than the Merle Reskin Theatre for us to gather, laugh, dance, sing, and express our inner genius all together. Enjoy!

~Jeff Mills

■ DRAMATURGY NOTE

Suddenly home alone for the day with no parents to watch over them, the children in *The Cat in the Hat* are faced with decisions that they have never had to make before. Often times, we have to make decisions between what we would like to do and what we should do. We always have a choice when we make a decision, which means we have to take this responsibility very seriously. We may want to make decisions, like eating ice cream for every meal, but we also have to think about the consequences of that decision.

Sally and her brother experience this as they struggle to know whether they really should be playing these messy and chaotic games with the Cat. They may want to fly kites in the house, because playing with kites is always fun! But when they fly kites in the house, it makes a huge mess and breaks things, which is certainly something that their mother would not appreciate. In the end, the children realize that they really could decide when the games had gone too far. When Sally and her brother see a dress that their mother loves get stomped on and ruined, they know that they need to make a different decision.

Luckily, we do not have to make these decisions alone most of the time. There are lots of people in our life who are always willing to give us advice, just like the Fish does for Sally and her brother. Usually people like our parents and the Fish encourage us to follow the rules, rules are often there for a reason. However, sometimes our parents won't always be there to tell us what we should do. Just like Sally and her brother discover on this cold, wet day, sometimes we have to make decisions for ourselves. When this happens though, we can imagine what advice our parents or other people whose opinion matters to us would give us. If we trust their opinion and their values, then we can use them to guide our own decision. That way, even when we make decisions on our own, we are helped by the people in our life who have helped us before.

Discuss with your friends and family!

How do you make decisions? What goes into making these decisions?

What is the hardest decision you've ever had to make? What did you think about while you were deciding?

~Trisha Mahoney, BFA4, Dramaturgy/Criticism

■ BIOGRAPHIES

Emily Tate Anderson (*Thing 1*) BFA4/ Acting.

Emily is from the San Francisco Bay Area and has studied physical theatre at Movement Theatre Studio in New York City. Previous Theatre School credits include *Hamlet* (Hamlet), *Big Love* (Lydia), and *The Fairytale Lives of Russian Girls* (Masha).

Lyndsey Bentham (*Sally*) BFA3/ Acting.

Lyndsey is from Philadelphia, Pennsylvania. Her Theatre School credits include *Dog Sees God* (Van's Sister), *The Night of the Iguana* (Hannah Jelkes), *The Call of the Wild*, and *Mr. Sadman* (Jessie), an original play by Theatre School playwright Delia Van Praag.

Gregory Fields (*The Cat*) BFA3/ Acting.

Gregory is a Los Angeles native and is completing a screenwriting minor. He plans to pursue a career as a screenwriter and director. Past Theatre School credits include *The Witness* (Simon), *Augusta and Noble* (Ricardo), *Dog Sees God* (Matt), *Afterburn*, and *Night of the Iguana* (Sound Designer). His previous training is from the Amazing Grace Conservatory in Los Angeles, California.

Isabelle Jennings (*Thing 2*) BFA3/ Acting.

Isabelle is a Chicago native. Her past Theatre School credits include *Seven Homeless Mammoths Wander New England* and *Hamlet*.

Jack Lancaster (Narrator) BFA3/ Acting. Jack hails from Hollywood, California. Previous Theatre School credits include Jan Erlone in *Native Son*, Nikos in *Big Love*, Shannon in *Night of the Iguana*, and CB in *Dog Sees God*. He's spent two summers performing with Independent Shakespeare Co in Los Angeles.

Vinh Nguyen (Brother) BFA4/ Acting. Vinh is from Houston, Texas. He was recently in *A Bright New Boise*. His Theatre School credits include *Into the Woods*, *Next Fall*, and *Mrs. Phu's Cleansing Juices (and also Salads)*.

Harmony Zhang (The Fish) MFA2/ Acting. Harmony studied psychology and theatre studies at Duke University, where she appeared in *ENRON, An Experiment with an Air Pump*, and *Bob: A Life in Five Acts*. Her Theatre School credits include *The Veil*, *The House of Bernarda Alba*, and *Mr. Burns, a post-electric play*. Harmony has trained at Stella Adler Studio of Acting and Shanghai Theatre Academy.

Jeff Mills (Director) Jeff is currently a full time professor of Movement at The Theatre School. He is an award-winning actor, director, teacher, fight director and musician, best known for his work with the acclaimed BOXTALES Theatre Company in Santa Barbara, California. As a core member of BOXTALES, Jeff co-created ten original works in as many years, including his direction of *OM: An Indian Tale of Good and Evil* (The Ramayana) and his portrayal of Odysseus in *The Odyssey*. Jeff and BOXTALES have toured their innovative theatre for young audiences throughout the U.S. and in Mexico. Nationally and internationally Jeff has performed with the Denver Center Theater Company, Theatre de la Jeune Lune, American Folklore Theater, Colorado Shakespeare Festival, Door Shakespeare Festival, Seattle Shakespeare Festival, Wooden O Theater, the International City Theater, Shakespeare Santa Cruz, Pominencer Census (Munich), the Estudia Busqueda de Pantomima Teatro (Guanajuato, Mexico) and Theater Mitu/ Visthar Center (Bangalore, India). Though new to Chicago, Jeff has had the pleasure to work with the House Theatre, acting in

their production of *Hatfield and McCoy* and with Underscore Theatre, acting in their production of *My Name is Annie King*. In 2014/2015 Jeff played the title role in Lit Moon's *Hamlet* at the National Theater of China in Beijing and the Bitola International Shakespeare Festival in Bitola, Macedonia. In 2004 Jeff appeared on screen as Tristan in Bill Viola's and Peter Sellars' production of the opera *Tristan and Isolde*, which was performed at the Opera National in Paris, Disney Hall in Los Angeles and Lincoln Center in New York. Jeff's directing credits include *The Trojan Women*, *Eurydice*, *The Arabian Nights*, *Twelfth Night*, *Much Ado About Nothing*, *A Midsummer Night's Dream* and *A Comedy of Errors*. Jeff is currently working with his own company, Proboscis, creating original works of mask, puppetry and physical theater, exploring science, Shakespeare and vaudeville; and a radio variety program called *Live from the Piano Kitchen*.

Madeleine Mason (Assistant Director) BFA2/Theatre Arts. At The Theatre School, Madeleine worked as a dramaturg on *The Witness*, directed by April Cleveland. She also had the opportunity to perform in *Mr. Burns, a post-electric play*, directed by Jeremy Aluma, as Edna. Other credits include *The Mousetrap* (Mollie, DePaul Theatre Union), *Who's Afraid of Virginia Woolf?* (Assistant Dramaturg, B Street Theatre), and *Grey* (Assistant Director, B Street Theatre). Madeleine is currently minoring in Performance Studies.

Camille Mitchell (Assistant Director) BFA4/ Playwriting. Camille is a performer and playwright from San Antonio, Texas. Her play *Gut* will receive a workshop at The Wrights of Spring Festival this year at The Theatre School. She can be seen performing most weekends at ComedySportz Chicago.

Jennifer Wernau (Scenic Designer) BFA4/ Scenic Design. Jennifer's previous Theater School design credits include *Richard III*, *The Children's Hour*, *The Maids*, and *Expectations* (FYI Theater Company). She has also assisted on *The Kid Who Ran for President*, *Translation of Likes*, and *Prospero's Storm*.

BIOGRAPHIES [cont.]

Lindsay Mummert (*Assistant Scenic Designer*) BFA2/Scenic Design. Lindsay is originally from the Chicagoland area. This year at The Theatre School, she served as the Scenic Designer for *The House of Bernarda Alba* by Federico Lorca. Her other Assistant Scenic Design credits include *Michael Jordan in Lilliput* and *Junie B. Jones is Not a Crook*. She also has experience working in the properties shop, where she is currently assisting with properties for this year's production of *Three Sisters*. She is looking forward to designing next Winter's production of *Water By the Spoonful*.

Jax Miller (*Paint Charge*) BFA4/Theatre Technology. Jax strives to use art and theatre as the vehicle to challenge mainstream society. They are particularly interested in how the voices we showcase as artists can impact individual lives and large political systems.

Will Young (*Technical Director*) BFA4/Theatre Technology. Will is originally from Cincinnati, Ohio. This past Fall, he studied abroad as a Production Management major at the Royal Central School of Speech and Drama in London. His past works at The Theatre School include Assistant Technical Director on *Eurydice* and *Mrs. Phu's Cleansing Juices (and also Salads)*, and Technical Director for *Native Son*.

Tessa Keller (*Assistant Technical Director*) BFA2/Theatre Technology. Tessa is from Houston, Texas. This past summer she worked for the Houston Shakespeare Festival. Previous Theatre School credits include, Master Carpenter for *Into the Woods*, Technical Director for *The Witness*. Next season, Tessa will be the Technical Director for *Falling, Go, Dog, Go!*, and *The Orestia*.

Liz Martinez (*Costume Designer*) BFA4/Costume Design. Liz is from Northern New Jersey. She has assisted and designed theatre productions and short films in locations including London, New Jersey, and Chicago. Her design credits include *Twelfth Night*, *Richard III* and *Michael Jordan in Lilliput*. Assistant credits at The Theatre School include *God's Ear*, *Peter Pan* and *Wendy*, and *The Women Eat Chocolate*.

She also assisted on *Her Naked Skin* at the Royal Central School of Speech and Drama in London, and *Exit the King* at The Shakespeare Theatre of New Jersey.

Lisa Howaniac (*Assistant Costume Designer*) BFA2, Costume Design/Technology. Lisa hails from the Chicago suburb of Schaumburg. She has been a stitcher on many Theatre School productions this year and will be designing The Theatre School's production of *Go, Dog, Go!* next season.

Noah Glaser (*Makeup Assistant*) BFA3/Acting. Noah is from Los Angeles. He previously assisted with the makeup on *Into The Woods*.

Alex Jonasse (*Lighting Designer*) BFA4/Lighting Design. Alex has designed many shows at DePaul University including *Michael Jordan in Lilliput*, *Failure: a Love Story*, *Tristan and Yseult*, and *Much Ado About Nothing*. Her outside credits include *Space Age* at Free Street Theatre.

Simean Carpenter (*Assistant Lighting Designer*) BFA4/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*, *Other Desert Cities*, *War Boys*, *Blood Wedding*, *Eurydice*, and *Native Son*.

Haley Feiler (*Sound Designer*) BFA4/Sound Design. Haley has recently accepted a spot in the MFA Performance Practice as Research program at The Royal Central Academy of Speech and Drama in London. Her design credits at DePaul include the Sound Design for *We are Proud to Present...* and Co-Sound Designer for *Michael Jordan in Lilliput*.

Lauren Porter (*Assistant Sound Designer*) BFA2/Sound Design. Lauren hails from Redmond, Washington, where she started her sound design career at Juanita High. Her previous credits at The Theatre School

include designing *52-Hertz*, *Dying City*, and *The Witness*. You can also see her work next Fall in *She Kills Monsters*.

Trisha Mahoney (*Dramaturg*) BFA4, Dramaturgy/Criticism. Trisha Mahoney hearkens from Nashua, New Hampshire. Her previous dramaturgy credits include *Mr. Burns*, a post-electric play, *Wig Out!*, *Michael Jordan in Lilliput*, *Crime and Punishment*, and *Prospero's Storm*. She recently completed Educational Programming Internships at Compass Creative Dramatics and 826CHI. When not in the theatre, Trisha can be found teaching swing dancing at DePaul.

Jake Pinckes (*Assistant Dramaturg*) BFA3/ Theatre Arts. Jake is from Baltimore, Maryland. His upcoming play *Pierre, et le Nouveau Film* will debut at the Wrights of Spring Festival in May.

Jay William (*Assistant Dramaturg*) BFA3/ Theatre Arts. Jay hails from Atlanta, Georgia, and his concentration is in directing. Recent artistic credits at The Theatre School include Assistant Director for *Seven Homeless Mammoths Wander New England* and *Dog Sees God*.

Angela Hamilton (*Access Coordinator*) BFA3/Theatre Management. Angela is from Cincinnati, Ohio. Her interest and commitment to the administrative aspects of theatre is what brought her to DePaul. Angela strives to uplift and support the voices of people of color by helping create and promote powerful diverse stories through a theatrical lens.

Martin Wilde (*Audio Describer*) Martin has described over 100 plays, operas and other live performances for local and national performing arts and cultural organizations. Martin also writes and voices description for TV shows and other media, and National Park Service sites, including Grand Canyon National Park and Apostle Islands National Lakeshore. Past Theatre School credits include *Into the Woods*, *Mrs. Phu's Cleansing Juices* (and also *Salads*), *The Lady From the Sea*, and the opera *The Merry Widow*.

Sheila Kettering (*Sign Language Interpreter*) Sheila lives in Batavia, Illinois, with her husband Bill. She most recently interpreted *The Kid Who Ran for President* at the Merle Reskin Theater. Sheila is also honored to coordinate American Sign Language interpreters for DePaul University's Theatre School productions. Sheila is a certified freelance interpreter in the Chicagoland area, and holds a B.S. degree in education.

Susan Elizabeth Rangel (*Sign Language Interpreter*) Susan Elizabeth is a Certified Deaf Interpreter (CDI). She first made her theatrical debut over two years ago in *Disgraced* at Goodman Theatre and again in *Night Runner* at the Merle Reskin Theatre. Her latest accomplishment includes musical interpreting for *Nuestra Alegria* for the nationwide Youth and Young Adult V Encuentro. Aside from theatrical interpreting, Susan Elizabeth provides ASL consultations, mentorings, and interpretations in other fields.

Danny Fender (*Stage Manager*) BFA3/ Stage Management; Minor in LGBTQ+ Studies. Professional credits include Second Assistant Stage Manager for the pre-Broadway world premiere tryout of *Trevor: The Musical* at Writers Theatre and Stage Management intern for *Ah, Wilderness!* at Goodman Theatre. Theatre School highlights include Stage Manager for *Eurydice* and Assistant Stage Manager for *Native Son*, *Cinderella: The Remix*, and *We Are Proud to Present*.

Dana Beech (*Assistant Stage Manager*) BFA2/ Stage Management. Dana hails from sunny Manhattan Beach, California. Theatre School credits include *The Witness*, *Into the Woods*, *Wig Out!*, *Hedda Gabler*, and *Eurydice*. She looks forward to taking on the challenges of both *She Kills Monsters* and *Go, Dog. Go!* next season.

Hannah Smith (*Assistant Stage Manager*) BFA1/Stage Management. Hannah is from Katy, Texas. Her previous Theatre School credits include *The House of Bernarda Alba* and *Mr. Burns*, a post-electric play.

THE THEATRE SCHOOL FACULTY/STAFF

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 Linda Buchanan..... *Associate Dean of Curriculum*
 Jason Beck..... *Assistant Dean*
 Shane Kelly..... *Chair, Design and
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 Coya Paz-Brownrigg..... *Chair, Theatre Studies*
 Jeff Mills..... *Artistic Director, Chicago Playworks*
 Damon Kiely..... *Chair, Performance*

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 Cameron Knight..... *Head of Undergraduate Acting*
 Lisa Portes..... *Head of Directing*
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 Sommer Austin..... *Adrienne Cury*
 Audrey Francis..... *Andrew Gallant*
 Linda Gillum..... *Noah Gregoropoulos*
 Damon Kiely..... *Susan Messing*
 Rachael Patterson..... *Nicole Ricciardi*
 Janelle Snow..... *Michael Thornton*
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 Jeff Mills..... *Blake Montgomery*
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 Shane Kelly..... *Head of Theatre Technology*
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 Ed Leahy..... *David Naunton*
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 Alan Salzenstein..... *Head of Arts Leadership*
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 Meghan Beals..... *Laura Biagi*
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 Kaitlyn Grissom..... *Scene Shop Carpenter*
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 Joanna White..... *Scenic Artist*

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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

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

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ANNOUNCING OUR 2018-2019 SEASON

CHICAGO PLAYWORKS FOR FAMILIES AND YOUNG AUDIENCES

The Wong Kids in the Secret of the Space Chupacabra, Go!

by Lloyd Suh
directed by Coya Paz

September 27 – November 3, 2018

Go, Dog. Go!

story by P.D. Eastman, adaption by Allison Gregory and Steven Dietz
music by Michael Koerner, directed by Kristina Fluty

January 17 – February 23, 2019

Jane of the Jungle

book and lyrics by Karen Kacarias
music by Deborah Wicks La Puma
directed by Michelle Lopez-Rios

April 18 – May 25, 2019

I WOULD SEE
SHREK OGRE AND
OGRE AGAIN!



LEAVE YOUR REVIEW OF THE SHOW ON FOOTLIGHTS.COM

Help fill the seats of the next performance with a timely and favorable review to ensure that the arts will be here for the next generation.

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CHICAGO PLAYWORKS COLORING CONTEST

Use your imagination and color in the fish bowl below! You will be entered to win 20 tickets to our next Chicago Playworks production, *The Wong Kids in the Secret of the Space Chupacabra, Go!*, running next Fall.

Only people aged 5-18 are eligible. Entries must be received by Wednesday, June 6, 2018.



Give your completed puzzle to an usher at the theatre or send it to us at:

Chicago Playworks Contest, The Theatre School, 2350 N. Racine, Chicago, IL 60614.

Name: _____

Parent Name: _____

Address: _____

City: _____ State: _____ Zip Code: _____

Email: _____

Phone: _____ Age: _____

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(312) 922-1999

REGULAR BOX OFFICE HOURS

Noon – 4 p.m. at The Theatre School

PERFORMANCE BOX OFFICE HOURS

Evening performance days: Open until 8 p.m.

Saturday matinee days: Noon - 2:30 p.m.

Sunday matinee days: Noon - 2:30 p.m.

NO SMOKING

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

EMERGENCY EXITS

Please note the location of emergency exits in the theatre.

CELLULAR PHONES, TEXT MESSAGING, RECORDING DEVICES, PHOTOGRAPHY, PAGERS, FOOD AND BEVERAGES

Please do not use the above listed items in the theatre. 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. As a special favor, we ask that young people do not chew gum. Water fountains are located in the lower lobby and in the lobbies of the mezzanine and balcony.

RESTROOMS

Restrooms are located in the lower lobby, the mezzanine, and balcony. An accessible restroom is located on the main floor inside of the theatre.

LOST AND FOUND

If you find an item or have lost an item, please contact the House Manager. You may also call (773) 325-7968 the next day to determine if an item has been found.

EMERGENCY TELEPHONE CALLS

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, (312) 922-1999. After Box Office hours, use (773) 325-7968 as an emergency number.

PARKING ARRANGEMENTS

We have arrangements with two parking lots: Multi-Park, 635 S. Wabash at Balbo, and LAZ Parking, One East 8th Street at State. Please ask the Box Office for details about rates and payment.

SENNHEISER INFRA-RED LISTENING SYSTEM

We require the security deposit of a driver's license or other identification during the performance. The I.D. will be returned when you return the headset.

LARGE PRINT PROGRAMS

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

SIGN LANGUAGE INTERPRETING

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

AUDIO DESCRIPTION

Designated audio-described performances are scheduled throughout the season. Call the Box Office or see the website for the schedule.

SENSORY FRIENDLY PERFORMANCE

On Sunday, May 6, 2018, at 2 p.m., *The Cat in the Hat* will be Sensory Friendly, and we welcome anyone with sensory sensitivities. A social narrative and adapted teacher guide will be available before the day of the performance, the theatre will not be completely dark, and we will reduce some sound and lighting cues.