



presents

GO, DOG. GO!

Based on the book by P.D. Eastman
Adapted for the stage by Steven Dietz and Allison Gregory
Music by Michael Koerner
Produced by special arrangement with
Plays for Young Audiences

Director — Kristina Fluty
Musical Director — Mark Elliott
Scenic Designer— Courtney O'Neill
Costume Designer — Lisa Howaniec
Lighting Designer — Kyle Cunningham
Sound Designer — Camille Denholm
Technical Director — Tessa Keller
Dramaturg — Connor McCarson
Production Stage Manager — Nick Nyquist
Stage Manager — Dana Beech

January 17 – February 23, 2019

The Theatre School at DePaul University
Chicago Playworks for Families and Young Audiences
DePaul's Merle Reskin Theatre
60 E. Balbo Drive, Chicago, IL 60605
Email: theatreboxoffice@depaul.edu | (312) 922-1999

School bus transportation funded in part by a gift from Lewis S. & Hilary K Josephs.

Presenting Level Sponsor



■ CAST (IN ORDER OF APPEARANCE)

MC Dog	Maricruz Menchero
Green Dog.....	TJ Thomas
Blue Dog	Juan Pablo Ocasio
Yellow Dog.....	Gilly Caulo
Red Dog	Aidan Senn
Spotted Dog.....	Cameron Roberts
Hattie	Gabby Gillespie

Chicago; Present day

**This production includes flashing lights,
haze, bubbles and beach balls in the audience.**

The play will be performed without an intermission.

■ PRODUCTION STAFF

Assistant Stage Manager	Brendan Craig, Morgan Ramoth
Assistant Scenic Designer.....	Jack Hagen
Assistant Technical Director.....	Ethan Gill
Assistant Properties Master	Lonnae Hickman
Assistant Costume Designer	Meghan Gottshalk
Draper/Cutter	Kyra Pan
Stitcher	Saara Väre, Tess Hershenson
Head Hair and Makeup Assistant.....	Emma Colbough
Hair and Makeup Assistants	Brett Rose
Assistant Lighting Designer.....	Andrei Borges
Master Electrician	Sevas Carrera
Keyboard/Programming.....	Nate Beversluis
Keyboard	Ryan Brewster
Drums & Percussion.....	Sean Kopp
Assistant Sound Designer	Chris Comstock
Sound Technician	Sarah Parker
Production Photos	Michael Brosilow
Audio Descriptor	Martin Wilde
Sign Language Interpreters.....	Sheila Kettering, Crom Saunders
Scenery and Property Crew	Kristina Heiden-Lundberg, John Harren, Genevieve Swanson, Danielle Chmielewski, Leslie Perez, Rae Roth
Costume Crew	Sabrina Michaels, Catheryn Christmas-Gresham, Muhamad Faal, Jake Netter, Alexander Patterson
Make-up Crew	Danielle Ganz, Sam Kerns, Savannah Youngblood
Lighting Crew	Brian Gallagher, Joey Hocking, Lincoln Harrison, Colin Huerta, Zoe Mazza, Oskar Westbridge
Sound Crew	William Kerpan, Felix Schauz
Publicity and House Crew	Hallie Newell, Evan Simpson, Dylan Harnett Marshall, Ryan Adams, Trey Harris, Brady Pierce
Swing Crew.....	Ross Milstead

■ DRAMATURGY NOTE

Watching *Go, Dog. Go!* transports me to a place of childhood memories. As I watch these various dogs transform the stage into a playground, I imagine myself playing amongst them—rolling around and dancing with friends. Suddenly I’m back in my childhood playroom, riding on my large labrador retriever, Gussie. I tumble off Gussie and join my father for a story, pointing inside the colorful pages of P.D. Eastman’s children’s book as he reads along with me. *Go, Dog. Go!* encourages this nostalgic wonder and playful riffing. This production immerses the audience in a world abounding with dogs—dogs who drive cars, play baseball, and throw festive parties. This production hopes to bring to life this canine extravagance.

The play is about the delicious silliness of language (its sounds, its rhythms, even its movement), our innate human desire for approval, and our domestic companion, the dog. Yet it resists the idea that stories must be “about” anything at all, taking time to relish the joy of the absurd. The playwrights, Allison Gregory and Steven Dietz, elaborate: “it is not our intention to ‘fill out’ or ‘open up’ the story in the style of many traditional adaptations.” Instead, in adapting this almost wordless story for the stage, they go deeper into the text itself to celebrate the original pictures and limited words.

Because of the sparseness of language in this play, the cast created much of this show through improvised movement. The relationships and feelings between these dogs that are not based in dialogue emerge through their playful physicality with each other.

The dogs in this play have so much control over their reality. They can shift locations in an instant and create their world around them as they speak it into being. The audience has as much control here. In her *Believer* essay on Eastman’s book, Rachel Z. Arndt says, “Meaning doesn’t exist in individual sentences, or in the dogs’ interactions, but in the reader’s interpretation.” In this fantastical world, the audience is empowered to form its own understanding of what the embodiment of this classic children’s book can mean personally. It’s vibrant, nonsensical, and absolutely brimming with dogs.

—Connor McCarson

OPEN
4.625 x 1.825

DIRECTOR'S NOTE

Most of us have very early memories of P.D. Eastman's classic book *Go, Dog. Go!* Some of us, like me, have fresh and fond memories of reading it to our own children—as we snuggle in for sleep at night, or as we settle into the couch on a rainy afternoon. It's a perfect book for teaching our kids about colors, opposites, and camaraderie. The images and words really stick with you: in our family, if we walk or drive by more than two dogs congregated anywhere, we all call out "DOG PARTY!" and grin excitedly at each other while talking in the voices that we imagine the dogs might have.

In the beginning of our process making this play for you, I focused on the simplicity of this: PLAY IS IMPORTANT. And who better to teach us about play than dogs?? We need joy, silliness, and humor in our lives.

There are also some valuable social lessons in this book when you take a closer look. That poodle really wants to be part of that dog clique. She is tenacious in her efforts to convince the head dog that she belongs with them—that she can be a fun dog, too. As my son went from a three-year-old enjoying the pictures of silly dogs to a six-year-old dealing with the culture of the playground, this book became a wonderful conversation tool. We could have some pretty big talks about what it feels like to be excluded, and how difficult it is to navigate being yourself with trying to fit in. It was nice to have a simple story like this to help him talk about it.

Go, Dog. Go! can also serve as a lesson in how to get along with lots of different kinds of people. All these dogs are unique, yet they find a way to live together while honoring their differences. The big ones, the little ones, the blue ones, the spotted ones. In placing our version of the story in Chicago, I hope our city kids see themselves in these city dogs. I hope our grown-ups can re-learn from our dogs and children that communities are richly fed by a few essential acts: dance and share songs together. Really see each other. And don't forget to play.

—Kristina Fluty

OPEN
4.625 x 1.825

BIOGRAPHIES

Gilly Caulo (*Yellow Dog*) MFA2/Acting. Previous Theatre School credits include Brent/Morton in *The Great Divide* and Sir Toby Belch in *Twelfth Night*. This spring he will be playing Michael in *Migdalia Cruz's Fur*.

Gabby Gillespie (*Hattie*) BFA4/Acting. Gabby is from Houston, Texas. Previous Theatre School credits include Kaliopé in *She Kills Monsters* directed by Damon Kiely, Titania in *A Midsummer Night's Dream* directed by Mikael Burke, Lily in *Mr. Sadman* directed by Meghan Beals, Little Red in *Into the Woods* directed by Barry Brunetti, and Lady Summerhays in *Misalliance* directed by Paul Holmquist.

Maricruz Menchero (*MC Dog*) MFA2/Acting. Maricruz originally hails from San Antonio, Texas. She recently appeared in the Theatre School production of *She Kills Monsters*, where she played Vera/Evil Gabbi/Beholder/Skeleton Monster. Other credits include Rita Lopez in *The Great Divide* (The Theatre School), Melissa in *Necessary Targets* (Stella Adler) and Margaret in *Waiting for the Parade* (Stella Adler).

Juan Pablo Ocasio (*Blue Dog*) BFA4/Acting. Originally from Puerto Rico, he grew up playing the piano and surrounded by music he still pursues today. Previous Theater School credits include: *Augusta and Noble* directed by Lisa Portes, *26 Miles* directed by Melanie Queponds, *Mr. Burns: A Post Electric Play* directed by Jeremy Aluma, and *She Kills Monsters* directed by Damon Kiely. Other credits include: *Cursed: An American Tragedy* directed by Janie Killips and Lauren N. Fields and *Killing of a Gentleman Defender* directed by Michael John Garcés.

Cameron Roberts (*Spotted Dog*) BFA4/Acting. Cameron Roberts is a fourth year actor at the Theater School. He was in

Falling (Joshua/Lawrence), *Three Sisters* (Tuzenbach), *Hamlet* (Player Queen), *Big Love* (Constantine), and *Night of the Iguana* (Nonno).

Aidan Senn (*Red Dog*) BFA4/Acting. Aidan Senn is an actor from Manitowoc, WI. His acting credits include *Call of the Wild*, *Junie B. Jones is Not a Crook*, *A Midsummer Night's Dream*, and *Twelfth Night*.

TJ Thomas (*Green Dog*) BFA3/Acting. A navy veteran of 6 years, TJ has served in Afghanistan during Operation Enduring Freedom and hails from Nashville, Tennessee. Prior shows include: Eddie in *Pocatello*, Sebastian in *Twelfth Night*, and a myriad of characters in *Under Milkwood*.

Kristina Fluty (*Director*). Kristina is an Assistant Professor of Movement at The Theatre School, and *Go, Dog. Go!* is her Playworks directing debut. She has been dancing and teaching in Chicago since 2002; her primary creative/performance home has been Molly Shanahan/Mad Shak, a dance company celebrating 25 years in 2019. Her most recent foray in theatre has been Intimacy Direction/Choreography at Victory Gardens, Remy Bumpo, TimeLine Theatre, and Steppenwolf. At The Theatre School, she has provided choreography, movement coaching, and/or intimacy choreography for *Betrayal*, *Like It, Hansel and Gretel*, *The Coral King*, and *Prospero's Storm*. She also directed two devised pieces, *Saccades in Darkness* and *Fray the Tethers*. In Chicago, Kristina has presented her own work at Links Hall, Hamlin Park, Epiphany Church, Stage 773, and many festivals and collaborations with other choreographers. She holds certificates in Laban Movement Analysis and Movement Pattern Analysis, an MA in Dance/Movement Therapy and Counseling from Columbia College Chicago, and a BA in Dance with a minor in English from Point Park University. Kristina has

taught movement, Laban Movement Analysis, and/or dance at the University of Wisconsin-Milwaukee, Columbia College Chicago, the Lou Conte Dance Studio/Hubbard Street Dance Chicago, Dovetail Studios, and The University of Chicago. She has served as instructor and/or movement coach for companies in Chicago such as the Lyric Opera, Mordine and Company, Thodos Dance Chicago, BoneDanse, and Synapse Arts.

Raven Robledo (*Assistant Director*) BFA4/Theatre Management. Raven is from Los Angeles, CA. She is currently the General Management Intern at Hubbard Street Dance Chicago. Theatre School credits include Graduate Showcase '18 (Event Assistant), *Hamlet* (Assistant Director), *Into the Woods* (Audience Services Coordinator) and *Tom Paine* (Assistant Director).

Mark Elliott (*Musical Director*) Mark has taught Musical Theatre Performance at The Theatre School at DePaul University in Chicago over thirty years. Recent productions at The Theatre School include *Into the Woods*, *In the Heights*, *Spring Awakening*, *Cabaret*, *Urinetown*, *The Last Five Years*, *A New Brain*, and *Assassins*. He has provided musical direction for over one hundred fifty productions for theatres such as the Alabama Shakespeare Festival, Chicago Shakespeare Theatre, Candlelight Dinner Playhouse, Roosevelt University, Fox Theatricals, Loyola University, Theatre at the Center, Centerlight Theatre, and Appletree Theatre, among many others. He has served as musical director for the Jeff Awards on several occasions and was nominated for a Jeff for *The Robber Bridegroom* for Griffin Theatre. He has composed original scores and incidental music for nearly eighty productions, including the Off-Broadway production of *Sophie, Totie and Belle*, and *Fair City*, commissioned by Roosevelt University.

Courtney O'Neill (*Scenic Designer*). Courtney is an adjunct lecturer at The Theatre School, as well as an alumna. Current and upcoming shows include *A Doll's House, Part 2* (Steppenwolf Theatre), *For Colored Girls...* (Court Theatre), *A Number* (Writers Theatre). She is a recipient of the 2017 Michael Maggio Emerging Designer Award.

Jack Hagen (*Assistant Scenic Designer*) BFA3/Scenic Design. Jack is from Denver, Colorado. Jack most recently interned with The Public Theatre in New York City and will be designing the national premier of Robert Icke's *Oresteia* in the spring.

Lisa Howaniec (*Costume Designer*) BFA3/Costume Design/Technology. Lisa assistant designed *Cat in the Hat* last spring. She also dual majors in Costume Technology. Her work on past shows includes *She Kills Monsters*, *Junie B. Jones is not a Crook*, *It's Only a Play* and *Footloose*.

Meghan Gottschalk (*Assistant Costume Designer*) BFA2/Costume Design. Meg assisted on *She Kills Monsters* during fall quarter. *Go, Dog. Go!* will be her second production at The Theatre School.

Kyle Cunningham (*Lighting Designer*) BFA3/Lighting Design. Kyle's design credits include *The House of Bernarda Alba*, *Call of the Wild* and *26 Miles* at The Theatre School. Kyle was the Assistant Lighting Designer on *The Wong Kids in the Secret of the Space Chupacabra, Go!* He was the Master Electrician for *Junie B. Jones is not a Crook* and *Growing Up Blue*.

Andrei Borges (*Assistant Lighting Designer*) BFA4/Lighting Design. Andrei recently finished an internship working on *The Ring Cycle* at The San Francisco Opera. Chicago assistant credits include: *Cat on a Hot Tin Roof* at Drury Lane and *Hang at Remy Bumppo*. Andrei assisted on *She Kills Monsters* in the Watts Theatre and will be designing *Oresteia* in the spring.

Sevas Carrera (*Master Electrician*) BFA2/Lighting Design. In addition to his work at The Theatre School, Sevas, often called "Seabass," works at the Athenaeum Theatre in Lakeview. Theatre School credits include *Twelfth Night* (Designer), *The Wong Kids in the Secret of the Space Chupacabra, Go!* (Master Electrician), *Three Sisters*, *Junie B. Jones*, and *Seven Homeless Mammoths* (Board operator). Chicago credits include *Bette Davis Ain't For Sissies* (Stage Manager) and *The Daily Show with Trevor Noah* (Athenaeum).

Camille Denholm (*Sound Designer*) BFA4/Sound Design. This past summer, Camille interned at the Public Theater. Some previous Theatre School credits include: *Falling* (Sound Designer), *Native Son* (Sound Designer), *Tom Paine* (Sound Designer), *Trouble in Mind* (Sound Designer), and *Into the Woods* (Associate Sound Designer).

Sarah Parker (*Sound Technician*) BFA3/Sound Design. Sarah is from Columbus, Ohio. Her Theatre School credits include Sound Designer for *A Dybbuk* or *Between Two Worlds* and *Growing Up Blue*, and Associate Sound Designer on *Falling* and *Junie B. Jones is not a Crook*. Upcoming credits include Sound Designer for *Oresteia*.

Tessa Keller (*Technical Director*) BFA3/Theatre Technology. Tessa's Theatre School credits include Master Carpenter for *Into the Woods*, Technical Director for *The Witness*, Assistant Technical Director for *The Cat in the Hat*, and Technical Director for *Falling*. Upcoming productions include Technical Director for *Orestia*.

Ethan Gill (*Assistant Technical Director*) BFA4/Theatre Technology. Ethan will continue his work this year as Technical Director for *Jane of the Jungle*. This summer, he worked as a Technical Designer with Adirondack Studios where he worked on projects outside the realm of theater.

Nick Nyquist (*Production Stage Manager*) BFA4/Stage Management. Nick is from Seattle, WA. Regional: *Richard III*, *Edward III*, *You Can't Take it With You* (Colorado Shakespeare); *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). The Theatre School: *The Wong Kids in the Secret of the Space Chupacabra, Go!*; *Three Sisters*; *Seven Homeless Mammoths Wander New England*; *Michael Jordan in Lollipop*; *Romeo and Juliet*

Dana Beech (*Stage Manager*) BFA3/Stage Manager. Dana Beech hails from Manhattan Beach, California. Previous Theatre School credits include: *She Kills Monsters*, *The Cat in the Hat*, *The Witness*, *Into the Woods*, *Wig Out!*, *Hedda Gabler*, and *Eurydice*.

Brendan Craig (*Assistant Stage Manager*) BFA1/Stage Management. Brendan is from Los Angeles, California. Recent professional credits include, Inaugural Special Olympics Unified Cup (Stage Manager) and BET Experience (On-Site Coordinator). He was the Technical/Stage Manager, Lighting Designer, and Broadcast Director for Vistamar School and Westside Neighborhood School with more than 30 credits over the last four years.

Morgan Ramoth (*Assistant Stage Manager*) BFA1/Stage Management. Morgan is from Philadelphia, PA. Other Theatre School credits include set and props crew for *Falling* and assistant stage manager for *Jeff and the Dead Girl* (upcoming). Additional favorite stage management credits include *The Nina Variations* and *On The Exhale* at Theatre With a View in Pottstown, PA, 2018.

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 John Culbert..... Dean
 Shane Kelly Chair, Design and Technical Theatre
 Damon Kiely Chair, Performance
 Jeff Mills Artistic Director, Chicago Playworks
 Coya Paz-Brownrigg Associate Dean for Instruction
 Chair, Theatre Studies
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 Patrice Egleston Head of Undergraduate Acting
 Lisa Portes Head of Directing
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 Greg Allen Susan Messing
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 Adrienne Cury Nicole Ricciardi
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 Claudia Anderson Phyllis E. Griffin
 Deb Doetzer Michelle Lopez-Rios
 Mark Elliott

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 Victoria Deiorio Head of Sound Design
 Sally Dolebo Head of Costume Design
 Nan Zabriskie Head of Make Up and Wigs
 Jeff Bauer Jenny Mannis
 Tom Celner Kevin O'Donnell
 Thomas Dixon Liviu Pasare
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 Jack Magaw Birgit Rattenborg Wise

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 Susan Fenty Studham Head of Stage Management
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 Richard Bynum Michael Rourke
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 Christine Freeburg Noelle Thomas
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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 school children 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 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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OUR 2018–2019 SEASON

CHICAGO PLAYWORKS FOR FAMILIES AND YOUNG AUDIENCES

Jane of the Jungle

book and lyrics by Karen Zacarías
music by Deborah Wicks La Puma
directed by Michelle Lopez-Rios
April 18–May 25, 2019



IN THE WATTS THEATRE

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

Water by the Spoonful

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

Honey Girls

by Grace Grindell
directed by Carlos Murillo
May 17–26, 2019
(previews 5/15 & 5/16)

WRITTEN BY
S. ANSKY

ADAPTATION BY
TONY KUSHNER

TRANSLATED FROM YIDDISH BY
JOACHIM NEUGROSCHTEL

DIRECTED BY
JEREMY ALUMA

FEBRUARY 15 — 24, 2019

IN THE WATTS THEATRE AT THE THEATRE SCHOOL
2350 N RACINE AVE. CHICAGO | 773.325.7900 | THEATRE.DEPAUL.EDU

THE
THEATRE
SCHOOL
at DePaul University

■ GENERAL INFORMATION

BOX OFFICE TELEPHONE

(312) 922-1999

REGULAR BOX OFFICE HOURS

Noon–4 p.m. at The Theatre School

PERFORMANCE BOX OFFICE HOURS

Weekday matinees: 9am–10:30am

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.

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 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.