

UCM's "Cat in the Hat" Bursts with Whimsy and Controlled Chaos

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Photographed for the UCM Department of Theatre & Dance

The University of Central Missouri's Department of Theatre and Dance unleashed a dose of Seussian chaos with its February 27 – March 2, 2025 production of Dr. Seuss's *The Cat in the Hat*—and the talents on stage matched the energy of the mischievous tale!



Dress rehearsal for UCM's Theatre & Dance production of "Cat in The Hat" on February 26, 2025 in Highlander Theatre

Mason Enright took center stage as The Cat, exuding playful charm and theatrical bravado. His arrival on stage, a jaunty swagger, sly glances at the audience, and effortless physical comedy, set the tone for a mischievous spectacle that held the room in rapture.



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Allie Whitbey played Sally with a grounded sweetness. Her wide-eyed curiosity and perfectly timed reactions brought an emotional anchor to the story, providing the necessary counterpoint to the Cat's chaos.



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Madison Keep embodied The Boy (Conrad Walden) with delightful exaggeration. Her rehearsed physicality, riding a bicycle onstage and reacting to the Cat's antics, felt big and heartfelt.



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Avory Nail portrayed The Fish with hilariously defeated exasperation. Nervous, finicky, and morally resolute, Nail's take on the Fish anchored the humor with desperation, urgently warning of the chaos unfolding, even as she was part of it.



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Elizabeth Molina (Thing 1) and **Emma Stevens** (Thing 2) were a whirlwind duo. Their physical comedy, flipping props, zooming through the set, grabbed attention, embodying the pure, delightful mayhem Seuss offers. The team's precision made their antics look effortless.



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Also worth spotlighting is the meticulous ensemble work behind the scenes. Director Jenise Cook implemented a Lecoq-inspired physicality, pushing students to explore clowning and movement-based storytelling; this gave the show its punchy, fast-paced theatricality. The scenery (Powell Brumm), costumes (Cassie Kay Hoppas), lighting (Aleksandra Combs), and prop designs (Spencer Musser) created a vibrant, Seussian playground that brought the cartoonish chaos into three dimensions.



























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