

College of DuPage Theater Department

Presents



FOOTLOOSE the musical

Stage adaptation by Dean Pitchford and Walter Bobbie
Based on the Original Screenplay by Dean Pitchford

Music by Tom Snow Lyrics by Dean Pitchford

Additional Music by
Eric Carmen, Sammy Hagar, Kenny Loggins and Jim Steinman

Directed by Amelia Barrett
Music Direction by Dan Brennan
Choreography by Kyle Donahue

The College Theater Department sincerely thanks the library for research support, for classes studying the script and production, as well as for the cast, director, and production team working on the project.

**Please be aware, the production contains adult themes and language*

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Production Information

Brief Synopsis

Cut loose and challenge every rule

In the quiet Southern town of Bomont, dancing has been outlawed and prom is practically a crime after a tragic accident shook the community. But everything changes when Ren McCormack arrives from the city. With rhythm in his heart and rebellion in his step, Ren turns the town upside down—especially when he catches the attention of Ariel, the spirited daughter of the stern Reverend Moore.

Packed with an Oscar-nominated score and iconic 80s anthems, this high-energy musical will have you ready to cut loose, sing along and dance in your seat. *Footloose* is a feel-good celebration of courage, community and the unstoppable power of music. ([atthemac](#))

Time and Place

1984

The City of Chicago/ The Town of Bomont

Characters

Ren McCormack: A teenage boy from Chicago. Ren is a joker who enjoys a good time (which is why his pals are upset to find out he's leaving Chicago in the opening number). Lately though, his fun-loving attitude has taken on a tone of desperation. He is trying too hard to convince the world, and himself, that his father's desertion hasn't wounded him as deeply as it has. Ariel is the first character to get Ren to talk about that sticky subject. Sharing that intimacy early on becomes the basis for Ren's and Ariel's relationship. Ren's emotional journey starts with his being feisty and flippant in Act 1, continues through his thoughtful argument to the Town Council, and ends with this emotional final confrontation with Reverend Moore. It's a journey from boyhood to maturity.

Willard Hewitt: Ren's friend, a country boy. Willard is not dumb. He is a gentle soul with quick fists, which are his defense against a world that he often has trouble comprehending. Willard just hasn't had anyone come along to puncture his macho belligerence, until Ren arrives. After that, the humor in the character of Willard derives from his innocent and giddy discovery of the new worlds that Ren opens up to him.

Chuck Cranston: Ariel's boyfriend This character is the one "villain" in the show. Ariel gravitates toward Chuck because he represents everything her father is against. The character is bit of a bully and is also unpredictable.

Jeter: Ren's friend

Bickle: Ren's friend

Garvin: Ren's friend

Lyle: Chuck's buddy

Travis: Chuck's buddy

Cowboy Bob: Cowboy Bob, the lead singer at the Barbeque Restaurant. He blatantly flirts with

Rusty and is the catalyst for Willard's confession that he "can't dance".

Reverend Shaw Moore: The minister of Bomont County and father of a teenage girl, Ariel. The secret to the character of Reverend Moore is that he is charismatic and even a little charming. Shaw has a quick mind, a loving heart, and a sense of humor which endear him to his congregation. While trying to be strong for so many people, he continues to mourn the death of his son; the one person he could not save. Only Ariel and Vi, and eventually Ren, get a glimpse of this private anguish and the flashes of frustration and temper that arise from that.

Wes Warnicker: Lulu's husband

Coach Roger Dunbar: The high school gym teacher

Principal Harry Clark: Principal of the high school

Ariel Moore: Shaw and Vi's daughter. Ariel is smart. She understands the rules of the different worlds she moves between, and she plays her part brilliantly in each situation. When she's in her father's presence, for instance, she is buttoned-up and demure; with Chuck, she burns off all her unexpressed, explosive energy with raucous, thrill-seeking behavior. Ariel loves to laugh; with Chuck, her girlfriends, and eventually, even with Ren. This is her attempt to keep a lid on the grief she feels about her brother's death and the loss of her once loving relationship with her father.

Rusty: Ariel's best friend. Rusty may come off as sassy and self-assured, but in many ways she is the most deeply romantic character in the story. She truly believes that she and Willard were meant to be together. However, they are so inept about expressing themselves, that it takes Ren, and a little time on the dance floor, to ultimately bring that about.

Urleen: Ariel's friend

Wendy Jo: Ariel's friend

Vi Moore: Reverend Shaw's wife. Despite the loss of her son and the strained relationship with her husband, Vi fully understands what kind of unflagging good humor she must display in order to keep her household, and her husband's congregation, running smoothly. With her plucky irreverence, she gives us a glimpse of what life with Shaw was like before the tragedy, when theirs was a marriage both passionate and playful.

Ethel McCormack: Ren's mother. She is where Ren gets his intelligence, his resilience, and his sense of humor. It's hard for Ethel to be living in her sister's home and abiding by her brother-in-law's rules. However, she never succumbs to the pathos of her situation. After all, she has to be strong for Ren. Their mutual loss (the walking-out of her husband/Ren's father) has brought them closer together. They share a teasing, good-natured relationship.

LuLu Warnicker: Ren's aunt.

Elenor Dunbar: Roger's wife.

Betty Blast: Owner of The Burger Blast restaurant

Company of "teens and adults"

Scenes and Musical Numbers

Act I

Scene 1A

The City of Chicago

Footloose.....Rusty, Wendy Jo, Urleen & Company

Scene 1B

The Town of Bomont, in Church

On Any Sunday.....Rev. Shaw Moore, Ren, Ethel & Company

Scene 2

The Churchyard

Scene 3

Behind a Gas Station

The Girl Gets Around.....Chuck, Ariel, Travis & Lyle

Scene 4

A High School Hallway

I Can't Stand Still.....Ren
Somebody's Eyes.....Rusty, Urleen, Wendy Jo & Company

Scene 5

The Moore Home

Learning To Be Silent.....Vi, Ethel & Ariel

Scene 6

The Burger Blast

Holding Out for a Hero.....Ariel, Rusty, Wendy Jo & Urleen

Scene 7

The Great Plains of Bomont

Somebody's EyesRusty, Wendy Jo & Urleen

Scene 8

The Moore Home

Somebody's EyesRusty, Wendy Jo, Urleen, Chuck, Lyle & Travis
Heaven Help Me.....Shaw

Scene 9

The High School Gym/ The Church

I'm Free I Heaven Help Me.....Ren, Shaw & Company

Act II

Scene 1

The Bar-B-Que, a Country Western Dance Hall

Still Rockin'Cowboy Bob

Let's Hear It for the Boy.....Rusty & Company

Scene 2

The Moore Home

Can You Find It in Your Heart.....Vi

Scene 3

The Junk Yard

Dancing Is Not a

Crime.....Ren

Mama Says (You Can't Back Down)..... Willard, Bickle, Garvin, Jeter, Ren & Teen Ensemble Girls

Scene 4

Under the Train Bridge

Almost Paradise.....Ren & Ariel

Scene 5

The Town Hall

Scene 6

The Moore Home

Heaven Help Me.....Shaw

Scene 6A

The Church

Scene 6B

The Churchyard

Can You Find It in Your Heart?...Shaw

Scene 7

The Gym

Footloose Finale.....Company

Megamix.....Company

Director's Note

The song "Footloose," and by extension the title of this musical, over three decades after its writing, still manages to encapsulate the spirit of being unencumbered—a notion undeniably timeless and unbound by any single era.

The conflict of the story is often framed as "young people want to dance; adults won't let them," but the emotional engine of the story is collective grief. *Footloose* presents Bomont as a community that experienced a traumatic loss and responded by converting emotional pain into social control. The ban on dancing becomes symbolic: it's less about dance itself than about an attempt to prevent disorder, danger, and uncertainty.

Reverend Shaw Moore is especially interesting because he's not written as a simple villain. His position is psychologically understandable. Trauma often creates a desire for predictability and control; if the world feels dangerous and arbitrary, rules can seem like protection. From that perspective, a campaign against dancing is a form of magical thinking: if certain behaviors preceded tragedy, eliminating those behaviors might prevent tragedy from recurring. The problem is that it mistakes correlation for causation and seeks safety through restriction rather than healing.

Meanwhile, Ren McCormack doesn't merely advocate for fun or teenage freedom. He challenges the underlying assumption that life can be made safe by eliminating risk. His argument is existential as much as political: meaningful life requires movement, expression, and connection, even though those things inevitably involve vulnerability. Dancing functions as a metaphor for participation in life itself.

What's especially effective is that the story doesn't completely dismiss Shaw's fears. Ren never proves that tragedy cannot happen again. Instead, he argues that a community cannot avoid suffering by refusing to live. The question becomes: after loss, do you respond by narrowing life until nothing dangerous remains, or by accepting that joy and risk are inseparable?

Viewed this way, the climax isn't really about winning the right to hold a dance. It's about whether Bomont will remain organized around fear or learn to integrate its grief into a healthier vision of community. The dance serves as a public ritual of release—a way of expressing emotions that the town had spent years trying to contain.

That tension between safety and vitality is what gives the story more depth than a typical teen rebellion narrative. The real debate isn't "rules versus freedom;" it's two competing responses to trauma and the power of personal connection. ~AB



About the Playwright

Dean Pitchford

Born and raised in Hawaii and graduated from Yale University, Dean Pitchford performed off- and on-Broadway (*Godspell*; *Pippin*) before turning to songwriting, screenwriting and directing. He has been nominated for four Academy Awards (winning the 1981 Best Song Oscar for “Fame,” co-written w/ Michael Gore), three Golden Globes

(winning for “Fame”), eight Grammys and two Tonys; his songs – recorded by such artists as Barbra Streisand, Whitney Houston, Cher, Peter Allen, LL Cool J, Kenny Loggins, Hugh Jackman, Dolly Parton, Bette Midler and Martina McBride – have sold over 70 million records.

The musical stage adaptation (with Walter Bobbie) of his original screenplay for *Footloose* ran for more than 700 performances on Broadway and is now seen all over the world. Dean also provided the lyrics for *Carrie: The Musical*, which was produced in 1988 by the Royal Shakespeare Company — first in England and then on Broadway — and was revived in 2012 by New York’s MCC Theater. (Concord)



Walter Bobbie is an American director, actor, and librettist whose career has had a lasting impact on contemporary musical theatre, particularly through his work as a director and creative collaborator. Born in 1945, Bobbie first gained prominence as a performer and director within experimental and Off-Broadway theatre before becoming widely recognized for his sharp theatrical instincts and ability to balance comedy with emotional truth. His work is often marked by a deep respect for theatrical tradition combined with a modern, accessible sensibility.

Bobbie is best known as the director of the groundbreaking 1996 revival of the musical *Chicago*. That production became one of the longest-running shows in Broadway history and redefined the musical’s tone with its stripped-down, vaudeville-inspired style. His work on *Chicago* solidified his reputation for clarity of storytelling, strong character focus, and bold theatrical choices. As a director, he also helmed productions of *Grease*, *Cabaret*, *Fiddler on the Roof*, *Sweet Charity*, *Guys and Dolls*, and *Footloose*, as well as serving as the artistic director of New York City Center’s Encores! series, where he helped bring classic musicals back to the stage in concert form. (Stage Agent)

A Brief History *Footloose*

Footloose—Kenny Loggins (1984) Added to the National Registry: 2017 Essay by Cary O Dell

Though it arrived in theaters coated in a heavy patina of Hollywood gloss, believe it or not, the 1984 big screen smash “Footloose” was based on a true story. Actually, from the dawn of the evil of “rock and roll” and the gyrating hips that people like Elvis seemed to inspire, many small towns throughout the US had turned to laws and bylaws to protect the (assumed) innocence of their youth.

One such town that did just that was Elmore City, Oklahoma, a town deep in the heart of America's Bible Belt. Elmore City though didn't wait for rock to take a no-dancing stand. A ban on any type of moving to music had been on the books in the city from before the turn of the century. Among other local efforts this ban impacted was the fact that their high school had never held a prom.

That was until 1980, when the city council bravely rescinded the old law and the town's local high school was finally free to let their seniors move about in dresses and tuxes in front of a punch bowl inside the school's gym.

The long-delayed arrival of rock and roll in this small, rural community drew a variety of nationwide news mentions in various newspapers. And one of the people who happened to see a short article on Elmore was songwriter (and soon to be movie screenwriter) Dean Pitchford.

The Hawaii-born, Yale-educated Pitchford had, with composer Michael Gore, already helped revive the movie musical by collaborating on the music for the big screen hit "Fame" in 1980. The Pitchford-Gore title tune to that film won the two men an Oscar. When Pitchford read the mention in the paper about Elmore, he got an idea for a film. And though he had never written a screenplay before, that did little to deter him. Pitchford, alongside Craig Brewer, would go on to write the movie.

In some ways, "Footloose" seemed to, naturally, follow "Fame" while also—perhaps inadvertently—giving a nod to 1983's massively successful "Flashdance," another film about dancing your way to freedom. This handful of films (which also counts in their number "Streets of Fire" from 1984 and "Dirty Dancing" from 1987) are all part of this late 20th century genre reinvention: mixing rock and roll with MTV-inspired dance steps and editing against a slightly grittier backdrop than Hollywood had explored in the days of "Singin' in the Rain" and "42nd Street."

If "Fame" and "Flashdance," helped pave the dance floor for "Footloose," "Footloose" benefited itself from not only its historical origins but, immeasurably, from the emerging star quality of Kevin Bacon who took on the film's starring role—more or less marking the start of his long, individualistic and still-evolving career.

Along with a cast that also included John Lithgow, Lori Singer, Dianne Wiest, Sarah Jessica Parker and Chris Penn, the film was deeply enhanced by the presence of the late Peter Tramm who doubled for Bacon in the majority of Bacon's on-screen dance shots, including the exuberant, gymnastic solo performance performed in the barn near the beginning of the film.

This dance sequence, along with the brutal game of "chicken" played with tractors and the jubilant final school dance became the three primary—and soon to be, iconic--set pieces for the finished film.

Of course, also aiding the film's wide, long-lasting appeal was all the great tunes that filled it up. After all, a musical is nothing without good music.

The "Footloose" soundtrack spawned several big and enduring hits including one each for Bonnie Tyler (whose rasp had recently been heard again via "Total Eclipse of the Heart"), she sang the film's "Holding Out for a Hero"; and for Denice Williams who had a big hit with the film's "Let's Hear It for the Boy." Both songs had lyrics written by Pitchford. But mention "Footloose's" music to most and most will think of Kenny Loggins and the film's title tune, co-written by Loggins and Pitchford.

Though he was just now about to have the biggest hit of his career, Kenny Loggins was hardly a neophyte in music. He'd been an active part of the industry since the early 1970s, either as a writer, or as one part of the duo Loggins & Messina (with fellow troubadour Jim Messina), or as a solo artist.

Loggins's first entrance onto the charts was in 1972 with Messina with a song titled—ironically, it would turn out—“Your Mama Don't Dance.” This song went all the way to #4. As a solo artist, Loggins made it to #5 with his recording of “Whenever I Call You ‘Friend’” (which just happened to feature Stevie Nicks singing harmony) in 1978. Other successful songs followed but Loggins would soon become highly associated with various movie themes. The playful comedy “Caddyshack” (1980) benefited from Loggins' cover tune of “I'm Alright” which went all the way to #7 on the charts in the summer of '80. Later, Loggin's would score again with the song “Danger Zone,” from the oh-so-'80s, mega-hit “Top Gun”; that song got to #2 in the summer of 1986.

Still, in terms of how upbeat and successful these movie-ties were, nothing quite equals Loggins' contribution to “Footloose” whose opening, hard-driving guitar-drum combo immediately inspires toe-tapping. Meanwhile, Pitchford's lyrics further incites the party while echoing much of what plays out in the film--“That time's just holding me down/I'll hit the ceiling/Or else I'll tear up this town.” Once united, the two halves—music and lyrics--become a paean to that one, essential human longing—just Letting Yourself Go: “Kick off your Sunday shoes”..., “Cut loose”.... Released in early 1984, the song “Footloose” was as successful on the radio as the film was at the box office. Loggins's song spent 16 weeks on the pop charts, three of those weeks at number one.

In the 30-plus years since then, “Footloose,” the song, has gone on to become a staple of everything from real-life proms and football games to “Dancing with the Stars” and even the video games “Rock Band” and “Just Dance.” In many ways, the film “Footloose” has proved as hearty as the song “Footloose.” The original film is still a favorite on cable and a brisk seller as a DVD or as a download. Then, in 2011, “Footloose” got a big screen remake complete with a cover/remake of the titular song recorded, this time, by country artist Blake Shelton. Prior to that, in 1998, “Footloose” bowed on Broadway, continuing the trend of turning beloved movies into big, sparkling stage shows. On stage, “Footloose” followed in the dance steps of “The Lion King” and just preceded live productions of “Thoroughly Modern Millie” and “Beauty and the Beast.” For the stage version, Dean Pitchford, with Walter Bobbie, provided the book while Pitchford and Tom Snow added new songs to the already existing cannon of fan favorites. The curtain went up on “Footloose” on Broadway in late '98 and ran until 2000. Now, in 2018, “Footloose's” theme has been added to the Library of Congress's National Recording Registry in recognition of its endurance, craftsmanship, and rebellious spirit. It is perhaps deeply suitable that it made its way onto the Registry the same year that Bill Haley's famous anthem “Rock Around the Clock” did--while they are two different songs from two different eras, at their core, they both convey essentially the same message.

Cary O'Dell is with the Motion Picture, Broadcast and Recorded Sound division of the Library of Congress. He is the author of the books “June Cleaver Was a Feminist!” (2014) and “Women Pioneers in Television” (1997). He also served as assistant editor of “The Concise Encyclopedia of American Radio” (2009) and “The Biographical Encyclopedia of American Radio” (2010).

Slaughterhouse Five novel by Vonnegut

Also known as: "*Slaughterhouse-Five*; or, *The Children's Crusade: a Duty Dance with Death*

Slaughterhouse-Five, antiwar novel by Kurt Vonnegut, published in 1969. The absurdist, nonlinear work blends science fiction with historical facts, notably Vonnegut's own experience as a prisoner of war in Dresden, Germany, during the Allied firebombing of that city in early 1945. It is considered a modern-day classic.

Summary

In the novel's opening chapter, Vonnegut mentions his time as a POW as well as his return to Dresden. He also discusses the process of writing the novel and is a minor character in the work. The next chapter introduces Billy Pilgrim, who is "unstuck in time," moving throughout his life randomly. Told in chronological order, his story begins with his birth in 1922. Later he is studying to be an optometrist when he is drafted during World War II. He serves as a chaplain's assistant and is at the Battle of the Bulge, where he meets Roland Weary, a sadistic soldier who saves Billy's life on several occasions, hoping to be seen as a hero. The two are captured, and, shortly before dying from gangrene, Weary blames his demise on Billy. The latter is transported as contract labour to Dresden, where he and other POWs are kept in a slaughterhouse. He survives the firebombing at Dresden. Billy is later freed and returns to the United States, where he suffers a nervous breakdown. Following his recovery, he marries and has two children while becoming a very successful optometrist.

Shortly after his daughter's wedding, Billy is taken by aliens to the planet Tralfamadore and exhibited in a zoo there. During his stay on their planet, he learns that Tralfamadorians have a completely different concept of time: for them, every moment, whether in the past, present or future, has always existed, always will, and will occur over and over again. They are able to revisit any part of their lives at will, and so to them an individual's death does not matter, as they are still alive in the past. During this time, he falls in love with another kidnapped human, an actress named Montana Wildhack, and they have a child.

Back on Earth, Billy survives a plane crash, and his wife dies on her way to see him. Billy subsequently begins preaching the fatalistic philosophy of the Tralfamadorians, who know the future of all things, including the inevitable demise of the universe. They are resigned to fate, unflinchingly responding to events with their catchphrase "So it goes." Billy eventually spreads this fatalism to many followers. After delivering a speech, he is killed by an assassin hired by Paul Lazzaro, a former soldier who heard Weary blame Billy for his death. However, Billy has long known when he will die and is not scared, since he can simply time-travel to an earlier moment in his life.

Analysis of the novel

One of the most important events in Billy's life was witnessing the Allied carpet-bombing and firebombing of Dresden (which leveled the city and reportedly killed at least 25,000 civilians), and the descriptions of that horror bring home in gripping fashion Vonnegut's eloquent antiwar message. Despite its bleak message, however, *Slaughterhouse-Five* is filled with black humour. In addition, Vonnegut's simple, direct, and minimalist prose greatly facilitates understanding of the story's nonlinear order and widespread settings. Many consider it Vonnegut's best work. The novel also proved timely, as it was published during growing opposition to the Vietnam War.

Slaughterhouse-Five was adapted into a film (1972) that was directed by George Roy Hill.
(Cathy Lowne)

Democracy

Democracy is explored in *Footloose* through two main ideas: freedom of expression and the power of citizens to create change. Reverend Shaw's references to Walt Whitman and his poem *I Hear America Singing* emphasize that every person has a voice that contributes to the identity of a community and nation. By asking, "What song are you singing?" he encourages people to consider how their beliefs and actions shape society.

I Hear America Singing

By Walt Whitman

I hear America singing, the varied carols I hear,
Those of mechanics, each one singing his as it should be blithe and strong,
The carpenter singing his as he measures his plank or beam,
The mason singing his as he makes ready for work, or leaves off work,
The boatman singing what belongs to him in his boat, the deckhand singing on the steamboat deck,
The shoemaker singing as he sits on his bench, the hatter singing as he stands,
The wood-cutter's song, the ploughboy's on his way in the morning, or at noon intermission or at sundown,
The delicious singing of the mother, or of the young wife at work, or of the girl sewing or washing,
Each singing what belongs to him or her and to none else,
The day what belongs to the day—at night the party of young fellows, robust, friendly,
Singing with open mouths their strong melodious songs.

Walt Whitman is America's world poet—a latter-day successor to Homer, Virgil, Dante, and Shakespeare. In *Leaves of Grass* (1855, 1891-2), he celebrated democracy, nature, love, and friendship. This monumental work chanted praises to the body as well as to the soul, and found beauty and reassurance even in death. Along with Emily Dickinson, Whitman is regarded as one of America's most significant 19th-century poets and would influence later many poets, including Ezra Pound, William Carlos Williams, Allen Ginsberg, Simon Ortiz, C.K. Williams, and Martín Espada.

Footloose also highlights democracy through Ren's effort to repeal the law banning public dancing in Bomont. Ren's belief that "maybe that law needs changing" reflects the democratic principle that laws are not permanent and can be challenged when they no longer serve the needs of the people. Dance becomes a symbol of freedom, self-expression, and activism. Through Ren's campaign, the story shows that citizens can work together to advocate for change and improve their communities. Overall, the passage demonstrates that democracy depends on both individual voices and collective action to create a more just and responsive society.

Analysis Tools for the Production



Pictured L-R
Kyle Kuper as *Ren McCormack*, Ryley Salazar as *Rev. Shaw Moore*, and
Faith Wrzeciona as *Ariel Moore*
Photo Credit: *Press Photo*

Things to Think about Prior to Performance

- Are you familiar with the 1984 film *Footloose*, with Kevin Bacon and John Lithgow? Or perhaps the remake of the film in 2011, starring Kenny Wormald, Julianne Hough, Andie MacDowell, and Dennis Quaid?
- There are several popular songs that were added into the film and later the stage adaptation: “Almost Paradise”, “Holding Out for a Hero”, and “Let’s Hear It for the Boy”. Are you familiar with any of them? If so, were they emotional markers for you?
- Have you ever experienced a huge change in your life: moving cities, parents separating, losing a loved one? What was its effect on you? How did you navigate the world around you? Did it change your relationships with those close to you?

Things to Watch for in Performance

- Within the first scene of the play, major “events” establish a change for the main character. Notice the contrast between the sound of “Chicago” and his next location of “Bomont.”
- Notice the “public” face of Ariel with the community contrasted with the “private” face she uses with her peers.
- Notice the “public” face that the adults use with one another and when that appearance changes.
- Watch for the moments when characters reveal their vulnerability and loss. What do they do with those revelations?

Things to Think About after the Performance

- Think about the moments in the story when characters find their “place” in the world.
- What did you notice about the relationships of the characters to their friends, family, authority, and community?
- What was the biggest change for Ren within this community?
- What was the biggest change for the Rev. Moore and his community?
- Is this a story about freedom of expression and generational conflict or does it touch on other important ideas for you?

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? In that time, WHAT happens or is said, and what does that say about what the play is about? In a nutshell, how do the cast/characters drive their point(s) home?
- And what is the significance of the title? Why is this the most quintessential title for this work?

Additional Information

The running time for our production is approximately 2 hours and 15 minutes, including one 15-minute intermission. The production does include adult themes and language.

Friday	July 10	7pm
Saturday	July 11	3pm
Saturday	July 11	7pm
Sunday	July 12	3pm

Friday	July 17	7pm
Saturday	July 18	3pm
Saturday	July 18	7pm
Sunday	July 19	3pm

For tickets and more information, please contact the College Theater's Box Office at 630-942-4000 or visit: <https://atthemac.org/events/footloose/>



We encourage everyone to enjoy a fun-filled summer by attending our College Theater Summer Repertory touring production of ***Sherwood's Merry Mateys***. The performance is approximately 45 minutes and suitable for all ages. **All performances are free and occur throughout DuPage County at the times and locations found below.**

<https://atthemac.org/events/sherwoods-merry-mateys/>

Tuesday	June 23	10:00 am	Winfield Public Library
Monday	June 29	7:00 pm	Oak Brook Library
Tuesday	June 30	4:30 pm	LaGrange Library
Wednesday	July 1	2:00 pm	Helen Plum Library
Tuesday	July 14	1:00 pm	Lisle Library
Wednesday	July 15	7:00 pm	Wheaton Public Library
Thursday	July 16	7:00 pm	Glenside Public Library
Saturday	July 18	5:00 pm	McAninch Arts Center
Sunday	July 19	5:00 pm	McAninch Arts Center