adapted by Doug Rand
from the novel by J.M. Barrie

Theater for Young Audiences Adaptation
for First Stage by Jeff Frank

Director – Ernie Nolan
Fight Director – Chuck Coyl
Dialect Coaches – Claudia Anderson, Phil Timberlake
  Scenic Designer – Jake Ives
  Costume Designer – Nikki Foster
  Lighting Designer – Vada Briceno
  Sound Designer – Sebby Woldt
Dramaturgs – Kaysie Bekkela, Abbie O’Donnell
Stage Manager – Cat Andrade

APRIL 21 - MAY 28, 2016

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
The play will be performed without intermission.

**Peter Pan and Wendy** is produced by special arrangement with Playscripts, Inc.

**PRODUCTION STAFF**

Assistant Directors ..................................................................................... Levi Jacobson, Mary Kirwan
Assistant Stage Managers .............................................................................. Erin Collins, Maggie Hoffecker
Assistant Scenic Designers ........................................................................... Joy Ahn, Torry Meyer
Scenic Artist Assistant .................................................................................. Camila Devereux
Technical Director ......................................................................................... David Millard
Assistant Technical Director .......................................................................... Shelby Madey
Master Carpenter ............................................................................................ Frankie Charles
Properties Artisan ............................................................................................ Jaclyn Miller
Assistant Costume Designer ............................................................................ Liz Martinez
Draper/Cutter ................................................................................................. Jennifer Moore
Stitcher ............................................................................................................ Emilee Orton
First Hands ...................................................................................................... Margot Bardeen, Eric Sanchez
Assistant Lighting Designer ........................................................................... Jack Riley
Master Electrician ............................................................................................ Mattias Lange-McPherson
Assistant Sound Designer ............................................................................... Connor Wang
Production Photos ......................................................................................... Michael Brosilow
Audio Designer ............................................................................................... Lenore Murphy
Sign Language Interpreter Coordinator ........................................................... Sheila Kettering
Sign Language Interpreters .......................................................................... Wendy Adam, Cathy Silvern
Student Mentee Interpreters ......................................................................... Caitlin Balsam, Darrellyn Green, Victoria Lozano
Scenery and Property Crew ............................................................................ Cullen Clancy, Noah Kurnik, Rodney Newsome, Jake Pinckes
Costume Crew ................................................................................................. Grainne Devens-Ortlieb, JP Ocasio, Vanessa Rus, Garrett Young

**SPECIAL THANKS:**

Thank you to Caitlin Akey and Kristina Fluty.

**DIRECTOR'S NOTE**

So much attention has been heaped upon The Boy Who Would Not Grow Up, Peter Pan. Some scholars regard him as the ultimate example of Edwardian hedonism, while others believe he is a substitute for his creator J.M. Barrie. But what about Wendy Darling? Who is she? After all, Barrie added her name to the title of his novelization following the enormous success of his stage play. But why is she so often eliminated from the title of the book and other theatrical adaptations? Is she forgettable, simply a lame character sharing Peter's bright spotlight?

I certainly don't think so. For me, Wendy Darling is the true passionate, brave, and heart filled hero of the story. Unlike Peter, Wendy, a name specifically created by Barrie for his play, is the character that goes literally and figuratively on a journey. She begins in her nursery, escapes reality into a world of possibility, decides that she can't stay, and returns home wiser than before. For Wendy, The Neverland is her own Spielraum— the German word for “scope for freedom of e.g. action or thought; freedom of restriction.” Her flight to fantasy, a word derived from the classical Greek phantasias meaning “make visible,” is what child psychologist Bruno Bettelheim calls “one of the most constructive things a growing child can do.” He further notes, “When a child acts out this understanding, he begins to appreciate a lesson that cannot be taught to him in a purely didactic fashion.” And that lesson for Wendy? That growing up might very well be the next “awfully big adventure.”

—Ernie Nolan

**DRAMATURGY NOTE**

Being able to fly like Peter and the Darling children is a dream many people share, and for good reason. Imagine what it would be like to break free and soar above Chicago and beyond. Flying is the ultimate freedom and fulfillment of wanderlust. According to Peter Pan the key to flying, besides pixie dust, is as simple as this: “You just think lovely and beyond. Flying is the ultimate freedom and fulfillment of wanderlust. According to one of the most constructive things a growing child can do.” He further notes, “When a child acts out this understanding, he begins to appreciate a lesson that cannot be taught to him in a purely didactic fashion.” And that lesson for Wendy? That growing up might very well be the next “awfully big adventure.”

—Kaysie Beckela, BFA3, Dramaturgy/Criticism

Abbie O’Donnell, BFA3/Theatre Arts
BIOGRAPHIES

Trevor Bates (Peter Pan) BFA4/Acting. Trevor was last seen in The Theatre School's production of The Merchant of Venice, directed by Erin Kraft.

Andra Beatty (Mrs. Darling/Flight Company/Jules) BFA3/Acting. Andra is from Dublin, Ohio, and a graduate of Interlochen Arts Academy High School. Andra was last seen at The Theatre School as Lil Bit in How I Learned to Drive by Paula Vogel.

Nosakhere Cash O'Bannon (Flight Company/Cecco/Croc) BFA3/Acting. Born and raised in Chicago, recent credits at The Theatre School include In the Blood (Chili), Eurydice (Lord of the Underworld) and Man of La Mancha (Sancho). Nosakhere is a graduate of CHIARTS.

Kayla Raelle Holder (Tiger Lily/Flight Company/Noodler) BFA4/Acting, Sociology Minor. Kayla is originally from Galena, Illinois. Previous Theatre School credits include Saleria in The Merchant of Venice, Mary Tilford in The Little Mermaid, and Eurydice in In the Blood. Kayla is a Cherub herself in 2011. She is proud to be here at The Theatre School as Lil Bit in How I Learned to Drive by Paula Vogel.

Nicole Lockard (Twin #1/Flight Company) BFA4/Acting. Nicole is from Louisville, Kentucky. You may have previously seen Nicole in These Shining Lives, directed by Patrice Egleston; Terminus directed by Lavina Jadhwani; Esperanza Rising, directed by Lisa Portes; and the able space, directed by Carlos Murillo.

Ian Miller (Cookson/Flight Company) BFA4/ Theatre Arts. Ian is from the uncool part of California and is currently directing a production as part of the spring Theatre Arts Lab Series.

Carolyn Moore (Michael Darling) BFA3/Acting. Carolyn hails from Lafayette, California. Past Theatre School credits include How I Learned to Drive (Teenage Greek Chorus), Man of La Mancha (Alondra), and Triangle Factory Fire Project (Margaret Schwartz).

Samantha Newcomb (Neverbird/Mullins) BFA3/Acting. Samantha hails from Portland, Oregon. Theatre School credits include Hester La Negrita in In the Blood, and Zonia Loomis in Joe Turner’s Come and Gone. Samantha is a Jackie Robinson Scholar and currently an Equity Membership Candidate.

Shea Petersen (John Darling) BFA3/Acting. Shea hails from Richmond, Texas. Credits at The Theatre School include Book of Days, Eurydice, and Stupid F**king Bird, Twelve Angry Men, and How I Learned to Drive.

Elise Randall (Nibs) MFA2/Acting. Elise holds a BA from The University of Michigan, where she concentrated in English, Drama, and Native American Studies. Other Theatre School credits include The Merchant of Venice (Portia), directed by Erin Kraft; The Children's Hour (Karen Wright), directed by Nathan Singh; and The Qualms (Terri), directed by Shade Murray.

Lily Rosenzweig (Tinkerbell) BFA4/Acting. Lily is from Northern California. Previous Theatre School credits include An Enemy of the People, Really, Really, The Trojan Women, Symphony of Clouds, The Great God Pan, After Miss Julie, Cock, and In the Blood.

Michael Russo (Flight Company/Tootles) Born in Boston, Massachusetts, Michael has performed at the Edinburgh Fringe Festival, here at The Theatre School as well as across the greater Boston area. Some of his past roles include Con in Aaron Posner’s Stupid F**king Bird, and the Duke in The Merchant of Venice.

Sarah Serabian (Twin #1/Flight Company/ Liza, the Housekeeper) BFA3/Acting. Sarah is originally from the greater Boston area. Her other favorite roles include Anges in the premiere of the able space by Stef Bong and Mash in Aaron Posner’s Stupid F**king Bird.

Michael Stock (Smeet/Flight Company) MFA2/ Acting. Michael also works as a playwright, director, and producer. He started Sideway Theater as a High School sophomore and has produced plays in Chicago, New York, Austin, Texas, and Los Angeles. His plays are published in several books and at http://www.indieishternow.com/ Playwright/michael-stock. For more information about the theater company, please check out www.Sideway.org; if you want to read a play he wrote, please email him at Michael.Stock@mac.com.

Arie Thompson (Flight Company/Slightly) BFA3/Acting. Arie is from the West Coast.

Zivon Toplin (Starkey/Flight Company) BFA4/ Acting. Zivon was born and raised in New York City, where he attended Fiorello H. LaGuardia High School of Music and Art and the Performing Arts. Theatre School credits include Rutherford Seilig in Joe Turner’s Come and Gone and Mario in The Crucible. He directed Tartuffe in Tartuffe, The Phantom Tollbooth, directed by David Catlin; 4:48 Psychosis; and Peter in The Zoo Story. Film credits include The American Werewolves and The Wingman. As a founding member of both Young Gotham Arts and The ZOO CITY Arts Collective, he has directed This is Our Youth and The Pillowman, as well as the devised piece BRAINFOOD. He is also a member of the Length Boys.

Harrison Wenger (Mr. Darling/Flight Company/ Curly) BFA4/Acting. Harrison is from Fairfax, Virginia. Credits include Love: A Love Story (Mortimer), directed by Kimberly Melen; After Miss Julie (John), directed by Brian Balcom; Video Galaxy (Dude), directed by John Jenkins; Metamorphosis (Lodger), directed by Kelvin Wong. Professional credits include Charlotte’s Web (Emerald City Theatre Company), directed by Ernie Nolan.

Ernie Nolan (Director) Ernie Nolan is an award winning director and playwright who received the Illinois Theatre Association’s 2014 award for Excellence in Theatre for Young Audiences. For Chicago Playworks he has directed The BFG, The Giver, The Witches, A Wrinkle in Time, Number the Stars, and The Day John Henry Came to School. His work at The Broadway Playhouse includes A Charlie Brown Christmas, Fancy Nancy The Musical, Pinkalicious, The Cat in the Hat, Cinderella, Charlotte’s Web, and the world premiere of Hansel and Gretel: A Wickedly Delicious Musical Treat with Justin Robert. Ernie’s playwriting has been produced nationally and at such theatres as The Coterie, First Stage, Walnut Street, Orlando Rep, and Children’s Theatre of Charlotte. He has written commissions for Adventure Theatre in Glen Echo, Maryland, La Jolla Playhouse in La Jolla, California, The Milwaukee Zoological Society, and his latest commission, My Broken Doll, for the Institute for Holocaust Education and The Circle Theatre in Omaha, Nebraska. Also a resident artist of The Coterie Theatre in Kansas City, Missouri, he has directed and choreographed world premiers by such Tony-nominated artists as Willy and Rob Reale, Stephen Schwartz, Stephen Flaherty and Lynn Ahrens, and Bill Russell and Henry Krieger. Ernie is an Assistant Professor of Theatre Studies at The Theatre School as well as the Vice President of Theatre for Young Audiences USA. He is a proud graduate of both the University of Michigan Musical Theatre Program (BFA Musical Theatre) and The Theatre School at DePaul University (MFA Directing).

Levi Jacobson (Assistant Director) BFA2/ Theatre Arts. Levi Jacobson is concentrating in Theatre for Young Audiences. As a member of The Theatre School’s Musical Theatre Collaborative, he was Assistant Director for last year’s production of Godspell, directed in the Guilty Pleasure Cabaret, and will be directing a musical theatre piece in this year’s Writings of Spring.

Mary Kirwan (Assistant Director) BFA3/ Theatre Arts. Mary is from Cincinnati, Ohio, and has a concentration in Theatre for Young Audiences (TYA), and a double minor in Early Childhood Education, and Irish Studies. She was previously Assistant Director for the labs Cock and Amazons and their Men.

David Millard (Technical Director) BFA4/ Theatre Technology. David hails from Ada, Michigan, where he graduated high school from Forest Hills Central. David’s professional credits include Technical Show Support Intern at Cirque du Soleil in Las Vegas, Nevada, (Summer 2015), and Technical Direction

BIOGRAPHIES [cont.]
Intern at the Hangar Theatre (Summer 2014). Theatre School credits include Technical Director for Joe Turner’s Come and Gone, and Elemeno Pea; Assistant Technical Director for Duchess of Malfi, In the Heights, The Scavengers; and Master Carpenter for A Free Man of Color and Arabian Nights. After graduating, David will be working as a Project Technician at Chicago Flyhouse.

Shelby Maday (Assistant Technical Director) BFA3/Theatre Technology. Shelby is from the Northwest side of Chicago. Her past shows at The Theatre School include Technical Director of The Merchant of Venice, Master Carpenter of Esperanza Rising and Video Galaxy, and Carpenter of Vigils and Metamorphosis. Next year she will be Assistant Technical Director of Romeo and Juliet.

Jake Ives (Scenic Designer) BFA4/Scenic Design. Jake has done five shows in his time at DePaul, including God’s Ear, Peter Pan and Wendy, Video Galaxy, and The Phantom Tollbooth. Also while in school he designed around 20 different shows in a conceptual format. Jake interned with Redmoon Theatre Co. in the summer of 2014. Jake has also worked with Free Street Theatre Co. designing a traveling outdoor show, The Real Life Adventures of Jimmy de las Rosas, and Forget Me Not Theatre Co. designing The Gothic Arch and The Impossible Adventures of Supernova Jones. Jake looks forward to working for The Legendary Dungeon of Doom haunted house after school.

Torrey Meyer (Assistant Scenic Designer) BFA2/Scenic Design. Torrey is originally from Texas and transferred to DePaul from the University of Dallas. There, she assisted with their productions of Candide and The Bald Soprano (Scenic Technician), The Imaginary Cuckold (Scenic Designer), Lone Star (Properties Designer), and Equinox (Scenic Designer). At The Theatre School, she worked as the Assistant Scenic Designer on God’s Ear this past winter.

Jaclyn Miller (Properties Artisan) BFA2/ Thea...
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 one million schoolchildren and families since 1925.
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**CHICAGO PLAYWORKS FOR FAMILIES AND YOUNG AUDIENCES**

**The Kid Who Ran For President**

Music, Lyrics & Book by Jeremiah Clay Neal

based on the books *The Kid Who Ran for President* &
*The Kid Who Became President* by Dan Gutman, directed by Ernie Nolan

**October 6 – November 12, 2016**

**Night Runner**

(developed through The Theatre School’s Cunningham Commission for Youth Theatre)

by Ike Holter, directed by Lisa Portes

**January 12 – February 18, 2017**

**Cinderella: The Remix**

book and lyrics by Psalmyrene 24

music by Nick tha TD

directed by Coya Paz

**April 20 – May 27, 2017**

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*+ Donor has made a special philanthropic pledge of $25,000 or greater to DePaul University between July 1, 2014 and June 30, 2015

# Donor has made a memorial gift in honor of Julia Neary, THE ’90, a DePaul Theatre School alumnae and professor who died on January 3, 2015.

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**ON THE FULLERTON STAGE**

**Romeo and Juliet**

by William Shakespeare

directed by Cameron Knight

November 4 – 13, 2016

(previews 11/2 & 11/3)

**We are Proud to Present**

*a Presentation About the Herero of Namibia,
Formerly Known as South West Africa, From the German Southwestfrica,*

Between the Years 1884-1915

by Jackie Sibblies Drury

directed by Erin Kraft

February 10 – 19, 2017

(previews 2/8 & 2/9)

**Wig Out!**

by Tarell Alvin McCraney

directed by Msgr. Kenneth Velo

April 14 – 23, 2017

(previews 4/12 & 4/13)

**New Playwrights Series**

Title, Playwright, and Director TBA

May 19 – 27, 2017

(previews 5/15 & 5/18)

**IN THE HEALY THEATRE**

**Eurydice**

by Sarah Ruhl

directed by Michael Burke

October 21 – 30, 2016

(previews 10/19 & 10/20)

**Richard III**

by William Shakespeare

directed by Jacob Janssen

January 27 – February 5, 2017

(previews 1/25 & 1/26)

**MFA 17**

An ensemble piece to be performed by MFA III actors

Title, Playwright, and Director TBA

May 5 - 14, 2017

(previews 5/3 & 5/4)
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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. 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. 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
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
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.