Lisa Portes, Artistic Director

presents

A WRINKLE in TIME

by Madeline L’Engle
adapted by John Glore

Director – Ernie Nolan
Scenic Designer – Jillian Rothman
Costume Designer – Kara Dent
Lighting Designer – Chris Barker
Sound Designer/Composer – Mikey Moran
Dramaturg – Karly Bergmann
Stage Manager – Sarah Geis

October 23 - December 1, 2012

The 2012-2013 Theatre School Season is dedicated in loving memory to Director of Development Tessa Craib-Cox (1944-2012).

DePaul’s Merle Reskin Theatre
60 E. Balbo Drive, Chicago, IL 60605

Email: theatreboxoffice@depaul.edu
http://theatreschool.depaul.edu
(312) 922-1999
CAST (IN ORDER OF APPEARANCE)

Meg Murry ................................................................. Megan Henricks
Dad/Camazotz Man ...................................................... Noah Simon
Charles Wallace Murry .............................................. Daniel Mozurkewich
Mom/Storyteller/Camazotz Woman/Aunt Beast .................. Molly Fisher
Mrs. Whatsit/Storyteller ................................................ Lauren Blakeman
Calvin O’Keefe ................................................................ Ryan Semmelmayer
Mrs. Who/Storyteller ..................................................... Meredith Johnston
Mrs. Whatsit/Storyteller ................................................ Miriam Lee
Man With Red Eyes/Storyteller ....................................... Ian Bartelt

This production includes the use of strobe lights and theatrical haze.

This play will be performed without intermission.

A WRINKLE IN TIME © 1962 by Crosswicks, Ltd.

Special Thanks:

Nick Sandys
"You have to write the book that wants to be written. And if the book will be too difficult for grown-ups, then you write it for children." —Madeleine L'Engle

A year ago, I read an article titled Scholastic Experts Issue List of “Ten Trends in Children's Books.” In it the President of Scholastic Book Clubs stated, “We’ve seen some exciting innovation in children’s publishing.” On this contemporary list, such “innovations” included books that expanded the young adult audience to grown ups, dystopian fictions, fantasies, special needs protagonists, and the paranormal… essentially the elements of Madeleine L'Engle's A Wrinkle in Time. Today Katniss Everdeen of The Hunger Games and Beatrice “Tri” Prior of Divergent may lead current trends, but fifty years ago L'Engle created the ultimate original young adult heroine, Meg Murray.

Until A Wrinkle in Time was published, science fiction was considered a male dominated literary genre. L'Engle broke with conventions and used science fiction storytelling elements to help a young adolescent character literally find their place in the universe. Combining Einstein's theories with good old-fashioned imagination, she trusted that young people would identify with Meg's personal and cosmic struggles.

In 1962 A Wrinkle in Time didn’t just create a trend, it blended science fiction, fantasy, and myth to create a timeless and universal story set in our very own unexplored universe.

“All of the best of children's books… Alice in Wonderland, The Wind in the Willows… Little Women, The Secret Garden, Huckleberry Finn… They partake of the universal language and that is why we turn to them again and again when we are children, and still again when we have grown up.” —Madeleine L'Engle

~ Ernie Nolan

It's easy to take stars for granted in a city like Chicago. It's even easier to forget that they exist at all.

But did you know that you and I are composed of the atoms of dead stars? We are all literally stardust! You see, when the death of a star, called a supernova, occurs, the explosion scatters enriched star guts throughout space. This event helps create the building blocks of all life and matter as we know it.

In her Newbery Awards speech for A Wrinkle in Time in 1963, Madeline L'Engle proposed that, “A book too can be a star, explosive material, capable of stirring up life endlessly, a living fire to lighten the darkness.” Certainly L'Engle herself was a star, inspiring children that, “A book too can be a star, explosive material, capable of stirring up life endlessly,” a literary genre. L’Engle broke with conventions and used science fiction storytelling elements to help a young adolescent character literally find their place in the universe. Combining Einstein’s theories with good old-fashioned imagination, she trusted that young people would identify with Meg’s personal and cosmic struggles.

“Of all the best of children's books… Alice in Wonderland, The Wind in the Willows… Little Women, The Secret Garden, Huckleberry Finn… They partake of the universal language and that is why we turn to them again and again when we are children, and still again when we have grown up.” —Madeleine L'Engle

~ Ernie Nolan

Ian Bartelt (Man with Red Eyes/Storyteller), 4th year BFA/Acting. Ian's Theatre School credits include The Diary of Anne Frank, directed by Daniel Kerr-Hobert; DNA, directed by Ernie Nolan; The Seagull, directed by Natalie Turner-Jones; Broadsword, directed by Ian Frank; the Ghost in Hamlet; and The Master Builder, directed by Richard Corley.

Lauren Blakeman (Mrs. Whatsit/Storyteller), 4th year BFA/Acting. Lauren is a Midwestern native from Chatham, Illinois. Her recent Theatre School credits include Anne Frank in The Diary of Anne Frank, directed by Daniel Kerr-Hobert; Jessica in DNA, directed by Ernie Nolan; Amanda in The Glass Menagerie, directed by Jennifer Markowitz; Wren in A Body of Water, directed by Reshmi Hazra; Becca in Broadsword, directed by Ian Frank; and Sadie in Breach, directed by Krissy Vanderwalker.


Megan Henricks (Meg Murray), 3rd year BFA/Acting. Megan hails from Mundelein, Illinois. Last year she was seen in Waiting for Lefty, Holy Days, and Careless Love.

Meredith Johnston (Mrs. Who/Storyteller), 4th year BFA/Acting from Oakland, California. Her previous Theatre School credits include Richard III, In Regards to the Shark, and The Seagull. She is a member of the improv team Daang Judi Dench and trains at IO Theatre.

Miriam Lee (Mrs. Whatsit/Storyteller), 3rd year BFA/Acting. Miriam comes from the suburbs of Chicago. Past credits include Carmen Bernstein in Curtains and Babe Williams in The Pajama Game.

Daniel Mozurkewich (Charles Wallace Murray), 3rd year BFA/Acting. Daniel is from Ann Arbor, Michigan. At The Theatre School, Daniel has appeared in Waiting for Lefty, directed by Jennifer Markowitz; The Chekhov Machine, directed by Ann Wakefield; and Careless Love, directed by Andrew Gallant.

Ryan Semmelmayer (Calvin O’Keefe), 4th year BFA/Acting. Ryan is from the San Francisco Bay Area. Prior credits include Moby Dick, Richard III, and The Blue Room.

Noah Simon (Dad/Camazotz Man), 3rd Year MFA/Acting. Noah has been acting in Chicago since 1997 and has worked with such companies as Goodman Theatre, Factory Theater, The Hypocrites, American Theater Company, and Strawdog Theatre Company, where he is an emeritus ensemble member. He is an artistic associate with Lakeside Shakespeare Theatre.

Ernie Nolan (Director) Theatre Studies faculty. Ernie is a director, choreographer, and playwright dedicated to reimagining stories for young audiences. As Producing Artistic Director of Emerald City Theatre in Chicago, he has directed over 15 productions including the Broadway transfer of Pinkalicious. A resident artist of The Coterie Theatre in Kansas City, Missouri, he made his Off-Broadway debut as a choreographer with Lucky Duck at the New Victory Theatre last year. An Assistant Professor of Theatre Studies at The Theatre School at DePaul University, he has directed The Witches, The Giver, and The BFG for Chicago Playworks. His work as a TYA playwright has been featured both nationally and internationally. Ernie’s plays A Fairy Tale Life, Snow White and Beasts are published and licensed by Dramatic Publishing. His adaptation of Eileen Christelow’s Five Little Monkeys has been staged in Milwaukee and Washington D.C. His new play A Lonely Boy’s Guide To Survival.
Claudia Peterson (Technical Director), 4th Year BFA/Theatre Technology. Claudia is from Geneva, Illinois. Theatre School credits include Technical Director for The Death of Gaia Divine, Assistant Technical Director for A Lie of the Mind and Hedda Gabler, and master carpenter for The Witches. Claudia has also worked for the Chicago Shakespeare Theatre and the Dorset Theatre Festival in Dorset, Vermont.

Katie Dion (Assistant Director), 3rd year BFA/Theatre Arts, with a concentration in Directing. At The Theatre School, Katie has directed Breach by Egan Reich, assisted with the work of Krispy Vanderwarker. She has also assisted on the Wrights of Spring Ten-Minute Play Festival and The Theatre Arts Lab Series. Outside of DePaul, Katie has interned for Redmoon Theatre working as an Assistant Director on their Summer Interventions Series.

Caroline Byrne Donnelly (Assistant Director), 4th Year BFA/Playwriting. Caroline is a Chicago native. Her Theatre School credits are assistant director The Seagull and playwright of The Love Song of F. Gertrude Doyle. She has completed internships at Lookingglass Theatre and Victory Gardens Theatres and is currently an assistant teaching artist at Lincoln Park High School. She will also be directing a LAB in the spring.

Jillian Rothman (Scenic Designer), 4th year BFA/Scenic Design. Jillian is from Charlotte, North Carolina. Her past Theatre School scenic design credits include assisting on The Skriker, Much Ado About Nothing, The Witches, and Nancy Drew and the Sign of the Twisted Candles. She also acted as video designer for The Witches. Jillian has designed The Theatre School productions of Blood Wedding and The Rivals. She will be designing The Royal Hunt of the Sun for The Theatre School’s New Director’s Series in the winter.

Chris Barker (Lighting Designer), 4th year BFA/Lighting Design. Chris has designed the lighting for The Theatre School’s productions of Shipwrecked!, Celebration, and Richard III and has assisted on A View From The Bridge, Intimate Apparel, and Nancy Drew and the Sign of the Twisted Candles. Chris recently completed an internship in Project Management at Electronic Theatre Controls in Middleton, Wisconsin and is currently an intern with the Controls Group at KSA Lighting in Hanover Park.

Karly Bergmann (Dramaturg), 4th year BFA Dramaturgy/Criticism. Past dramaturgy credits include Much Ado About Nothing, Moby Dick, Venus, and The Rivals. She will be producing a laser light show this winter as part of The Theatre School Lab Series.

Catherine Miller (Assistant Dramaturg) 3rd Year BFA/Dramaturgy & Criticism. Katherine hails from San Diego, California, where she worked extensively as a dramaturg. Directing credits include Hedda Gabler and A Room Full of Strangers. Dramaturgy credits include [title of show] at Diversionary Theatre and The Waves at Vox Nova. Assistant dramaturgy credits include Sweeney Todd and The History Boys with Cygnet Theatre. Music Assistant credits include Sammy, Whisper House, and Robin and the 7 Hoods at The Old Globe. Later this year, Catherine will be the dramaturg for Measure for Measure.

Mikey Moran (Sound Designer/Composer), 4th year BFA Sound Design. Theatre School design credits include The Witches, Venus, The Death of Gaia Divine and A View From The Bridge. Outside of school, he recently designed Blagojevich, Blagojevich! at the Athenaeum and Anger/Fly at Trap Door. As a pit musician, he has performed at DePaul in Cabaret and Spring Awakening. A primarily self-taught musician, Mikey learned to compose through study and error.

Sarah Geis (Stage Manager) 3rd year BFA/Stage Management. Sarah hails from Jackson Township, Ohio. She has served as stage manager for Venus and as an assistant stage manager for I Am Bradley Manning, Cabaret, Hedda Gabler, and Pinkalicious. Sarah was the floor manager for the Collaboration Sketchbook Festival this summer. This winter, Sarah will be interning at the Tony Award-winning Children’s Theatre Company of Minneapolis.
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.

The Theatre School Showcase

Contemporary Plays and Classics

Presenting diverse and exciting productions, The Theatre School Showcase blends imagination and cultural impact with three plays, and rounds-out the season with a fourth production featuring the graduating MFA in Acting candidates. The Theatre School Showcase offers a unique opportunity to see tomorrow’s industry leaders today, by introducing the raw creativity and dedicated collaborations of artists at the beginning of their careers. Their work is powerful, imaginative, and new.

Merle Reskin Theatre

Celebrating a century of performances this season, the Merle Reskin Theatre, built as the Blackstone Theatre in 1910, was designed by Chicago architects Marshall & Fox. The stone façade and mansard roof of the Beaux-Arts style building have been modified only slightly over the years. The interior finish of French walnut and gold was designed by Plamondon & Tetze to give the appearance of a European opera house. Prior to DePaul’s purchase of the theatre in 1988, it had been home to vaudeville, the Federal Theatre Project and the touring productions of the Shubert Organization. The Theatre School brings an audience of more than 35,000 people to the theatre each season.
The Theatre School Board

Sustaining Members
Mary Spalding Burns, Chair
Sandra Kealy, Choir Emeritus
Trish Rooney Alden
Joseph Antunovich
Kathleen M. Bette
Kylie DeCantis
David Dunning
Don McLean
Irene Michaels
Brian Montgomery
Carol Morse
Penny Obenshan
Vonita Reeser

Donors

DEPAUL UNIVERSITY ALUMNI

The Office of Alumni Relations provides many opportunities to help graduates maintain a lifelong connection to classmates and the university. Alumni can connect with current students, participate in volunteer opportunities and attend a variety of events and programs throughout the year. For more information about the alumni community, please visit university.depaul.edu or call (800) 437-1898.

DONORS

Listings in the honor roll reflect contributions and pledge payments made to The Theatre School between July 1, 2011 and June 30, 2012. If you are interested in making a gift to support student scholarships, or the new Theatre School building, please contact Elizabeth Assistant Vice President of Development, at 312/367-7148 or esoete@ depaul.edu.

President’s Club
Gifts of $1,000 and above annually qualify for membership in the Club. DePaul’s President’s Club donor of honor.

*“$1,000,000 lifetime giving to DePaul University
+ Donor has made a special philanthropic pledge to DePaul University – Denotes President’s Club membership, which reflects total giving to DePaul University

DONORS (cont.)

DePaul University Theatre School
The Theatre School's 2012-2013 Season

THE THEATRE SCHOOL SHOWCASE

Spring Awakening
book and lyrics by Steven Sater, music by Duncan Sheik
based on the play by Frank Wedekind
directed by Damon Kiely, musical direction by Mark Elliott
September 28 – October 7, 2012 (previews 9/26 & 9/27)

Angels in America: Perestroika
by Tony Kushner
directed by Jane Drake Brody
February 8 - 17, 2013 (previews 2/6 & 2/7)

Measure for Measure
by William Shakespeare
directed by Catherine Weidner
April 19 - 28, 2013 (previews 4/17 & 4/18)

MFA13, TBA
by Ike Holter
directed by Dexter Bullard
An ensemble piece to be performed by MFA III actors

CHICAGO PLAYWORKS FOR FAMILIES AND YOUNG AUDIENCES

A Wrinkle in Time
book by Madeleine L'Engle, adapted by John Glore
directed by Ernie Nolan
October 23 – December 1, 2012

Lizzie Bright and the Buckminster Boy
book by Gary D. Schmidt, adapted by Cheryl L. West
directed by John Jenkins
January 19 – March 2, 2013

The Coral King
by James Ambrose Brown
directed by Ann Wakefield
April 2 – May 23, 2013

NEW DIRECTORS SERIES

In the Red and Brown Water
by Tarell Alvin McCraney
directed by Marc David Pinette
November 2 – 10, 2012 (previews 10/31 & 11/1)

The Royal Hunt of the Sun
by Peter Schaffer
directed by Ian Frank
February 1 – 10, 2013 (previews 1/30 & 1/31)

NEW PLAYWRITERS SERIES

A Tribute to Thick Leonard
by Gil Tanner
director TBA
May 4-13, 2012 (Previews 5/2 & 5/3)

For more information visit our website: http://theatre.depaul.edu
ALUMNI FACTS

Participation: Over 700 alumni were listed in Theatre School News during its fourteenth year of production. TSN is an electronic alumni activity newsletter published monthly (except July). Though originally created as a vehicle to communicate alumni activities among alumni, it is now also used for admissions, recruitment, fund raising, advertising and promotion. It is also responsible for gradually increasing the number of alumni within the school’s database with active electronic and snail-mail addresses and phone numbers. The statistics below are based on issues between August 2010 and June 2011. http://theatreschool.depaul.edu//tsn

The listings included the following selected alumni activities:

- Alumni worked at 119 different Chicagoland area theatre companies including Steppenwolf, Chicago Shakespeare, Goodman, Victory Gardens, TimeLine, Next Theatre and The Second City.
- Alumni worked at 55 different theatre and film festivals internationally including the Oregon Shakespeare Festival, West Hollywood International Film Festival, Cannes Film Festival, the 46th Annual Chicago International Film Festival, Chicago Humanities Festival, Just For Laughs Festival, and the San Francisco Film Festival.
- Alumni have worked at 104 different schools including NYU, Yale, Notre Dame, University of Chicago, UC Irvine, University of Houston School of Theatre, USC School of Theatre, The Art Institute of Chicago, Columbia University, Columbia College, Harvard, School at Steppenwolf, The American Film Institute, and Oakland University.
- Alumni worked at 88 other theatres on the East Coast.
- Alumni worked at 71 different theatres on the West Coast.
- Alumni worked in 40 different states.
- Alumni worked in 14 countries other than the United States including Sweden, Canada, Honduras, New Zealand, Portugal, Japan, Switzerland, England, Korea, Amsterdam, South Africa, Sri Lanka, Singapore, and Germany.
- Alumni worked on 104 films this year including Horrible Bosses, Unstopabble, The Other Guys, Cedar Rapids, Love and Other Drugs, Tron: Legacy, The Dilemma, Conviction, Hop, The Crazies, Dinner for Shmucks, Terri, Jack and Jill, and We Need to Talk About Kevin.
- Alumni worked on 415 theatre productions.
- Alumni worked on more than 82 different television shows ABC, FX, Disney, CBS, Nickelodeon, CW, Bravo, MTV, Showtime, SyFy, TBS, NBC, VH1, and HBO, on 50 different programs including Boardwalk Empire, Southland, Vampire Mob, Bones, Desperate Housewives, Castle, True Blood, HawthornE, Rookie Blue, The Glades, The Event.
- Alumni have multiple television shows in syndication or online including Weeds, The Oprah Winfrey Show, The Sopranos, and The X-Files.
- Alumni worked on 62 commercials or voiceovers for products Butterfinger, Budweiser, Kraft, McDonald’s, Dannon, Cartoon Network, Crown Royal, Zest, Pillsbury, L’Oréal, Verizon, Staples, Illinois Lottery, Panasonic, Hall’s Fruit Breezers, and Pringles.
- Alumni worked at more than 25 production companies including Warner Brothers Pictures, Miramax, Tribeca Productions, Saturn Films, Spyglass Entertainment, MGM, 20th Century Fox Productions, Sony Pictures, Disney and New York Stage and Film.
- 45 alumni are Artistic or Co-Artistic Directors of theatres.
- Alumni were recognized with 28 awards or award nominations, including Tony Award, Fullbright Scholarship, Humanitas Prize
- Fellowship, Pulitzer Prize, After Dark Award, Lumen Award, Network One-Act Festival, the Claire Rosen and Samuel Edes Foundation Prize for Emerging Artist.

Mini Versions of Theatre School News were created for each admissions-related festival, conference and open house, and for the eight regional audition/interview locations.

THE THEATRE SCHOOL STUDENT WORKERS

Assistant Box Office Manager ............................................ Anastasia Schriber
Ticket Agents ......................................................... Micki Burton, Colleen Debelsius, Cecilia Falter, Andy Diaz, Tom Korabik
Group Sales Assistant .................................................. Christopher Knoerzer, Brandon Mack
Office Assistant .......................................................... Jourdi Waller
Merle Reskin Theatre Crew ............................................ Jenny Alaimo, Belinda Bing, Vada Briceno, Claire Cleary, Jean Compton, Dan Friedman, Jack Hawkins, Samuel Hillyer, Garvin Jellison, David Millard, Emmaleigh Pepe-Winshell, Bailey Rosa, Aimee Sweet, Olivia Wallace
Faculty Assistants ....................................................... Olga Aguilar, Aaron Apatker, Chris Barker, Karly Bergmann, Belinda Bing, Todd Boger, Caroline D’Angelo, Liz Fiala, Amy Fisk, Fiona Garretson, Sarah Geis, Emily Hitman, Claire Meyers, Mimi Sui, Michael Osinski, Mark Pinata, Seth Randall-Tapply, Jillian Rothman, Jewells Santos, Rejinal Simon, Jacob Stanton
Administration Assistants ............................................. Olga Aguilar, Jessica Allison, Lucas Baisch, Vanessa Barraza, Cameron Benoit, Meredith Boe, Isabella Coelho, Jean Compton, Caroline Donnelly, Rhiannon Falzone, Lavina Jadhwani, Maureen Kuhl, Jerry Kurian, Meredith Matthews, Diana Mercado, Catherine Miller, Sunee Triparaneni, Sean Wiberg
Costume Shop .............................................................. Kara Dent, Cristian Esparza, Adrienne Littlefield, Chloe Patten, Elise Petrucci, Anna Slotterback, Anne Stebbins, Megan Turner, Jessica Vodnik
Door Monitors ............................................................. Vivian Ellis, Lorena Gomez, Maureen Kuhl, Lauren Lundy, Maria Maia, Ceci Settles
Make Up Shop .............................................................. Belinda Bing, Todd Boger, Taylor Payne, Sarah Price, Molly Ryan, Matt Sherrill, Sarah Jo White
Mat Cleaners ............................................................... Katherine Kerman, Ryan Semmelmayer, Eric Staves
Prop Shop ................................................................. Elyse Balogh, Michael David, Tierra Novy, Jillian Rothman, Rachel Watson
Marketing Assistants ................................................... Jean Compton, Meredith Matthews, Jenna Moran
Admissions Assistants ................................................... Nick Kelley, Karly Bergmann, Kathleen Hemingway, Kevin Kingston, Lauren Mitchel
Scene Shop ............................................................... Leila Abdelrazaq, Ian Bledin, Brittany Bogdajewica, William Deleguardia, Nicholas Fleming, Sarah Geis, Morgan Lake, Andrew McCarthy, Claudia Peterson, Seth Randall-Tapply, Kyle Vanover, Anders Wahl
Studio Coordinators ....................................................... Janie Killips, Jacob Stanton, Elizabeth Thomas
GENERAL INFORMATION

BOX OFFICE TELEPHONE
(312) 922-1999

REGULAR BOX OFFICE HOURS
Tuesday - Friday: 9 a.m. - 3 p.m.

PERFORMANCE BOX OFFICE HOURS
Evening performance days: Open until 8 p.m.
Saturday matinee days: 10 a.m. - 2:30 p.m.
Sunday matinee days: 12 - 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. 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. 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. A new 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
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, (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 FOR OUR HEARING-IMPAIRED PATRONS
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 and pre-performance touch tours are scheduled throughout the 12 – 13 season. Call the Box Office or see the website for the schedule.