

THE
**THEATRE
SCHOOL**
AT DePaul University

presents

**THE
WONG
KIDS** IN THE SECRET
OF THE SPACE
CHUPACABRA, GO!

by Lloyd Suh

Director – Coya Paz
Movement/Fight Designer – Marc Frost
Movement Coach – Patrice Egleston
Vocal Coach – Phil Timberlake
Scenic Designer – Palmoa Locsin
Costume Designer – Isabelle Laursen
Lighting Designer – Katelyn Le-Thompson
Sound Designer – Agata Pacia
Technical Director – Shane Kelly
Dramaturg – Briana Schwartz
Stage Manager – Danny Fender

September 27 – November 3, 2018

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)

Violet.....	Harmony Zhang
Bruce.....	Johnny Trần
Stinson/Woofenwolf/Gimbop.....	Eamon Hurd
Mars/Great Prognosticator/Gyoza.....	Laila Rodrigues
Mailman/Bandersnatch/Imperious Canute.....	Garrett Young
Nobody/Woofenwolf/Qweequin.....	Christina Euphrat

Place and Time: Earth, Grixnoo, Space, and Beyond

This production includes the use of haze, fog, bubbles and strobe lights.

This play will be performed without intermission.

*First commissioned and produced by
Children's Theatre Company – Minneapolis
Developed in the Ma-Yi Writers Lab, Ma-Yi Theater Company, NY
Produced by special arrangement with
Plays For Young Audiences*

PRODUCTION STAFF

Assistant Director.....	Brenda González Núñez, Elena Gonzalez, Madeline McCulloch, Mallory Metoxen
Assistant Stage Manager.....	Nicholas Nyquist, Ashley Kiser
Assistant Scenic Designer.....	Trenton Jones, Lindsay Mummert
Assistant Technical Director.....	Brendan Hein
Master Carpenter.....	Willow Rakoncay
Carpenter.....	Matthew Zalinski
Assistant Costume Designer.....	Lucy Elkin, Brett Rose
First Hand/Craftsperson.....	Jessica Glionna
Craftsperson.....	Kyra Pan
Stitcher.....	Jessica Donaldson, Tess Hershenson, Chloe Levy
Head Makeup Assistant.....	Emma Colbaugh, Gabby Gillespie
Assistant Lighting Designer.....	Kyle Cunningham
Assistant Master Electrician.....	Sebastian Medina
Assistant Sound Designer.....	Gabriela Cordovi Rodriguez
Production Photos.....	Michael Brosilow
Audio Describer.....	Martin Wilde
Sign Language Interpreter Coordinator.....	Sheila Kettering
Sign Language Interpreters.....	Veramarie Baldoza, Peter Wujcik
Scenery and Property Crew.....	Isabelle Cheng, Paola Cordero, Felix Correa-Priest, McLennan, Morgan Ramoth, Devin Walls,
Costume Crew.....	Saskia Bakker, Val Buchanan, Claire Hayes, Rae Roth, Joefferry Wenderlich,
Make-up Crew.....	DebiAnn Daniel, Kat Hasanov, Rebecca Koopman
Lighting Crew.....	Jose Dominguez, Ross Milstead, Justin Nielson, Karen Wallace, Mel Williams
Sound Crew.....	Genny Blauvelt, Oskar Westbridge,
Publicity and House Crew.....	Esme Burrows, Olivia Dunn, Olivia Garcia, Sam Kerns, Grace Lowry, Victoria Andrus

DIRECTOR'S NOTE

In *The Wong Kids*, Bruce and Violet Wong travel to space to save the world only to find that the real distance they need to travel is within themselves. Like so many people their age, Bruce and Violet have learned the hard way that growing up is a slow and uncomfortable process – things are suddenly different, and they aren't even sure when it happened, but they feel weird and left out and different and bored and ignored and all too aware of everything that is wrong with them. And they are also two of the only Asian students at their school, something Bruce thinks shouldn't matter but Violet is especially aware of as she navigates the complicated world of middle school popularity.

Regardless of our own cultural backgrounds, we can probably all relate to wanting to be, as Violet says, "special but not different." All of us want to find ways to excel, to shine, and to be accepted for who we are, as we are. Like the Wong Kids, I believe each of us is hiding a super power, something we may not yet have discovered but which has the potential to make the world a safer, healthier, more joyful place. We find our strength in each other, in accepting our differences, and in trusting what the world has to teach us, knowing that sometimes even the smallest lessons make a difference (Farkian Newfrogs, anyone?)

DRAMATURGY NOTE

Lloyd Suh's *The Wong Kids in the Secret of the Space Chupacabra Go!* takes the audience on a journey to another planet to meet aliens, destroy evil, and confront their inner demons. Violet and Bruce Wong are normal kids until their alien neighbors, Mars and Stinson, call upon these siblings to travel to their home planet of Grixnoo and do the impossible—defeat the evil Space Chupacabra! This monster devours anything it encounters that's different from itself. It won't stop until it has achieved total galactic destruction, which only the Wong kids can prevent.

This story doesn't just depict an epic battle for the survival of the universe. It also makes history as Chicago Playworks and The Theatre School at DePaul University's first play to foreground Asian-American characters. It marks the first play I have ever worked on that speaks to my experience as an Asian-American woman.

When I was a kid, I didn't get to see many stories told by actors who looked like me. I can only remember two television programs with Asian-American leads: Disney Channel's *American Dragon Jake Long* and *Wendy Wu: Homecoming Warrior*. Both contained characters and plots centering on characters grappling with their Asian identities. These coming-of-age stories involved elements of fantasy that drew from and exoticized Asian stereotypes. *Wendy Wu* had to train in martial arts to fulfill her destiny as a reincarnated warrior. *Jake Long* had to shapeshift into a dragon. These characters weren't relatable, and they weren't nuanced.

As a pre-teen, I wasn't thinking specifically about my identity as an Asian-American girl. I was just thinking about how nobody understood me, just like Violet does when she abandons Bruce for Nobody, the only person who understands her, on the planet of Anyplace Else. When I was Violet's age, I also thought that nobody understood me.

Suh developed this play in collaboration with Ma-Yi Theatre, a company whose work helps Asian American artists "to stake new creative territories by pushing Asian American Theater beyond easily identifiable markers." What I love about Bruce and Violet is that they don't adhere to reductive tropes. They don't need to do karate or transform into dragons. Suh allows these characters to just be kids—and intergalactic adventurers.

Like Violet, I've found the people who understand me, the full, complicated version of me. They are telling stories like *Crazy Rich Asians* and *To All The Boys I've Loved Before*. I'm finally seeing myself reflected onstage and onscreen. And I'm finally ready to face my own Space Chupacabra.

Christina Euphrat (*Nobody/Woofenwolf/Qweeguinn*) BFA4/Acting. Christina is from the San Francisco Bay Area. Previous credits at The Theatre School include *Dog Sees God*, *Blood Wedding*, *Misalliance*, *Into the Woods*, and *Growing Up Blue*.

Eamon Hurd (*Stinson/Woofenwolf/Gimbop*) BFA3/Acting. Eamon hails from Chicago suburbs. Theatre School credits include *Pocotello* by Samuel D. Hunter as Eddie, and *Under Milkwood* by Dylan Thomas as Cherry Owen, NogoodBoyo, and Willy Nilly Postman.

Laila Rodrigues (*Mars/Great Prognosticator/Gyoza*) BFA4/Acting. Laila is from Los Angeles, California. Previous Theatre School productions include *Into the Woods* and *A Midsummer Night's Dream*.

Johnny Trần (*Bruce*) BFA4/Acting. Johnny is a Fourth Year BFA Actor originally from Little Saigon, California. His most recent Theatre School work includes *A Midsummer Night's Dream* (dir. Michael Burke) as Hermia, *Junie B. Jones is Not a Crook* (dir. Krissy Vanderwarker) as Handsome Warren, and the all Asian American reading *We Are Here* (dir. Chay Yew).

Garrett Young (*Mailman/Bandersnatch/Imperious Canute*) BFA4/Acting. TV/Film credits include: *Chicago Justice*, *Thicker Than Water*, *Godless*. Theatre highlights: *Eroica* (Redtwist Theatre), *Three Sisters*, and *Mr. Burns* (The Theatre School).

Harmony Zhang (*Violet*) MFA3/Acting. Harmony graduated from Duke University with a B.A. in Psychology and Theatre Studies. Harmony appeared in *Enron*, *An Experiment with an Air Pump* (Ellen), and *BOB: A Life in Five Acts*. Her work at The Theatre School includes *The Veil* (Hannah), *The House of Bernarda Alba* (Angustias), *Mr. Burns: A Post-Electric Play* (Maria/Lisa), and *The Cat in the Hat* (The Fish).

Coya Paz (*Director*) Coya Paz is an Associate Professor and chair of the Theatre Studies Department in The Theatre School at DePaul University. She also serves as the Artistic Director of the historic Free Street Theater, a company in its 49th year of creating theater “by, for, about, with and in Chicago’s diverse communities.”

Mallory Metoxen (*Assistant Director*) MFA1/Directing. Mallory is dedicated to working with playwrights, developing new works, and narrowing the gender parity gap in theatre. She hails from Milwaukee, WI where she was Artistic Associate and Director of New Play Development for Renaissance Theaterworks. Favorite directing credits include *Sex with Strangers*, *The Drowning Girls*, *These Shining Lives*, *The Effect of Gamma Rays on Man-in-the-Moon Marigolds*, and *The Understudy*.

Elena Gonzalez Molina (*Assistant Director*) BFA 2 Theatre Arts. Professional Credits include Stage Manager for FEMelanin’s production of *Epic Tales from the Land of Melanin* at Free Street Theater.

Brenda González Núñez (*Assistant Director*) BFA 3/ Theater Arts/ Communication & Media. Professional credits include acting in *I Will Kiss These Walls* for Albany Park Theater Project and interning as a Core Creator and acting for Free Street Theater’s *Nerds*, *Sluts*, *Commies and Jocks*, *B, Is for Bang*, *Crazy The Real Life Adventures of Jimmy de Las Rosas*, and running sound for *Space Age*. Highlights at The Theatre School include assistant director for *A Dolls House* and *The Wong Kids*.

Madeline McCulloch (*Assistant Director*) BFA2/ Theatre Arts, Directing Concentration/Minor in Hospitality Leadership .This is her first collegiate assistant directing credit, soon to be followed by the winter production of

One Flea Spare. Formerly at The Theatre School, she stage-managed *A Midsummer Night's Dream*. High School credits include assistant directing *Murder's in the Heir*, directing scenes from *Twelfth Night*, and production managing scenes from *Much Ado About Nothing*. She hails from Little Rock, Arkansas.

Paloma Locsin (*Scenic Designer*) BFA/4 Scenic Design/ Minor in Graphic Design. Previous Theatre School credits: *Growing Up Blue*, *Trouble In Mind* (Scenic Designer), *Seven Homeless Mammoths Wander New England* (Assistant Props Master), *We Are Proud to Present...*, *Cinderella: The Remix*, *Native Son* (Assistant Scenic Designer). This fall, Paloma is studying abroad in London at The Royal Central School of Speech and Drama.

Trent Jones (*Assistant Scenic Designer*) BFA/2 Scene Design with a Concentration in Production Design. Trent previously worked backstage for several Theatre School productions including the world premiere of *Growing Up Blue*. Trent will be the Scene Designer for the upcoming The Theatre School production of *Oedipus Rex* in the winter.

Lindsay Mummert (*Assistant Scenic Designer*). BFA3/Scenic Design. This summer she worked at the Williamstown Theatre Festival props department in Massachusetts. Last year at The Theatre School, she was the scenic designer for *The House of Bernarda Alba* by Frederico Lorca. She will be designing *Water By the Spoonful* in the winter. She works in the properties shop, and is on the producing committee for the new Theatre School festival of student work.

Katelyn Le-Thompson (*Lighting Designer*) BFA4/Lighting Design. Originally from Southern California, Katelyn spent her summer as the Lighting/Projections

intern at the Beatles LOVE by Cirque du Soleil in Las Vegas. She also previously interned in the lighting department at Chicago Shakespeare Theatre. Recent TTS productions include: *Junie B. Jones is Not A Crook* (LD), *Seven Homeless Mammoths* (ALD), *Mrs. Phu's Cleansing Juices* (ME).

Kyle Cunningham (*Assistant Lighting Designer*) BFA3/Lighting Design. Kyle has designed *The House of Bernarda Alba* as well as *Call of the Wild* and *26 Miles* at TTS. Kyle was the Master Electrician for *Junie B. Jones is not a Crook* and *Growing Up Blue*. Kyle was the programmer for *Cinderella: The Remix*!

Willow Rakoncaj (*Master Carpenter*) BFA /2 Theatre Technology. Hailing from Portland, Oregon, Willow began their professional journey here at The Theatre School. Credentials include this upcoming year, *The Wong Kids'* Master Carpenter, as well as Master Carpenter for winter quarter's *Water By The Spoonful*, and spring's *Jane Of The Jungle*. They have also worked at The Theatre School as a Stagehand and Property Shop Assistant.

Matthew Zalinski (*Carpenter*) BFA/2 Theatre Technology. Professional credits include, assistant stage manager for *CHICAGO*, *Big Fish*, and *The Mousetrap* at Big Noise Theatre. Theatre School shows include *Into the Woods* and *The Cat In the Hat*.

Isabelle Laursen (*Costume Designer*) BFA3/ Costume Design. Isabelle's design credits include The Theatre School's productions of *Cockroach*, *The Witness*, *The House of Bernarda Alba*, and *The Zoo Story*, as well as East Theatre Company's *Bring It On* and *To Kill A Mockingbird*. She has assisted on The Theatre School's *Growing Up Blue*, *Junie B. Jones Is Not A Crook*, and *Seven Homeless Mammoths*. Her next project is *Oedipus* (winter, 2019).

Lucy Elkin (*Assistant Costume Designer*) BFA2/Costume Design. This is Lucy's first show at The Theatre School working as an assistant designer. This coming year, she will be assisting on *Water by the Spoonful* and the premiere of *Jeff and the Dead Girl*.

Brett Rose (*Assistant Costume Designer*) BFA2/Costume Design. Professional credits include Stitcher/Costumes Intern for *Twelfth Night*, *Girl from the North Country*, and *Mother of the Maid* (The Public Theater, NYC). Previous production work at The Theatre School: *Seven Homeless Mammoths Wander New England* (Hair/Makeup Crew), *Native Son* (Wardrobe Crew), and *Other Desert Cities* (Assistant Stage Manager). Future 2018-2019 TTS credits include: *A Dybbuk* and *Oresteia* (Assistant Costume Designer).

Sevas Carerra (*Master Electrician*) BFA2/Lighting Design/Minor in Music Studies/Spanish. Professional credits include: *The Daily Show with Trevor Noah* at the Athenaeum Theatre in Chicago, as well as various freelance projects and design credits around the city of Chicago. Theatre School credits include *Three Sisters*, *Junie B. Jones is Not a Crook*, and *Seven Homeless Mammoths Wander New England* (Board Operator) as well as *Mr. SadMan* (Lighting Designer).

Agata Pacia (*Sound Designer*) BFA3/Sound Design. The Theatre School Sound Design: *Satyagraha: Gandhi/King*, *Into the Woods*, *Still*, *Next Fall*, and *Desdemona*. FOH Engineering: *9 to 5* (Firebrand) *Marie Christine* (BoHo), *Seussical* (BAM), *West Side Story* (BAM), *Rent* (IHSTF), and *Pippin* (IHSTF). This summer, Agata completed an internship with the new Broadway musical *The Cher Show* and was also the Sound Engineer for the Cherubs Program at Northwestern University.

Gabriela Cordovi (*Associate Sound Designer*) BFA3/Sound Design. Gabriela's previous design credits at The Theatre School include: *A Black Body in Time and Space*, *26 Miles*, *Hamlet*, *The House of Bernarda Alba*, *Zoo Story* and *Down The Rocky Road and All The Way to Bedlam*. Gabriela's previously assisted in: *Mr. Burns*, *A Post-Electric Play* and *Three Sisters*. She is looking forward to designing *Water by the Spoonful* in the winter.

Briana Schwartz (*Dramaturg*) BFA4/Dramaturgy and Criticism/Double Major in Women/Gender Studies. Theatre School credits include: *Tender* (Stage Manager), *Just A Lonely Man* (Dramaturg), *For Want of a Horse* (Assistant Director/Dramaturg), *Dying City* (Dramaturg), *Michael Jordan in Lilliput* (Assistant Director), *Native Son* (Dramaturg) and *Satyagraha* (Assistant Director). Professional Credits include projects with Free Street Theatre including *Los Milagros/The Miracles* (Assistant Directing Intern) and *Meet Juan(ito) Doe* (Stage Manager).

Martin Wilde (*Audio Describer*) Martin has described over 100 plays, operas and other live performances for performing arts and cultural organizations both here in Chicago and around the US. Martin also writes and voices description for movies, TV shows and National Park Service sites, including Grand Canyon National Park, Wrangell-St. Elias National Park and Preserve, Cape Hatteras National Seashore, and Apostle Islands National Lakeshore. Past DePaul University credits include *The Cat in the Hat*, *Into the Woods*, *Mrs. Phu's Cleansing Juices* (and also *Salads*), *The Lady From the Sea*, and the opera *The Merry Widow*.

Veramarie Baldoza (*Sign Language Interpreter*) MA, NIC has over 17 years of interpreting experience in Chicago and the San Francisco Bay area. Veramarie's recent work includes: *Book of Will* at the

Oregon Shakespeare Festival, *The Burn* at Steppenwolf, and *King of the Yees* at Goodman Theatre. She made her Chicago interpreting debut with *In the Heights* at DePaul University in 2014 and is thrilled to be back on the interpreting team for *The Wong Kids in the Secret of the Space Chupacabra*, Go.


Peter Wujcik (*Sign Language Interpreter*) is a Licensed Deaf Interpreter, American Sign Language Instructor and Theatrical ASL Director, born to Deaf parents. His ASL teaching credits include: Current ASL Instructor and Tutor at Columbia College, 8 years at Bell Elementary School, 5 years at the Art Institute of Chicago and 10 years at City Colleges of Chicago. He acted as Emcee for the 100 years celebration of the Chicago Chapter of the Illinois Association for the Deaf in 2008. His most recent credits at The Theatre School include *Cinderella: The Remix* and *Junie B. Jones is Not a Crook*.

Danny Fender (*Stage Manager*) BFA4/Stage Management and Minor in LGBTQ+ Studies. Professional credits: *Buried Child* (ASM sub), *Smart People* (ASM sub), *Trevor:*

The Musical (2nd ASM) at Writers Theatre; *Rightlynd* (Floor Manager) at Victory Gardens Theatre (upcoming); and stage management intern for *Ah, Wilderness!* at the Goodman Theatre. Theatre School highlights: *The Cat in the Hat* (SM), *Eurydice* (SM), *Native Son* (ASM), *Cinderella: The Remix* (ASM), and *We Are Proud to Present...* (ASM).

Ashley Kiser (*Assistant Stage Manager*) BFA/2 Stage Management. Theatre School credits include; *Augusta and Noble*, *Native Son*, and *Desert Stories for Lost Girls*

Nick Nyquist (*Assistant Stage Manager*) BFA/4 Stage Management. Regional credits include *Edward III*, *Richard III*, *You Can't Take it With You* (Colorado Shakespeare Festival); *Moon Man Walk* (Definition); *Peter Pan* (Music Theater Works); *Who's Afraid of Virginia Woolf* (Pulse); *A Midsummer Night's Dream* (Theatre-Hikes); *The Good Person of Szechwan* (Cor). Theatre School Credits include *Three Sisters*, *Seven Homeless Mammoths...*, *Michael Jordan in Lilliput*, *Hedda Gabler*, *Romeo and Juliet*, *WTF... in Kilgore, Texas?*, *Prospero's Storm*, *Joe Turner's Come and Gone*.




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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, adaptation 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 Zacarias
 music by Deborah Wicks La Puma
 directed by Michelle Lopez-Rios
April 18 – May 25, 2019



IN THE WATTS THEATRE

She Kills Monsters

by Qui Nguyen
 directed by Damon Kiely
November 2 – 11, 2018
 (previews 10/31 & 11/1)

A Dybbuk or Between Two Worlds

by S. Ansky, adapted by Tony Kushner,
 translated from Yiddish by Joachim Neugroschel
 directed by Jeremy Aluma
February 15 – 24, 2019
 (previews 2/13 & 2/14)

Oresteia

by Aeschylus
 adapted by Robert Icke
 directed by April Cleveland
May 3 – 12, 2019
 (previews 5/1 & 5/2)

IN THE HEALY THEATRE

Falling

by Deanna Jent
 directed by Ben Raanan
October 19 – 28, 2018
 (previews 10/17 & 10/18)

Water by the Spoonful

by Quiara Alegria Hudes
 directed by Melanie Queponds
February 1 – 10, 2019
 (previews 1/30 & 1/31)

Honey Girls

by Grace Grindell
 Director TBA
May 17 – 26, 2019
 (previews 5/15 & 5/16)

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CHICAGO PLAYWORKS CONTEST

Help the Wong Kids find the names of the creatures they encounter in the word search below and be entered to win 20 tickets to *Go, Dog. Go!*. Only people aged 5-18 are eligible. *Entries must be received by Wednesday, November 21, 2018.*

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      Z N
      W O
      N A B W
      O X O C
      H M A D I H
      F P J Y R B
K J B U E X C P S O N I U G E E W Q C E
S W O O F E N W O L V E S G P F A C C Q
  U G R O T A C I T S O N G O R P U C
    Q G J T E L O I V O O N X I R G
      X P U W V P A B M I G A B T
        C R A M H O R T O S Q N
          C X P Y X G D N E W F R O G
            J T H C T A N S R E D N A B
              U C Z C W E O B J T S G E V A B
                G F T H P G Z           M F Y N T V T
                  A Z O Y G W M           X K V E U H G
                    E I A U G           E J E N Q
                      I D B R           W G A A
                        X J           B C
  
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GRIXNOO	QWEEGUIN	CANUTE
VIOLET	NOBODY	GYOZA
BRUCE	WOOFENWOLVES	GIMBAP
PROGNOSTICATOR	BANDERSNATCH	NEWFROG

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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Saturday matinee days: 12:30pm - 2:30pm

Sunday matinee days: 12:30pm - 2:30pm

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.

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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.

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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 Saturday, February 16, 2019 at 2p.m., *Go, Dog. Go!* 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.