

DE PAUL UNIVERSITY



CHICAGO
PLAYWORKS
For Families and Young Audiences

Teacher Guide

the Boxcar Children

by Barbara Field

adapted from the novels by Gertrude Chandler Warner

directed by John Jenkins

teacher guide prepared by Caitlin Hansen

January 14 - March 11, 2006

This production sponsored by:



Northern Trust



at DePaul's Merle Reskin Theatre
60 E. Balbo Drive, Chicago

Box Office: (312) 922-1999

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Teacher Guides

Teacher Guides are developed by The Theatre School at DePaul University.

Guides are distributed free of charge to teachers and other ticket purchasers and are available on the web. They are intended as a tool to facilitate learning, discussion, and an enhanced theatre experience for our audience.

...

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Chicago Playworks Program Goals:

- To provide a live theatre experience for students and teachers in the Chicago metropolitan area.
- To provide theatre for Chicago's children that reflects their experiences in a contemporary, urban and multi-ethnic environment.
- To serve principals, teachers and students in their pursuit of Illinois State Learning Goals.
- To integrate performances and teacher guide information/activities into the classroom curriculum.
- To offer our performances within a workable, convenient time frame.
- To contact principals and teachers with valuable and solid information that will help them to make choices that fit their students' needs.

Letter to the Teacher

Dear Teachers,

The Theatre School at DePaul University and the Merle Reskin Theatre would like to welcome you and your students to our production of *The Boxcar Children*. We are excited to share this wonderful production with you and your class. In order to make the experience as beneficial as possible, we have created this Teacher Guide, which includes information pertaining to the show itself, Chicago history, as well as curriculum connections that connect the play to math, science and visual arts. It is our hope that the information presented in the guide will provoke class discussion and help students to relate the ideas presented in the play to their own experiences. For this reason, throughout the Teacher Guide you will see Discussion Questions. Students may reflect on these questions as a class or in a notebook or journal. We hope that your students will talk or write about the ideas presented in the play and that the valuable lessons the play has to offer will stay with your students for years to come. Thank you so much for joining us, and enjoy the performance.

- Caitlin Hansen, BFA 3/Theatre Arts



Photo by Marion Wolcott, 1939

Pictures taken during The Great Depression as part of the Works Progress Administration 1930-1935



Photo by Armstrong Roberts, 1930

Letter to the Students

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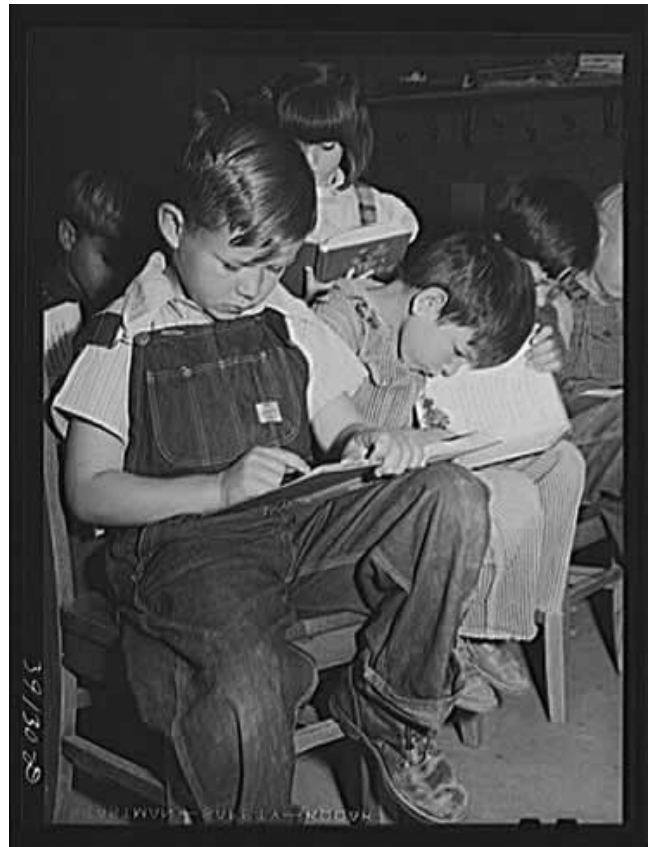
Dear Students,

Congratulations! You are going to learn a lot of things today, and the fun part is you won't be learning them in the classroom. Instead, you will be learning at the Merle Reskin Theatre in Chicago's famous South Loop. We are excited that you will be joining us for our production of *The Boxcar Children*, and we hope that you are excited, too. *The Boxcar Children* is play that brings a historical period to life, The Great Depression. The play will teach you many important lessons about history, responsibility and even recycling! Because going to the theatre is such a treat, we want to make sure that everyone is able to enjoy his or her experience. That is why there are a few guidelines that we hope you'll follow while at the theatre. By following these rules, we can make sure that everyone will have a good time and that your day at the theatre will be one you remember for a long time. Thanks, and enjoy the show!

Caitlin Hansen, BFA 3/ Theatre Arts

Theatre Etiquette

- Please don't talk during the play. However, that doesn't mean you can't express yourself. If you see something on the stage that you like, feel free to laugh or clap to show the actors you like what you see.
- There is definitely no eating or drinking during the performance. We are afraid that the actors might see you eating something really good, get distracted and forget their lines.
- Stay in your seat during the play. If you get up, it distracts the other audience members, and then everyone will just be thinking about how you have to go to the bathroom, instead of what's happening on stage.



Students in Depression era classroom...no desks!

Photo by Dorothea Lange

Plot Summary

The Boxcar Children tells the story of the four Alden children and their struggle to survive on their own during America's Great Depression. When their parents tragically drown, **Jessie, Henry, Violet** and **Benny** are left in the hands of adults who supposedly know what's best for them. When the kids discover that these adults want to separate them, they decide to take matters into their own hands and hit the road. While on their journey the kids utilize each of their individual talents and learn how to fend for themselves. When a serious illness threatens the life of a member of the Alden family, it is up to these clever children to determine if they are ready to handle the full responsibilities of adulthood and the burdens of life in the real world. Through the help of their new friends **Sam, Sarah** and a **mysterious benefactor**, the Aldens learn to trust in others and to have faith in the kindness of strangers.



Costume Rendering by Ariel Boroff

Remember a time when you and your family experienced something scary or exciting together. How would that experience have been different if you were with your friends instead?

How is seeing a play different than seeing a movie?

Have you ever been in a play before? What was that experience like?

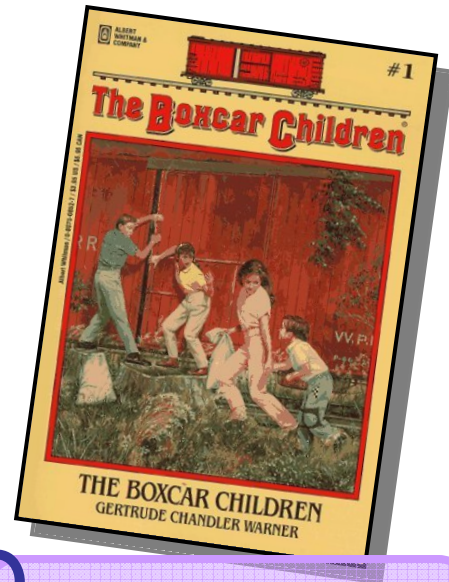
What would it be like to live on your own without any adults? What would you do? What would be fun about the experience; what would be hard?

Style

The style of *The Boxcar Children* is known as **realism**. Although the play is fictional, the on-stage action is true to real life. In other words, the Alden kids behave just like regular boys and girls, wear clothes like regular kids from the 1930s (see **costume rendering**, left) and the way they speak to each other on stage is realistic to how siblings speak to each other in real life. Another sign that the play is realistic is that the action takes place in a natural progression of time. By choosing to write the play in a realistic style, the playwright makes it easier for audience members to identify with the story and characters on stage. Events that happen in real life happen here.

From the Page to the Stage

A **literary adaptation** is when someone takes a novel or a story and turns it into a play or film. In other words, they **adapt** it for the stage or the screen. *The Boxcar Children* was originally a book series written by Gertrude Chandler Warner in the 1940s. When adapting a story for the stage, the playwright must consider how she can best capture the author's intended message, without having a play that lasts four hours. In order to make the play run about an hour, the playwright must pick and choose which parts of the story are essential and which parts of the story will be most easily translated to the stage. This process of retelling the story can take a long time because the playwright wants to make sure she gets the story just right, and that although parts of the story are omitted, the play still makes sense.



If you were to write a children's book, what would it be about?



Author's Biography

When **Gertrude Chandler Warner** was a girl, she loved to watch as trains passed her family's Connecticut home. As she watched them, Gertrude imagined what it would be like to set up house inside a boxcar or caboose. Years later when she became a school teacher, Ms. Warner wanted to provide her young pupils with exciting stories that would be easy for them to use when practicing their reading. She began writing *The Boxcar Children* series, and in 1942 a version of her story was published. Since it was first published, *The Boxcar Children* book series has become a favorite of readers young and old.

Playwright's Biography

Barbara Field is a playwright whose work has been produced in numerous regional theatres throughout the United States, Canada and Europe. Barbara served as dramaturg and playwright in residence for the Guthrie Theatre in Minneapolis and is a co-founder of the Playwright's Center in Minneapolis. Her adaptation of Charles Dickens' *Great Expectations* for The Seattle Children's Theatre received the L.A. Drama Critics award in 1996. Barbara Field is a graduate of the University of Pennsylvania and the University of Minnesota, and lives in Minneapolis.





- CURRICULUM CONNECTION - World of the Play

The Great Depression

From the 1930s to the beginning of **World War II**, America experienced a period of extreme economic crisis known as **The Great Depression**. The Depression followed the **Stock Market Crash** of 1929. The drought and dust from the **Dust Bowl** destroyed America's farmland and caused many Americans to lose their jobs and homes. People everywhere struggled just to keep food on the table or clothes on their backs. Thousands of people from small towns and big cities took to the road searching for a better life elsewhere in the country, but most of these travelers found that each new town they entered was experiencing the same hardship as the last. Some of these travelers were called **Hobos**, and they made their living doing odd jobs for people they met along their journey. Other travelers found themselves living in **Hoovervilles**, campsites named for President Herbert Hoover, the man many people blamed for their hard times. The Great Depression was not a time of constant sadness, however. When Americans found themselves without the luxuries they had once been able to afford, they learned how to reuse items and make do with what they had. People began to appreciate even more the things in life that can't be bought, like the generosity and kindness of friends, family and even strangers.



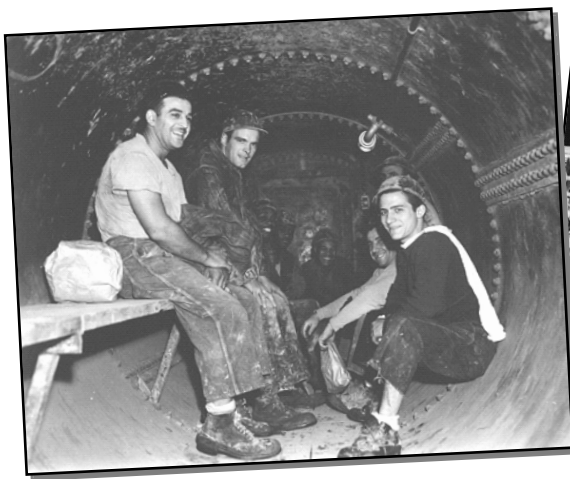
Above:
Children in a Hooverville
Right: In 1929, *Variety* only cost 25 cents an issue. How much does *Variety* cost today?

16.C.2c (U.S. History) Describe significant economic events including industrialization, immigration, The Great Depression, the shift to a service economy and the rise of technology that influenced history from the industrial development era to the present.



The Great Depression had a devastating effect on the city of Chicago because of the economic damage done to the manufacturing industry. In the 1930s, many Chicagoans worked in factories and the manufacturing industry. When the Depression hit, people all over the country stopped buying, and therefore, the need for items to be manufactured ceased, and the factory workers lost their jobs. By 1933, 50% of the Chicagoans who worked in factories lost their jobs. Money everywhere was running out, and the government was unable to provide relief to those who needed it. This meant that people who had their salaries paid by the government weren't receiving any money.

By February 1933, Chicago Public School teachers had not been paid in more than eight months. The lack of jobs and wages frustrated many Chicagoans and led to the organization of unions and to the most strikes in the city's history. By 1940 one third of the manufacturing industry was unionized. With the election of Franklin D. Roosevelt in 1933 (the same year as Chicago's World's Fair) came the famous **New Deal**, a plan that was initiated in order to provide relief, recovery and reform for those who had been severely affected by the Depression. Many Chicagoans participated in the **Works Progress Administration** in programs like the Civilian Conservation Corps, the Federal Arts Project and other federally funded programs that provided jobs for those in need. These organizations and programs led to the completion of the construction of Lake Shore Drive, many Chicago area parks and schools and the new subway system. These new programs lifted much of the strain from the backs of Chicago's unemployed, but it was not until the start of the Second World War in 1941 that the city and its citizens began to fully recover.



Employees of the Works Progress Administration building the Chicago subway system

16.B.1a (U.S. History) Identify key individuals and events in the development of the local community (e.g., Founders days, names of parks, streets, public buildings)

Making Do

Have you ever wished that you had the perfect everything? The whitest shoes, the biggest house, the shiniest car, the 24-pack of colored pencils instead of the 12-pack? I have, too. But, sometimes it isn't possible to have new things. Money may be tight, and it is important to learn to make do with what we already own. When the Aldens find themselves living on the road, they have to learn how to use the things they have in new ways in order to survive. They turn a tablecloth into a tent, a garbage can into a wagon and a boxcar into a home. Using your imagination to discover a new use for an old item is a great way to help the family save money. Whether it be turning your sister's old jeans into a funky new skirt or using some old boxes to make a fort, you just might find that the things you create yourself wind up being more valuable because they show off your creativity and hard work. By being resourceful, people often find that it doesn't matter what you have or have not; it's what you do with what you've got that matters.

What are some benefits to making something yourself rather than buying it?



Above: Photo by John Vachon, 1938

Left: Photo by Jack Delano, 1940

What are some things you are good at doing? What are some of the things you wish you were better at doing? Do you think others wish they were good at doing the things you are good at doing?



Being Brilliant

Have you ever felt embarrassed because it took you longer to do a math problem or to read a chapter in a book than it took your friend? There is no reason to be embarrassed because no two minds work in quite the same way. We each learn at different speeds, are talented in some areas and face challenges in others. For Benny Alden, learning to read is a big struggle, and because of this he attends a special school. However, Benny has a talent for engineering, and it is this skill that makes him a valuable contributor to the Alden family. Everybody has a school subject that is more difficult for them than others; instead of being embarrassed about asking for more time or extra help, remember that what matters isn't how quickly you learn or whether you get it right the first time. What matters is the effort that you put into learning and that you always try your best. If you do, then your brilliance will shine through in ways you haven't yet imagined.



Above: Photo by Dorothea Lange, 1937

Left: Photo by Dorothea Lange, 1939

Maturity

We often measure maturity based on what a person can or can't do. Are they allowed to see PG-13 movies? Do they shave? Do they have their ears pierced? Real maturity isn't measured by the number of birthdays you've had, facial hair or whether or not someone saw the latest Batman movie. What determines maturity is a person's ability to make good decisions. The Alden children love living in the boxcar and doing everything on their own because it makes them feel like grown-ups. Henry likes the idea of being the "big man of the house" and taking care of his brother and sisters. However, when Violet becomes seriously ill, Henry realizes that sometimes to be mature one must know when to ask for help. It is his ability to put the safety of others before his own desire to have all the answers that proves that he is a mature young person.

before the play...

What is responsibility?
What are some of your responsibilities? How did you feel when you were first given those responsibilities?

after the play...

Discussion Questions:

1. Imagine you had to leave your home in a hurry, and you knew you wouldn't be coming back. What items would you take with you? Why?
2. What lessons do the Aldens learn about trusting people? Can you think of examples from the play in which they learned to trust the people around them?
3. What qualities do the Alden children possess that make them able to live on their own? Why do you think, in the end, they decide to go and live with their grandfather? Why do you think it's important that kids have adults around?
4. How did each of the Alden kids contribute to the family? What roles did each of the kids take on? How did they utilize their individual talents?
5. Think about activities that you have done in groups (like the ones in this guide, for example). How should one behave when working in a group? What are examples of unhelpful contributions to a group?

Designing the Boxcar

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Interview with Scenic Designer Holly Windingstad

I sat down with Holly Windingstad, the Scenic Designer for *The Boxcar Children*, to talk about the design process for the focal point of the set: the boxcar.



Set Rendering by Holly Windingstad



The Boxcar being constructed in The Theatre School Scene Shop (Photo: Lara Goetsch)

What were the steps you took to design the boxcar?

First I researched boxcars and discussed our boxcar's general look with the director and other designers. After this discussion, I drew a picture of what I wanted the boxcar to look like and then built a model. I put dimensions on the drawings so that the scene shop would know how big everything needs to be. Then I spoke with the Technical Director, Rob Wilson to decide how the boxcar would be built. Rob helped me decide the safest and most practical way to build the boxcar.

How did you decide what color you wanted the boxcar to be?

I found a book with pictures of boxcars from across the country. Most were vibrant colors. Our boxcar is supposed to be falling apart, so I had to look at what color the boxcar would have been when it was first built and determine how the color might have faded or shifted after years of use. I've decided to use a combination of bright red, green and yellow on the boxcar. Then we will weather the colors so the paint looks like it has been outside for a long time.

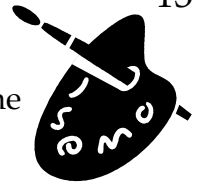
How did you decide the materials and set pieces to place around the boxcar?

I tried to combine natural materials with reused and recycled materials. For example, several tires are placed around the set and used as planters for the marigolds. Some of the materials on the stage are designed to look like they are something else. For example, the rocks on stage are actually made from foam that has been painted and carved.

What was the biggest challenge you faced when designing the boxcar?

Our boxcar is actually quite small compared to the boxcars used during the time. The height of the boxcar is pretty true to life, but the length is rather shorter than boxcars from this period. It was a challenge to make the boxcar look realistic without making it look like a caboose!

Make a Shoe-Boxcar Model

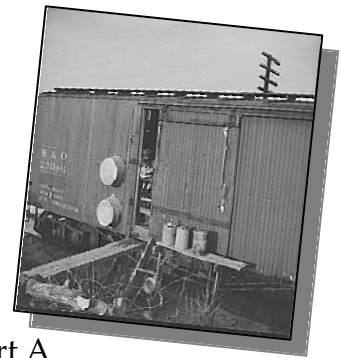


Objective: To design a set, and create a model boxcar, similar to the one Holly Windingstad designed for the play.

Part A: Designing the boxcar (recommended for grades 2 and up. Grades 6 and up skip part A and begin with Part C, then proceed to Part B)

Have students draw a picture of what they want their boxcar model set to look like. Encourage them to make it different from the set they saw used in *The Boxcar Children*. They can choose to make the boxcar whatever color they wish. The model may include any of the set pieces listed below. Students may also add other set pieces if they wish.

- | | |
|-------------|--------------|
| boxcar | tires |
| trees | awning |
| fire circle | cart |
| crates | laundry line |
| tree stump | tire swing |
| bed rolls | flowers |



Part B: Building the Model (grades 2 and up)

Here students can build a model of their set design from part A.

You will need:

- | | |
|--|---------------------------------|
| shoebox | markers |
| glue | scissors |
| assorted construction paper | leaves, small twigs (for trees) |
| plastic wrap | popsicle sticks (for people) |
| cardboard, or poster board (larger than shoebox) | |
| cotton balls (for bed rolls) | assorted fabric samples or felt |

*Encourage students to bring in reusable items from home to use in their boxcar model.

What to Do:

1. Cut a square in the lid of your shoebox; this will be the door to your boxcar.
2. Cover the entire shoebox in construction paper (whatever color you choose)
3. Glue your boxcar (the shoebox on its side) to a large piece of cardboard or poster board.
4. Using items you collect around the house or the classroom, create miniature set pieces to place around the boxcar. If you need suggestions of what to include, see the list in part B of the activity.
5. Compare your model set to the drawing you made. Did it turn out how you had expected?

26.B.3d Visual Arts: Demonstrate knowledge and skills to create 2- and 3-dimensional works and time arts (e.g., film, animation, video) that are realistic, abstract and functional.

26.B.2d Visual Arts: Demonstrate knowledge and skills to create works of visual art using problem solving, observing, designing, sketching and constructing.

Part C: Building the Model in Scale(grades 6 and up)

Before you begin assembling your model, you must determine the proper size for your boxcar model and the objects in your model set. In order to do this, we need to make sure that the items in your model are in proportion with the items in Holly's set. If done correctly, your model set will be in **scale** with Holly's set and your model will appear realistic. In order to do this we must create a **ratio** of the measurements of the real boxcar to the measurements of the shoe-boxcar. Then we will **cross multiply** using this ratio to determine the size of the model set pieces.

First, use a ruler measure the length of your shoebox.

Length of shoebox _____ inches

The first step toward making the model pieces the correct size is to convert the length of Holly's boxcar from feet to inches. We can do this by multiplying the length of the boxcar (13 feet) by 12.

$$13 \text{ feet} \times 12 = 156 \text{ inches}$$

The second step is to figure out the size (in scale) of your model set pieces. Begin by converting the following measurements from feet to inches (using the method above).

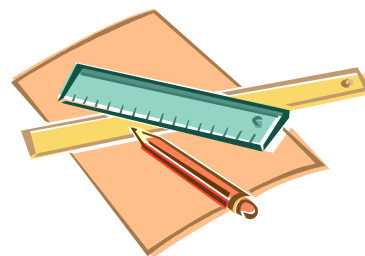
tree (height) 6 feet x 12" = _____

tires (height) 2 feet x 12" = _____

fire-circle (diameter) 3 feet x 12" = _____

crates (height) 2 feet x 12" = 24 inches

bed roll (length when flat) 5 feet x 12" = _____



Now, in order to determine the size that your model set pieces need to be, we must find their measurements in proportion to the measurements of Holly's set pieces. To do this we can cross multiply. Let's say, for example, that we want to determine the measurements of your model crates. To do this, we can cross-multiply the ratio of the measurement of Holly's boxcar (156 inches) to your model boxcar (the length of your shoebox) with the ratio of the measurement of Holly's crates (24 inches) over the variable X (the measurements of your model crates). If my shoe-boxcar is 11 inches, then my equation will look something like this:

$$\begin{aligned}
 & 24 : 156 :: X : 11 \text{ (ratio)} \\
 & \text{(Holly's measurements)} :: \text{(my measurements)} \\
 & \frac{24}{156} \times \frac{X}{11} = (24 \times 11 = 156 \times X) = \frac{264}{156} \times \frac{156X}{156} = 1.7 \text{ inches}
 \end{aligned}$$

We know that my model crate should be 1.7 inches long. Using the equation above (substituting the length of your shoebox in inches for the number 11 and the length in inches of the various set pieces in place of the number 24), determine the size of the model set pieces listed below.

(1) tree _____ inches

(2) fire circle _____ inches

(3) tire _____ inches

(4) bed roll _____ inches

7.C.2b Mathematics Construct or draw figures with given perimeters and areas.

8.D.3a Mathematics Solve problems using numeric, graphic or symbolic representations of variables, expressions, equations and inequalities.



In *The Boxcar Children*, the Alden kids search the local dump in order to find things to use in their new home. The Aldens reuse what they find in the dump in order to survive. Today we try to reuse products for a different reason, in order to minimize pollution. Today, science tells us that by reducing the amount of waste we put in dumps or **landfills**, we decrease the amount of damaging toxins we release into our environment.

There are more than 6 billion people living in the world today, and we all generate garbage through our basic everyday activities. As people create more and more trash there becomes less and less space for that waste to go. Most of the garbage we create gets sent to dumps, landfills or municipal incinerators. Unfortunately dumps, landfills and incinerators can be extremely bad for the environment. As the waste in the dump begins to **decompose**, moisture runs through it producing a toxic liquid known as **leachate**. Decomposing garbage also produces greenhouse gases like carbon dioxide and methane that can be damaging to the atmosphere if they reach high levels, increasing the risk of the **Greenhouse Effect** on our environment. Water and oxygen are required for the decomposition of the waste in the dump. A limited amount of water and oxygen reaches the deeper layers of the landfill; therefore, decomposition can take many years. **Incinerating** or burning the waste is not a safe solution because although it reduces the stress put on landfills, incinerating waste creates its own set of environmental problems. When the waste is burned, it produces acidic gas and toxic chemicals that contribute to acid rain, ozone depletion and air pollution. Also, often the waste that is put into dumps and landfill is **non-biodegradable**, which means that it cannot be broken down naturally by bacteria and turned into soil. This means that the garbage will stick around even longer releasing more foreign chemicals into the earth.

In order to reduce the risk of environmental pollution we must incorporate the 3R's into our daily routines:

reduce
reuse
recycle



12.E.2c Science Identify and classify recyclable materials.

12.E.1c Science Identify renewable and nonrenewable natural resources.



Garbage Dump in a Petri Dish

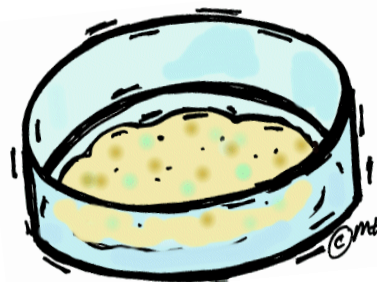
Objective: Determine which types of garbage are biodegradable and which are non-biodegradable. **Think** about which items will take the longest to decompose. Which will decompose the fastest?

Tools:

4 Petri dishes*
garden soil
water
pencil
permanent marker

Sample Materials

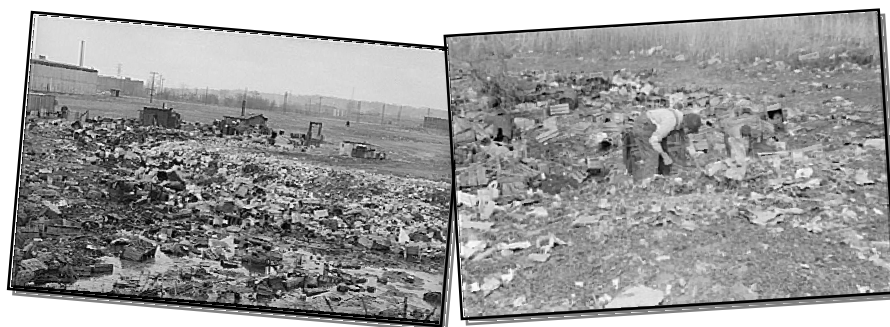
paper
fruit
meat
styrofoam
vegetable
bones



*If Petri dishes are not available to you, use thick plastic cups tightly covered with plastic wrap.

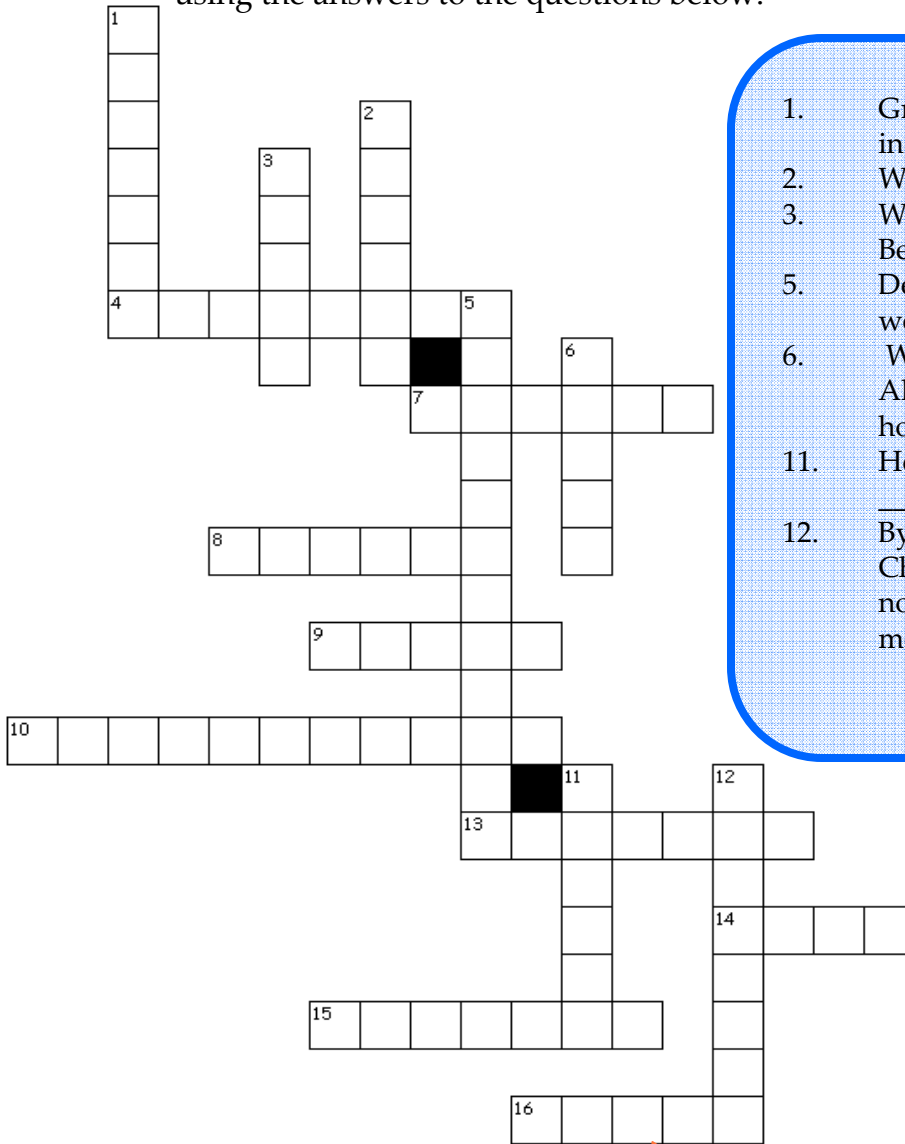
Procedure:

1. Label the bottom of 4 Petri dishes (or cups) from 1 to 4. There should be one Petri dish per group. Write your group name and today's date on each dish.
2. Gather your materials, cut the samples into small squares, and measure your samples.
3. Put three different samples of items (fruit, paper, bones etc.) in each Petri dish. Record which items you have put in each dish. Each group should try for different items.
4. Record the nature of the sample materials in each dish, describe what they look like. Indicate the size, color, texture, odor and any other features you think are important. Predict how each of the samples will look after one week.
5. Cover the sample materials with garden soil. Carefully add enough water to make the soil moist but not soggy.
6. Tape the lid onto each dish and keep at room temperature. Record the temperature of the room.
7. After one week, examine the dishes and record any changes in the color, odor, texture and size of the samples.



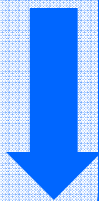
Test Your Knowledge

How well were you paying attention? Fill out the crossword puzzle using the answers to the questions below!




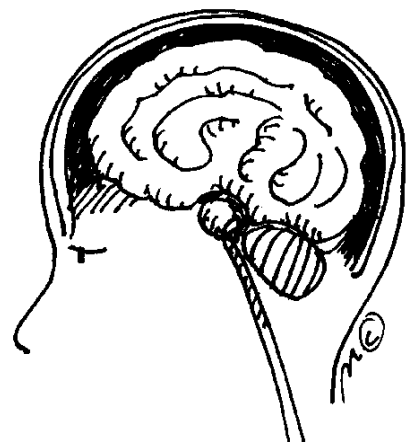
Down:

1. Grandfather Alden lives in what city?
2. What is Sam's profession?
3. What is the name of Benny's stuffed dog?
5. Depression era campsites were called?
6. While on the road, the Alden's stay at the _____ hotel.
11. Henry pretends to be Tom _____?
12. By February 1933, Chicago _____ had not been paid in eight months.



Across:

4. What does Henry use to make a tent?
7. Sarah Calder is a _____ worker.
8. Holly Windingstad designed the _____?
9. What nickname do the hobos give Jessie?
10. What is the name of the Alden's home town?
13. Violet catches _____ Fever.
14. Henry's favorite sports team is the _____.
15. The playwright's name is _____ Field.
16. A landfill is another name for a _____.

Puzzle answers on next page.

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<http://www.encyclopedia.chicagohistory.org/pages/542.html>

<http://www.chicagohs.org/>

"Barbara Field"

http://www.playsforyoungaudiences.org/playwrights/field_barbara.html

"Boxcar Crossword Puzzle"

<http://www.discoveryschool.com>

"Gertrude Chandler Warner"

<http://www.kidsreads.com/series/series-boxcar-author.asp>

"Images"

<http://www.wpamurals.com/cccamp.htm>

"Images"

http://newdeal.feri.org/library/browse_projects.cfm?SubCatID=1112&CatID=26

"Ecology of the Dump"

<http://www.atl.ec.gc.ca/udo/reuse.html>

"A Dump in a Petri Dish"

<http://www.accessexcellence.org/AE/AEPC/WWC/1991.html>

Puzzle Answers

1. Chicago 2. doctor 3. Watch 4. oilcloth 5. Hoovervilles 6. ditch 7. social 8. boxcar
9. Moxie 10. Centreville 11. Sawyer 12. teachers 13. scarlet 14. Cubs 15. Barbara 16. dump

TICKET REQUEST FAX FORM

CHICAGO PLAYWORKS AND THE THEATRE SCHOOL SHOWCASE 2005-2006 SEASON

FAX (773) 325-7967

PHONE (312) 922-0999



DePaul's Merle Reskin Theatre
ATTENTION: Linda RM Jones, Group Sales Representative
Email: ljones@depaul.edu

Organization _____

Group Organizer _____

Address _____

City _____ State _____ Zip Code _____

Day Phone (____) _____ Eve. Phone (____) _____ FAX (____) _____

Email Address _____

PLAY	DATE	DATE	# OF TIX
<i>The Boxcar Children</i>	1st Choice: _____	2nd Choice: _____	_____
<i>The Kingdom of Grimm</i>	1st Choice: _____	2nd Choice: _____	_____
<i>The Last Night of Ballyhoo</i>	1st Choice: _____	2nd Choice: _____	_____
<i>Pentecost</i>	1st Choice: _____	2nd Choice: _____	_____
<i>Two Trains Running</i>	1st Choice: _____	2nd Choice: _____	_____

DePaul's Merle Reskin Theatre group sales staff will confirm ticket availability by FAX.

Signature of Organizer _____ Date _____

*Any FAX not signed or dated will not be processed immediately.
Coordinators will be called to verify the authenticity of all faxed orders.*

0506 P2TG

2005-06 Season Schedule

CHICAGO PLAYWORKS 2005-06 SEASON

Lisa Portes, Artistic Director

The Boxcar Children

by Barbara Field

adapted from the novels

by Gertrude Chandler Warner

directed by John Jenkins

Sponsored by Northern Trust

January 14-March 11, 2006

Tuesdays at 10 a.m.: 1/24, 1/31, 2/7, 2/14, 2/21, 3/7

Thursdays at 10 a.m.: 1/19, 1/26, 2/2, 2/9**, 2/16, 2/23, 3/2, 3/9

Saturdays at 2 p.m.: 1/14, 1/21, 2/11* **, 2/18, 2/25, 3/4, 3/11

For age 8 and up

The Kingdom of Grimm

the first Cunningham Commission for Youth Theatre

book, music and lyrics

by Douglas Post

directed by Barry Brunetti

musical direction by Mark Elliott

Partially sponsored by LaSalle Bank

March 28-May 20, 2006

Tuesdays at 10 a.m.: 3/28, 4/4, 4/11, 4/18, 4/25, 5/2, 5/9

Thursdays at 10 a.m.: 3/30, 4/6, 4/13, 4/20**, 4/27, 5/4, 5/11, 5/18

Saturdays at 2 p.m.: 4/15, 4/22* **, 5/13, 5/20

For age 5 and up

ALL DATES SUBJECT TO CHANGE

*Ice Cream Social at Hilton Chicago and Towers after the play

**Interpreted in American Sign Language

Ask about our Community Partner Days.

THE THEATRE SCHOOL SHOWCASE 2005-06 SEASON

Dexter Bullard, Artistic Director

The Last Night of Ballyhoo

by Alfred Uhry

directed by Trudie Kessler

February 10-19, 2006 (previews 2/8 & 2/9)

Pentecost

by David Edgar

directed by Carlos Murillo

April 14-23, 2006 (previews 4/12 & 4/13)

Two Trains Running

by August Wilson

directed by Phyllis E. Griffin

May 12-21, 2006 (previews 5/10 & 5/11)

*Morning Matinee performance at 10 a.m. on Tuesday, 5/16

Performances are Wednesdays through Saturdays at 7:30 p.m. and Sundays at 2 p.m.

Preview performances are **free** to students with valid identification.

The second Sunday performance of each play is interpreted in American Sign Language.

Post-Show Discussions are scheduled after performances on the first Sunday and second Thursday of each performance run.

Web Site: <http://theatreschool.depaul.edu>

Email: theatreboxoffice@depaul.edu

Group Sales: (312) 922-0999 Box Office: (312) 922-1999