

**College of DuPage Theater Department
Presents**

Ocean 9-1-1 (Big Blue Rescue)

Created through Improvisation by Cast and Director

Original songs created by Rowan Brando

Lakeside Pavilion

Saturday & Sunday - July 16 and 17 at 5:00 pm

(Touring in DuPage County locations)



Directed by Amber Mitchell

Special thanks to Student Art Designer: Syeda Sultana

Art Director: Gautam Wadhwa

Ocean 9-1-1 (Big Blue Rescue)

Page 1 | 13

Time and Place: Present Day – Malibu Beach

Characters:

Characters:

| | |
|----------------------|----------------------------|
| Shelley #2 | Shelley Senior |
| Bruno | Walter B Merman |
| Paul the Pelican | Gill Nye (the science guy) |
| Girl Rory & Tori | Boy Rory & Tori |
| Brody | Brock the Jock |
| Stingy the Jellyfish | Jell-O the Jellyfish |
| Abigail | |

Ocean 9-1-1 (Big Blue Rescue) Director’s Note

Summer 2022

This production is an improvisational collaboration between the director, cast and designers over a five-week rehearsal period. During the process, the cast created the script from a guiding scenario with a flexible storyline – building the show scene by scene – line by line. The entire cast contributed to the script and built the world of Ocean 9-1-1 (Big Blue Rescue) as a team. The script is inspired by our beautiful oceans and the dilemma of environmental pollution – specifically plastic - that is harming the ocean and the aquatic life living in it. This cast wanted to create a story showing how teamwork can help to solve this problem and everyone is able to make a difference in the future of our oceans by recycling. Everyone’s contributions are important, no matter how big or small, and each of us can help to create a more beautiful future for our planet. Please join the Beach Bum Investigative Team as they work to solve the mystery at the beach and show us a way to save our oceans!

Admission is free for all performances.

Support is made possible by a generous gift from the College of DuPage Foundation’s Dr. Donald and Helen (Gum) Westlake Fund for Student Productions.

For more information, call the MAC Box Office at (630) 942-4000, or visit:
www.atthemac.org/events/ocean-911/

For more information on College Theater: <https://cod.edu/academics/programs/theater/index.aspx>

Improvistational Theatre Process for Ocean 9-1-1 (Big Blue Rescue)

The focus of our five-week improvistational rehearsal process was to give life to the story (our scenario) for both the youngest audience members as well as our adult audience members. After our research into the problem with plastics in the world, we utilized the provided scenario to create, expand, and change our original story to fit our new vision of how to explore the idea of plastic pollution for our younger audience in an entertaining way!

Our improvised scenario then morphed and changed again in the rehearsal process from the original scenario as the cast learned about their characters, their relationships with each other, and their commitment to the task at hand – to solve a given mystery that we would work together to solve and find specific answers for the problem. We also worked on “poking fun” at our own pop culture, encourage audience participation, and exploring problem solving skills for our younger audience. For our audience, we wanted to foster empathy, social awareness of a worldwide problem, and explore the idea of redemption.

Background on College Theater Improvistational Shows

Originally written by Connie Canaday Howard for *Sleeping Beauty*

At COD, a variety of classes in Theater are offered. One of our most highly demanded classes is Improvistational Acting. Each summer, for many years, we create a family show.

Generally, we start with a scenario created by the director and with which designers and director have been collaborating for weeks prior to auditions. Once cast, using the scenario as a basis, the work begins. Always, the scenario changes and flexes, based on the work in rehearsal; sometimes this change is subtle and other times it is dramatic.

At the core of the experience is practical application of improvistational skills to create characterizations and believable action (in the context of this ‘fantastical land’). Most often the basis of our use is children’s stories, but with new plot-lines, environments, and/ or characters. Some titles in recent years are Duck, Duck Goose, Sleeping Beauty, Jack and the Beanstalk (including a hen and harp, and Giant on stilts), The Emperor’s New Clothes (including Prime Minister, Emperor, and Honest Girl) Joe White and the Seven Dwarves (including our central character of Joe, as opposed to Snow, White and female seven dwarves), and True Confessions of the Wolf (including the Wolf, Three Little Pigs, Boy Who Cried... and Little Red Riding Hood, all in a Courtroom presided over by Judge Mother Goose).

Also, in some way, we always include audience interaction. Characters mingle in the audience, ask for volunteers to help with certain segments of the show and quarry the audience for reactions. We also use dialogue, slang, and music from traditional children’s stories, as well as from pop culture. For instance, a recurring line in Jack and the Beanstalk, when the cow would not give milk was, “No milk” as opposed to the ad campaign of “Got Milk.” When the cow finally milked, the line was “Got Go-gurt,” as that was a new and hot snack item in pop culture.

Background on Improv.

Originally created by Connie Canaday Howard for *Sleeping Beauty*

Though every director and instructor teaches with their own individual style, our ultimate goal is to teach believable action (within the realm of setting). We pull on aspects of both technical and method acting, and also rely on a woman commonly referred to as the mother of improvisation, Viola Spolin.

Born in 1906, in Chicago, "Viola Spolin trained initially (1924-26) to be a settlement worker, studying at Neva Boyd's Group Work School in Chicago. Boyd's innovative teaching in the areas of group leadership, recreation, and social group work strongly influenced Spolin, as did the use of traditional game structures to affect social behavior in inner-city and immigrant children.

While serving as drama supervisor for the Chicago branch of the Works Progress Administration's Recreational Project (1939-1941), Spolin perceived a need for an easily grasped system of theater training that could cross the cultural and ethnic barriers within the WPA Project. Building upon the experience of Boyd's work, she responded by developing new games that focused upon individual creativity, adapting, and focusing the concept of play to unlock the individual's capacity for creative self-expression. These techniques were later to be formalized under the rubric "Theater Games".

"The games emerged out of necessity," she has said. "I didn't sit at home and dream them up. When I had a problem [directing], I made up a game. When another problem came up, I just made up a new game". (Interview, Los Angeles Times, May 26, 1974).

In 1946 Spolin founded the Young Actors Company in Hollywood. Children six years of age and older were trained, through the medium of the still developing Theater Games system, to perform in productions. This company continued until 1955, when Spolin returned to Chicago to direct for the Playwright's Theater Club and subsequently to conduct games workshops with the Compass, the country's first professional, improvisational acting company.

From 1960 to 1965, still in Chicago, she worked with Paul Sills (her son) as workshop director for his Second City Company and continued to teach and develop Theater Games theory. As an outgrowth of this work, she published *Improvisation for the Theater* (1963), consisting of approximately two hundred and twenty games/exercises. It has become a classic reference text for teachers of acting, as well as for educators in other fields.

In 1965 she co-founded the Game Theater in Chicago, again working with Sills. Open only one evening a week, the theater sought to have its audiences participate directly in Theater Games, thus effectively eliminating the conventional separation between improvisational actors and audiences who watched them. The experiment achieved limited success, and the theater closed after only a few months.

In 1970 - 1971 Spolin served as special consultant for productions of Sills's Story Theater in Los Angeles, New York, and on television. On the West Coast, she conducted workshops for the companies of the Rhoda and Friends and Lovers television series and appeared as an actress in the Paul Mazursky film *Alex in Wonderland* (MGM 1970).

"In November 1975, the publication of the Theater Game File made her unique approaches to teaching and learning more readily available to classroom teachers; in 1976 she established the Spolin Theater Game Center in Hollywood, serving as its artistic director. In 1979 she was awarded an honorary doctorate by Eastern Michigan University, and until recently she has continued to teach at the Theater Game Center. In 1985 her new book, Theater Games for Rehearsal: A Director's Handbook, was published.

Spolin's Theater Games are simple, operational structures that transform complicated theater conventions and techniques into game forms. Each game is built upon a specific focus or technical problem and is an exercise that militates against the artifice of self-conscious acting.

The playing (acting) emerges naturally and spontaneously; age, background, and content are irrelevant. The exercises are, as one critic has written, "structures designed to almost fool spontaneity into being" (Review, Film Quarterly, Fall/Winter 1963).

By themselves, the games have liberating effect (accounting for their wide application in self-actualization contexts); within the theater context, each clearly fosters a facet of performance technique. There are games to free the actor's tension, games to "cleanse" the actor of subjective preconceptions of the meaning of words, games of relationship and character, games of concentration - in short, games for each of the area with which the growing actor is concerned.

Key to the rubric of Spolin games are the terms physicalization ("showing and not telling"), spontaneity ("a moment of explosion"), intuition ("unhampered knowledge beyond the sensory equipment - physical and mental"), audience ("part of the game, not the lonely looker-onners"), and transformation ("actors and audience alike receive the appearance of a new reality").

To achieve their purpose, Theater Games need only the rules of the game, the players (both actors and audience are considered to be players), and a space in which to play. Beyond the very tangible pleasures of "playing" which the games encompass, they also heighten sensitivity, increase self-awareness, and effect group and interpersonal communication. As a result, Spolin's games have developed currency beyond actor training, that is, in encountering techniques, self-awareness programs, and nonverbal communication studies.

Viola Spolin's systems are in use throughout the country not only in university, community, and professional theater training programs, but also in countless curricula concerned with educational interests not related specifically to theater.

The list of Spolin's guest lectures, demonstrations, and workshops is extensive. She has introduced her work to students and professionals in theater, elementary and secondary education, schools for gifted and talented programs, curriculum studies in English, religion, mental health, psychology, and in centers for the rehabilitation of delinquent children. She notes that "Theater Games are a process applicable to any field, discipline, or subject matter which creates a place where full participation, communication, transformation can take place" (Los Angeles Times, May 26 1974).

Exemplary of the broad recognition her work has received are a 1966 New England Theater Conference Award citing "contributions to theater, education, mental health, speech therapy,

and religion," and the 1976 award by the Secondary School Theater Association of its highest honor, the Founders Award.

In her devotion to the development and application of Theater Games, Spolin has made a unique contribution to American theater. (Written by D.E. Moffit, www.improvcomedy.org/hall/spolin1.html)

Background on Plastic Pollution and the Ocean Today

7 Solutions to Ocean Plastic Pollution by Brian Hutchinson

www.oceanicsociety.org

February 24, 2022

Plastic pollution is one of the greatest threats to ocean health worldwide. But, there are many solutions to plastic pollution that you can participate in today. This article covers some of the basic facts about ocean plastic pollution and provides several specific plastic pollution solutions that everyone can take part in.

The Ocean Plastic Pollution Problem

With [skyrocketing plastic production, low levels of recycling, and poor waste management](#), between 4 and 12 million metric tons of plastic enter the ocean each year—enough to cover every foot of coastline on the planet! And that amount is [projected to triple](#) in the next 20 years. Let that sink in for a moment.

In the ocean, [plastic pollution](#) impacts [sea turtles](#), [whales](#), [seabirds](#), [fish](#), [coral reefs](#), and countless other marine species and habitats. In fact, scientists estimate that [more than half of the world's sea turtles](#) and [nearly every seabird on Earth](#) have eaten plastic in their lifetimes. Plastic pollution also mars otherwise beautiful beaches, coastlines, and snorkel and dive sites worldwide, even in remote areas such as [Midway Atoll](#).



A sea turtle mistakes a plastic bag for food. © Ben J. Hicks / benjhicks.com

One of the reasons that plastic pollution is such a problem is that [it doesn't go away: "plastics are forever."](#) Instead, plastic debris simply breaks down into ever-smaller particles, known as [microplastics](#), whose environmental impacts are still being determined.

Plastic Pollution Solutions: 7 Things You Can Do Today

Everyone can do something to help solve the plastic pollution problem, and millions of people worldwide are already [taking action to reduce their plastic use](#). Here are seven ways you can make a difference, starting today.

1. Reduce Your Use of Single-Use Plastics

Wherever you live, the easiest and most direct way that you can get started is by reducing your own use of single-use plastics. Single-use plastics include plastic bags, water bottles, straws, cups, utensils, dry cleaning bags, take-out containers, and any other plastic items that are used once and then discarded.

The best way to do this is by a) refusing any single-use plastics that you do not need (e.g. straws, plastic bags, takeout utensils, takeout containers), and b) purchasing, and carrying with you, reusable versions of those products, including [reusable grocery bags](#), [produce bags](#), [bottles](#), [utensils](#), [coffee cups](#), and [dry cleaning garment bags](#). And when you refuse single-use plastic items, help businesses by letting them know that you would like them to offer alternatives.

2. Support Legislation to Curb Plastic Production and Waste

As important as it is to change our individual behaviors, such changes alone are insufficient to stop ocean plastic pollution. We also need legislation that reduces plastic production, improves waste management, and makes plastic producers responsible for the waste they generate. There are a variety of ways that you can support local, national, and international legislation that provide critical solutions to reduce plastic pollution. One such effort in the United States is the 2021 [Break Free From Plastic Pollution Act](#), a comprehensive federal bill that aims to address the plastic pollution crisis, and there are a number of [state level initiatives](#) to introduce extended producer responsibility (EPR) legislation that makes plastic producers and distributors responsible for their products and packaging at the end of life.

At the international level, hundreds of organizations and businesses are calling on the [United Nations to enact a global plastics treaty](#) that would set global rules and regulations that would reduce plastic pollution. And legislation that limits, taxes, or bans unnecessary single use plastic items, such as plastic bags, takeout containers, and bottles, [has been successfully enacted](#) in many places globally, and you can support the adoption of such policies in your community too. Here is a [comprehensive resource and toolkit](#) on legislative approaches to limiting plastic bags, foodware, microplastics, and more.

3. Recycle Properly

This should go without saying, but when you use single-use (and other) plastics that can be recycled, always be sure to recycle them. At present, [just 9% of plastic is recycled worldwide](#). Recycling helps keep plastics out of the ocean and reduces the amount of "new" plastic in circulation. If you need help finding a place to recycle plastic waste near you, [check Earth911's](#)

Ocean 9-1-1 (Big Blue Rescue)

[recycling directory](#). It's also important to check with your local recycling center about the types of plastic they accept.

4. Participate In (or Organize) a Beach or River Cleanup

Help remove plastics from the ocean and prevent them from getting there in the first place by participating in, or [organizing a cleanup](#) of your local beach or waterway. This is one of the most direct and rewarding ways to fight ocean plastic pollution. You can simply go to the beach or waterway and collect plastic waste on your own or with friends or family, or you can join a local organization's cleanup or an international event like the [International Coastal Cleanup](#).

5. Avoid Products Containing Microbeads

Tiny plastic particles, called "[microbeads](#)," have become a growing source of ocean plastic pollution in recent years. Microbeads are found in some face scrubs, toothpastes, and bodywashes, and they readily enter our oceans and waterways through our sewer systems, and affect hundreds of marine species. Avoid products containing plastic microbeads by looking for "polythelene" and "polypropylene" on the ingredient labels of your cosmetic products (find a list of [products containing microbeads here](#)).

6. Spread the Word

Stay informed on issues related to plastic pollution and help make others aware of the problem. Tell your friends and family about how they can be part of the solution, or host a viewing party for one of the many plastic pollution focused documentaries, like [A Plastic Ocean](#), [Garbage Island: An Ocean Full of Plastic](#), [Bag It](#), [Addicted to Plastic](#), [Plasticized](#), or [Garbage Island](#).

7. Support Organizations Addressing Plastic Pollution

There are many non-profit organizations working to reduce and eliminate ocean plastic pollution in a variety of different ways, including [Oceanic Society](#), [Plastic Pollution Coalition](#), [5 Gyres](#), [Algalita](#), [Plastic Soup Foundation](#), and others. These organizations rely on donations from people like you to continue their important work. Even small donations can make a big difference!

These seven ideas only scratch the surface for ways you can help address the growing problem of plastic pollution in the oceans. The important thing is that we all do something, no matter how small. For more ideas and resources, sign up to join our Blue Habits community of people worldwide committed to joyful daily actions that improve ocean health.

Brian Hutchinson is Oceanic Society's Vice President of Outreach, co-founder of the State of the World's Sea Turtles Program, and program officer of the IUCN-SSC Marine Turtle Specialist Group. Brian holds a B.A. in zoology from Connecticut College, and has been working to advance global marine conservation for more than fifteen years. Brian is an avid traveler who has visited more than 40 countries and led Oceanic Society expeditions in Costa Rica, Cuba, Baja California, and Trinidad.

Suggested readings for further exploration of plastic pollution and the ocean.

Be Plastic Clever by Amy and Ella Meek Join teenage activists on their mission to rid the world of single-use plastics in this practical book, perfect for budding eco-warriors. *Be Plastic Clever* will teach young activists about the dangers of plastic pollution and climate change, but also to help them find their voice.

What A Waste: Rubbish, Recycling and Saving the Planet by Jess French Everything you need to know about what we're doing to our environment, good and bad, from pollution and litter to renewable energy and plastic recycling. This environmental book will teach keen young ecologists about our actions affect planet.

Kids Fight Plastic: How to be a 2 Minute Superhero by Martin Dorey & Illustrated by Tim Wesson Have you got 2 minutes? That's all the time it takes to become a #2minutesuperhero. Plastic is everywhere. It is in the rivers and it is in the sea. We need superheroes to fight plastic and help save our ocean.

A Planet Full of Plastic: How You Can Help by Neal Layton Everything is made of stuff. Some things are made of paper, like this book. And some things are made of PLASTIC. If you look around you, plastic is everywhere. Even in places where it's *not* meant to be. If it drops to the ground, it doesn't rot away – it sticks around forever.

The Adventures of A Plastic Bottle: A Story About Recycling by Alison Inches Learn about recycling from a new perspective! Peek into this diary of a plastic bottle as it goes on a journey from the refinery plant to the manufacturing line, to the store shelf, to a garbage can, and finally to a recycling plant where it emerges into its new life...as a fleece jacket.

Recycling by N.G.K. Sylva Fae & illustrated by Dimmett Janelle From the bestselling children's picture book series, Harry The Happy Mouse, a children's picture book teaching about the problem with plastic pollution, and how to help solve the problem.

The Tale of A Toothbrush: A Story of Plastics in Our Oceans by M. G. Leonard & Illustrated by Daniel Rieley Children use their toothbrush each morning and evening, and get new ones every few months. That's billions of toothbrushes! What happens to them all when they're no longer needed? And if toothbrushes take thousands of years to break down, what does that mean for our planet?

Duffy's Lucky Escape: A True Story About Plastics in Our Oceans by Ellie Jackson & Illustrated by Liz Oldmeadow Duffy's Lucky Escape is a true and gentle story about the global problem of ocean plastic. It highlights to children the relationship between humans and wildlife and the dangers animals face in their own natural habitats.

Pesky Plastics Written and Illustrated by Leticia Colon De Mejias Sally the sea turtle, Allen the albatross, and Pat the pelican are sea animals looking for food. How do sea animals know what to eat? What happens when animals eat plastic instead of food? Discover the dangers of "pesky plastic" in our oceans. Learn what you can do to help Sally, Allen, Pat and all the sea animals survive "pesky plastic."

1,2,3 Who's Cleaning The Sea? A Picture Counting Book for Protecting Our Planet by Janina Rossiter Janina Rossiter's book that will make young readers aware of the wonderful living beings that exist on our planet and who play an important role in cleaning and protecting the planet.

Saving The Seas For The Purple And Green Written and illustrated by Nancy Carlisle A young girl loves the tide pools that she sees on her runs by the oceans, but one day notices garbage amongst the colorful creatures she finds there. Along the beach she meets conservationists cleaning up the beach who educate her about the dangers that trash pose to ocean life. She decides to help also.

Tammy Turtle: A Tale of Saving Sea Turtles by Suzanne Tate This is a story about a turtle going through her entire life cycle from birth, to giving birth. Tammy Turtle eats a plastic bag, mistaking it for a jellyfish. "Helpful Humans" assist her and her health returns. Recommended ages 5-7.

Join the No-Plastic Challenge! A First Book of Reducing Waste by Scot Ritchie This story is about a boy who decides to go plastic-free for one day with his friends, including his birthday party. They learn about plastic pollution, participate in a beach clean-up, and most importantly they realize how easy it can be to go plastic-free. Recommended ages 4-7.

Plastic, Ahoy! Investigating the Great Pacific Garbage Patch by Patricia Newman This is a photojournalistic book that follows three young female scientists living and working aboard a research ship that was part of the Scripps Environmental Accumulation of Plastics Expedition (SEAPLEX). It details how the scientists learned more about the impact of plastics in the Pacific Garbage Patch. The author summarizes their research and offers information on minimizing environmental impact. Recommended ages 8-12.

Plastic Sucks!: How YOU Can Reduce Single-Use Plastic and Save Our Planet by Dougie Poynter This is a cleverly written book about the environmental problems caused by plastic. The author interviews many leaders in the environmental movement and offers many inspiring tips on ways that kids can help. "With a bit of awareness and the right course of action, even the smallest changes in our everyday lives are having a huge impact." Recommended ages 8-12.

All the Way to the Ocean by Joel Harper This is a story about children learning how their actions can directly affect nature and ocean pollution. The characters learn that trash that gets into storm drains eventually reaches the ocean. The book offers motivational calls to action for kids. The companion [website](#) offers teaching resources and supplemental materials. It was endorsed by the [Save Our Seas Foundation](#) and the [Surfrider Foundation](#). Recommended ages 5-8.

We Are Water Protectors by Carole Lindstrom Winner of the 2021 Caldecott Medal, this beautifully illustrated book addresses protecting our most precious resource – water. “Inspired by the many Indigenous-led movements across North America, *We Are Water Protectors* issues an urgent rallying cry to safeguard the Earth’s water from harm and corruption.” The author included a note about why she wrote the book and about the Native Nations that are fighting oil pipelines. Recommended ages 3-6.

The Pout-Pout Fish Cleans Up the Ocean by Deborah Diesen This newest edition addresses pollution and encourages children to join along and help clean up the ocean pollution we’ve created. The fish meet together and discuss what to do: “It’s awful that we caused it, but this bad news can be good, For it means that we can solve it – *If we all agree we should.*” And they all agreed! Recommended ages 3-6.

Crabby’s Water Wish: A Tale of Saving Sea Life by Suzanne. Clean Water Charlie, seen in the boat on the cover, teaches school children how to stop pollution and keep the water clean. Everyone works hard to clean it up over time, and the marine life was happy when the water was clean and clear again! Recommended ages 5-8.

Ducky by Eve Bunting This book is based on the 1992 event when multiple cargo containers fell off a ship and dumped 28,800 plastic bathtub toys into the ocean. They washed up for many years on different shores and their drift patterns were studied and recorded by scientists based on location reporting. This story follows the life of one yellow bathtub duck who floats endlessly in the sea until he washes up and is found by a child. Recommend ages 3-7.

Mara Saves The Sea by Shalanta Boli In this story, Mara discovers that her ocean friends are sick from plastic and pollution. She works with her village to come up with solutions. Colorfully illustrated and easy to read. Recommended ages 4-8.

What a Waste: Trash, Recycling, and Protecting our Planet by Jess French This is an excellent introductory book to the problems of our disposable culture and the best book on concepts surrounding waste. It explains how our throwaway culture and excessive fossil fuel energy use are connected to climate change, pollution, human and animal health hazards, deforestation, endangered species, the increase in extreme weather. Recommended ages 6-9.

The Little Recycler (Teenie Greenies) By Jan Gerardi This little board book also has lift-the-flap pages and teaches toddlers how they can reduce, reuse, and recycle. Recommended ages 1-5.

Things to think about prior to the performance:

- What, if any, is the importance of family entertainment?
- How do you expect improvisational theater to differ from traditional scripted work?

Things to watch for during the performance:

- Why, and how, is the audience directly involved in the production?
- What are the “universal themes” that are reinforced?
- Was the production accessible for young audiences as well as more mature audiences?
- How did the repeated elements contribute to your understanding and your experience?
- What are the lessons communicated by each of the scenes?
- What are the journeys of each the characters?
- What do the songs communicate about what the characters are thinking/feeling?
- Look at the costumes and the set pieces. What do they communicate to you?
Notice how each of the actors use their bodies differently depending on what character they portray – either human, aquatic, or monster.

Things to think about after the performance:

- What were the major themes of this production?
- Was this production accessible to the entire family? If so, how?
- What did you take away from the production experience?
- What were your favorite elements in the production and why?
- How did music affect your experience?
- Did you respond to the characters through: verbally, physical, or mental reactions?

Other Analysis “Tools”:

- What happens in the very last moments of the play? Certainly, the last few minutes, but, more importantly, the last thirty seconds of the story before the “Beach Bum Pledge”? In that time, what happens or is said, and what does that say about what the play is ‘about’?
- And what is the significance of the title? Why did we decide that this was the most appropriate title for this piece?

Resources

Adams, Kenn. How to Improvise a Full-Length Play - The Art of Spontaneous Theater. Allworth Press 2007. improvencyclopedia.com. Web. June 27, 2017.

Canaday Howard, Connie. “Background on College Theatre Improvisational Shows,” Sleeping Beauty Study Guide, 2004.

Canaday Howard, Connie. “Background on Improv,” Sleeping Beauty Study Guide, 2004.

Moffit, D.E.. The Improv Page. Web. 1, June 2004.

The running time for Ocean 9-1-1 (Big Blue Rescue) is 45 minutes. There is no intermission.

Ocean 9-1-1 (Big Blue Rescue) is appropriate for all ages.

We **love** to have audience participation in our improv shows – feel free to join in the fun!

This production will be touring at multiple locations throughout DuPage County (including) –

| | | | |
|----------------|------------------|--------------|--|
| June 27 | Monday | 7 pm | Helen Plum Library, Lombard |
| June 28 | Tuesday | 10 am | Indian Boundary YMCA, Downers Grove |
| June 28 | Tuesday | 6 pm | Cantigny Park, Wheaton |
| June 29 | Wednesday | 7 pm | Oak Brook Public Library, Oak Brook |
| July 8 | Friday | 7 pm | La Grange Public Library, La Grange |
| July 12 | Tuesday | 10 am | Winfield Public Library, Winfield |
| July 13 | Wednesday | 7 pm | Wheaton Public Library, Wheaton |

We also encourage everyone to enjoy a fun-filled evening by attending **The Sponge Bob Musical** to take advantage of our summer repertory experience (July 7 – July 17, 2022) at The MAC.

For tickets and more information, please contact the College Theater's Box Office 630/942-4000 or visit:

[The SpongeBob Musical - McAninch Arts Center \(atthemac.org\)](http://atthemac.org)