

THE
**THEATRE
SCHOOL**
AT DePaul University

presents

The Rover

by Aphra Behn

Director – Melanie Queponds
Fight Choreographer – Nick Sandys
Intimacy Choreographer – Sarah Scanlon
Period Movement Coach – Patrice Egleston
Voice and Text Coach – Phil Timberlake
Scenic Designer – Tara Huffman
Costume Designer – Isabelle Laursen
Wig and Makeup Designer – Becky Curl
Lighting Designer – Sevas Carrera
Sound Designer – Lauren Porter
Technical Director – Tessa Keller
Dramaturg – Emma Durbin and Jordan Scott Hardesty
Stage Manager – Hannah Smith

February 14 – 23, 2020

**The Theatre School at DePaul University
The Dr. John R. and Joyce L. Watts Theatre
2350 N Racine Ave, Chicago IL, 60614
Email: theatreboxoffice@depaul.edu
(773) 325-7900**

Presenting Level Sponsor

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CAST (IN ORDER OF APPEARANCE)

Hellena	Tiff Abreu
Florinda	Julie Gester
Pedro/Officer	Antonio Rodriguez
Callis/Moretta	Sarah Collins
Stephano/Masquerador/Belvile's Boy	Eamon Hurd
Belvile	Jeremy Deshaun
Frederick	Nick Wren
Blunt	Joey Walsh
Willmore	Brandon Brooks
Angellica/Masquerador	Aly Easton
Valeria/Biskey	Tori Thompson
Lucetta/Sebastian	Lauren Zinser
Antonio/Sancho	Jeffrey Todd Parrott
Diego/Masquerador/Blunt's Servant	Connor Green
Masquerador/Hellena's Page	Ethan Doskey

Naples, Carnival time; 1656

This play contains violence and discussion of sexual assault.

The play will be performed with a 10 minute intermission

PRODUCTION STAFF

Assistant Director/Dance Choreographer	Solana Oliver, Genevieve Swanson
Assistant Stage Manager	Molly Fryda, Rachel Silver
Assistant Scenic Designer	Devin Walls
Assistant Technical Director	Xavier Kwong
Master Carpenter	Paola Cordero
Carpenter	Justin Neilson
Draper/Cutter	Angelica Tozzi, Saara Vaere
Firsthand	Emily Sanner, Jessica Donaldson
Stitcher	Kalyn Neuwirth-Duetsch, Jenna Wilson, Greta Gorsuch, Glory Bell
Assistant Lighting Designer	Kyle Bajor
Lighting Programmer	Brian Gallagher
Master Electrician	Karen Wallace
Associate Sound Designer	William Kerpan
Sound Technician	Genevieve Blauvelt
Production Photos	Michael Brosilow
Scenery and Property Crew	Trevor Dudasik, Jonah Fessler, Nik Hunder, Brady Magruder, Michaela Marcotte, Jack Melcher, Camryn Murman, Robert Vetter
Costume Crew	Lily Boyle, Melanie Dodson, Leah Geisler, Delaney Gosse, Caroline Koonce, Megan Pahlow, Madeleine Shows, Lila Wenrich
Make-up Crew	Megan Clark, Holly Dodd, Cian Evans-Grayson, Hallie Snowday, Oliver Voirin
Lighting Crew	Alex Amaya, Rich Lazatin, Jack O'Connor, Grant Palmer, Daniel Suarez
Sound Crew	George Borowski, Lexi Hanna
Publicity and House Crew	Helaina Coggs, Jess Forristall, Maximus Hastings, Madeline Meyer, Logan Munoz
Swing Crew	Chris Campbell, PJ Diaz, Devin Wright

DIRECTOR'S NOTE

Wild nights - Wild nights!
Were I with thee
Wild nights should be
Our luxury!

Futile - the winds -
To a Heart in port -
Done with the Compass -
Done with the Chart!

Rowing in Eden -
Ah - the Sea!
Might I but moor - tonight -
In thee!

— Emily Dickinson, 1861

I find it fascinating to read women's written words from many years ago, whether it's Dickinson writing in 1861, or Aphra Behn writing in 1677. It makes me wonder:

What was it like to be a woman back then? What were their lives like? Who were their parents? What was their girlhood like? What pushed them to write what they did? How much power and agency did they have? Did they have the power of choosing their futures, their careers, their lovers, their destinies, their fates? How much is different today?

I think you'll find that, while a lot has changed, not much is different. We know these men. We know these women. We know these power structures, these situations, and this dangerous world. But may we find power in the understanding, delight in the familiarity, and beauty in the laughter, in the knowing.

— Melanie Queponds

DRAMATURGY NOTES

"It is not the sameness of Woman, and certainly not the sameness of parts. Rather, it is the shared and crushing understanding of what it means to live in a Patriarchy."

— Maggie Nelson, *The Argonauts*, 2015

Her audience wouldn't listen if they knew a woman wrote *The Rover*. So, posing as a male author, Behn reframes classic restoration storytelling models, rakes, villains, and virtuous women. She offers a woman's perspective. Behn, unlike her contemporaries, understands *what it means to live in a patriarchy*.

Over three centuries since Behn wrote this play, it still asks an important question: *are women safe?* In 1980, feminist poet and essayist Adrienne Rich wrote that men continue to demand power over women. Men do this, she argues, by "*denying women our own sexuality*" and "*enforcing male sexuality on them.*" Rich adds, men also control women via

■ DRAMATURGY NOTE [cont.]

“the socialization of women to feel that male sexual “drive” amounts to a right; idealization of heterosexual romance in art, literature, media, advertising, etc.; child marriage; arranged marriage; prostitution; the harem; psychoanalytic doctrines of frigidity and vaginal orgasm...”

While women in 2020 Chicago might appear to have comparative economic freedom and marriage equality, men still continue to demand power. I didn't grow up Christian. I wasn't born in 1640 and I have not lived anywhere in Europe. I am not a spy for Charles II. I will never be forced to marry or to live in a nunnery. My father has no control of my future, and not just because he's no longer alive. Nonetheless, I've known my fair share of Willmores, and I recognize my experiences in the heroines of Aphra Behn's *The Rover*.

— Emma Durbin

February 25, 2020: *Carnival. Shrove Tuesday. Mardi Gras. Fasnacht. Maslenitsa.*

There have been Carnival celebrations since the first century CE at the advent of Lent, an annual period of forty days when Christians of all denominations fast or otherwise relinquish their luxuries in preparation for Easter.

I grew up in the United Methodist Church, where we celebrated the arrival of Lent with an often poorly-attended pancake dinner in the church's multi-purposed gym. Others in such places as New Orleans, Rio de Janeiro, and Venice go further. It seems incredible that these celebrations were once sanctioned by the Roman Catholic Church. Alcohol, food, sex, loud music, the destruction of property, nudity - and no officers of the law in sight. Its attendees, often masked to hide their identities, are all looking for a buzz, or a lover-for-a-night. On a Tuesday, no less!

While today's drunken crowds take advantage of a bawdy tradition, the seventeenth-century pre-Lenten festivals had economic benefits. The clientele of brothels, markets, and theatre would abstain for more than a month, so merchants and entertainers needed a boom of demand to sustain themselves. It being winter, the food stored from fall harvests would soon rot, so gluttony became the savior from a worse sin of waste.

In *The Rover*, the Carnival is a time of possibility, new discoveries, dressing up, and dressing down. Lawlessness, too, intoxicates the streets of Naples where no one is safe.

— Jordan Scott Hardesty

■ SPECIAL THANKS

Jeremy Aluma, Mikael Burke, April Cleveland, Jacob Janssen, Damon Kiely, Stephanie LeBolt, Mallory Metoxen, Lisa Portes, Ben Raanan, Emil Thomas, Rebecca Willingham, Andres Yang

BIOGRAPHIES ■

Tiff Abreu (*Hellena*) BFA4/Acting. Tiff is originally from Puerto Rico and lived most recently in Houston, Texas. Past credits include #14 in *The Wolves*, Nora in *A Doll's House*, Doris in *Pocattello*, and Electra in *Oresteia* adapted by Robert Icke. Tiff has been the recipient of two merit scholarships: Olsansky Theatre Scholarship and Julia Neary Memorial Endowed Scholarship. Tiff will play Elena in *The Model Play* this spring.

Brandon Brooks (*Willmore*) BFA4/Acting. Brandon is a Minneapolis-based actor, musician, and writer. Selected credits include Theater Latte Da, the History Theatre, and over 10 productions at the Tony Award-winning Children's Theatre Company. Selected Theatre School credits include *Kodachrome*, *Other Desert Cities*, and *Twelfth Night*. Brandon is also a staff writer at Twinkie Town, an online baseball community.

Sarah Collins (*Callis/Moretta/Masquerader 2*) BFA4/Acting. Sarah is originally from Houston, Texas. Some of her past productions include *Kodachrome*, *Otherside*, *The Wolves*, *Jane of the Jungle*, and *All's Well That Ends Well*. She can next be seen in *The Model Play* directed by Lisa Portes in the spring.

Jeremy Deshaun (*Belvile*) BFA4/Acting. Jeremy hails from Kenosha, Wisconsin where he began dancing at a young age. He played Justin in *Blood At The Root* with Jackalope Theatre/The Yard. Previous Theatre School credits include King Edward in *Henry VI, Part 3* and Rabbi Shimshin/Henech in *A Dybbuk* or *Between Two Worlds*. He will play Pompey in *Measure for Measure* this spring. jeremydeshaunwillis@gmail.com

Ethan Doskey (*Masquerader/Hellena's Page*) BFA2/Playwriting. An artist native to Kansas City, Ethan's previous DePaul credits include assistant directing *LOOP* and writing *Tidewrack* for the Prototypes Festival. He has spent past summers as a Literary Management Intern at Unicorn Theatre and authored *A Picture's Worth Five Dollars* which was performed at the Edinburgh and KC Fringe Festivals.

Aly Easton (*Angelica/Masquerader 3*) MFA2/Acting. Aly is a Fulbright Scholar & EMC candidate from Los Angeles. Previous credits include *Ring Round the Moon* (The Theatre School), *Tribes* (Chance Theatre), *Twelfth Night*, *Titus Andronicus* (Ophelia's Jump), and *The Threepenny Opera* (A Noise Within). Most recently, she directed *Romeo & Juliet: An ASL Love Story*. Next at The Theatre School: *The Curious Incident of the Dog in the Night-Time*.

Eamon Hurd (*Stephano/Masquerader/Belvile's Boy*) BFA4/Acting. Eamon hails from the Chicago suburb of Park Ridge. At The Theatre School, he has performed in: *The Wong Kids in the Secret of the Space Chupacabra*, *Go! as Stinson*; *Jane of the Jungle* as Milo; and *Ring Round the Moon* as Patrice Bombelles. In the spring, he will be performing in *Measure for Measure* as Angelo.

Connor Green (*Diego/Masquerader/Blunt's Servant*) BFA3/Acting. Recent Theatre School credits include El Hilo in *Luchadora* and Marco in *A View From the Bridge*. He can be seen next in *Lemons Lemons Lemons Lemons Lemons*.

Julie Gester (*Florinda*) BFA4/Acting. Julie is an actress and visual artist from Austin, Texas. Prior to training at The Theatre School, Julie produced and starred in the one-woman-show *The Search for Signs of Intelligent Life in the Universe*. Select Theatre School credits include *KodaChrome* (The Photographer), *Oedipus* (Tierisias), *Jane of the Jungle* (Joanne/Nicolette's Mom), and *Personal Library* (Megan).

Tori Thompson (*Valeria/Biskey*) MFA2/Acting. Tori is from Fairfield, California. She has recently earned her Bachelor of Arts degree in Drama from the University of a California, Irvine. Tori's Theatre School credits include Helena in *Kin* and Ruyuki in *Our Lady of Kibeho*. Tori will be playing Provost in DePaul's upcoming production of *Midsummer Night's Dream*.

Jeffrey Todd Parrott (*Don Antonio/Sancho*) MFA2/Acting. Recent credits include: *Ring Round the Moon*, *A Dybbuk* or *Between Two Worlds*, *Kin* (The Theatre School); *Ghost*

BIOGRAPHIES [cont.]

(Peninsula Players); *South Pacific* (Asolo Repertory); *Taming of the Shrew*, *Nicholas Nickleby: Parts 1 & 2* (Orlando Shakespeare); and *The Mousetrap, You Can't Take It With You* (St. Michael's Playhouse). He holds a BFA in Music Theatre from Elon University, and is a member of Actor's Equity.

Antonio Rodriguez (*Don Pedro/Officer 7*) MFA3/Acting. Before starting his MFA at The Theatre School, Antonio had been performing professionally in St. Louis and Chicago for nine years. Favorite credits include Gidger in *The Violet Hour*, Tommy in *The Who's Tommy*, and Tom in *The Glass Menagerie*. Catch him as the Duke in *Measure for Measure* in the spring. Antonio is a member of Actor's Equity.
www.antoniolouisrodriguez.com

Joey Walsh (*Blunt*) BFA3/Acting. Joey is an actor originally from the suburbs of Chicago and has most recently been seen at The Theatre School in *The Scarecrow*. Joey can be found again this spring in the world premiere of *Stamps*.

Nick Wren (*Frederick*) BFA4/Acting. Nick grew up in London and New York City. He is a recipient of the Bella Itkin award for acting at The Theatre School at DePaul. Selected credits include: *StoreFront Project* (Museum of Contemporary Art and Prop Theatre), *Krapp's Last Tape* (13th Street Rep), *Petie* (TheatreEast), and *Parsippany Rhapsody* (Stella Adler Studio). Selected Theatre School credits include *Mud*, *One Flea Spare*, and *Twelfth Night*. He will be in the world premiere of the play *Boxed In* this spring.

Lauren Zinser (*Lucetta/Sebastian*) BFA4/Acting. Lauren is from Lake Wylie, South Carolina. Her recent work includes *One Flea Spare* and *Jane of the Jungle* at The Theatre School.

Melanie Queponds (*Director*) MFA3/ Directing. Melanie earned her BA in Theatre and English at the University of California, Riverside in 2017. Melanie is former Producer and Director of the UCR Latinx Play Project, a student ensemble dedicated to creating culturally responsive work for

the community surrounding Riverside. With Latinx Play Project, she directed many new plays by Latinx writers as well as several Theatre for Young Audience productions. At The Theatre School, Melanie has directed *26 Miles and Water by the Spoonful* by Quiara Alegria Hudes, Shakespeare's *Twelfth Night*, and *Fur* by Migdalia Cruz. She will be assisting Henry Godinez on the Goodman Theatre's production of *American Mariachi* by Jose Cruz Gonzalez this spring.

Genevieve Swanson (*Assistant Director/ Dance Choreographer*) BFA2/Theatre Arts. Genevieve is from California and has directed pieces in *Prototypes* and *Wrights of Spring* at The Theatre School.

Solana Oliver (*Assistant Director/Dance Choreographer*) BFA3/Theatre Management. Solana is an emerging director, producer, and arts administrator with experience and knowledge in almost all aspects of the theatre world - a proud jack of all trades. *The Rover* will be her directorial debut in Chicago.

Sarah Scanlon (*Intimacy Choreographer*) Sarah is a Certified Intimacy Director with IDC (formerly Intimacy Directors International) and a multi-disciplinary actor. She has ID'd for Steep, Marriott Theatre, Pride Films and Plays, Kokandy Productions, among others. She was the Intimacy Coordinator for the web series, *Damaged Goods*, and Sarah is currently an ICs on FX's *Fargo*, season 4. Sarah holds an M.F.A. in Acting from the Moscow Art Theatre School/ ART. www.sarahscanlon.com.

Tara Huffman (*Scenic Designer*) BFA4/Scenic Design. Tara is from Colorado. Her Theatre School credits include *Jane of the Jungle* and *Desert Stories for Lost Girls*. She has assisted on productions including: *Augusta and Noble*; *Mr. Burns, a Post Electric Play*; and *A Dybbuk or Between Two Worlds*. She spent the last year assisting and painting in theaters across Chicago and Colorado.

Becky Curl (*Wig and Makeup Designer*) Becky currently manages the Kryolan City Chicago retail store. She is also an educator

and make-up artist for Kryolan Professional Make-Up. She attended the Conservatory of Theatre Arts at Webster University and received a BFA in Theatrical Wig & Make-up Design.

Tess Keller (*Technical Director*) BFA4/Theatre Technology. Tessa's Theatre School Technical Director credits include: *The Witness*; *Falling*; *Go, Dog, Go!*; and *Oresteia*. Tessa's non-Theatre School credits include props designer and scenic artist for *Kentucky* at The Gift Theatre.

Sevas Carerra (*Lighting Designer*) BFA3/ Lighting Design. Sevas is a Chicago-based lighting designer and electrician. Sevas will be assisting on *The Curious Incident of the Dog in the Night-Time* at The Theatre School in the spring. Previous Theatre School Credits include: *Our Lady of Kibeho*; *Twelfth Night*; *Oresteia*; *Go, Dog, Go!*; and *The Wong Kids in the Secret of the Space Chupacabra, Go!*

Lauren Porter (*Sound Designer*) BFA4/ Sound Design. Lauren is from Redmond, Washington. Past design credits at The Theatre School include *She Kills Monsters* (2018) and *The Witness* (2018). *The Rover* is Lauren's final show at The Theatre School.

William Kerpan (*Assistant Sound Designer*) BFA2/Sound Design. William is from the great "Prairie State" of Illinois. William's Theatre School credits include *Henry VI*, *Anna Karenina*, and *Versace Antigone*. William is looking forward to this year's installation of the New Plays Series, *The Model Play*, which he will be designing in the Spring.

Emma Durbin (*Dramaturg*) BFA4/ Playwright. Emma was the dramaturg for Sarah Treem's *The How and the Why*, Grace Grindell's *Honey Girls*, and is currently in a workshop for *Villette* by Madie Doppelt. Her plays *Of Our Own*, *Inside the Palace Royale*, and *A Study* have received staged readings at *Wrights of Spring*. She has interned at the Goodman Theatre, Oregon Shakespeare Festival, and Ashland New Plays Festival. Emma attended the New Play Dramaturgy Intensive at the Kennedy Center with Mark Bly.

BIOGRAPHIES [cont.]

Jordan Scott Hardesty (*Dramaturg*) BFA4/ Dramaturgy. Jordan is originally from Charlotte, North Carolina. Dramaturgy credits include *Jane of the Jungle* and *Mud*. Upcoming Theatre School credits include *Measure for Measure*. He is a proud member of the Literary Managers and Dramaturgs of the Americas, as well as and the American Society for Theatre Research. Next year, Jordan will begin graduate studies in theatre and performance studies.

Hannah Smith (*Stage Manager*) BFA3/Stage Management. Some of Hannah's recent Theatre School credits include *Our Lady of Kibeho*, *Honey Girls*, *King Oedipus*, *She Kills Monsters*, and *The Cat in the Hat*. Hannah has also worked at Katy Visual Performing Arts Center on several of their productions such as *The Burnt Part Boys*, *The Canterville Ghost*, *Company*, *Sleepy Hollow*, and *Spamalot*.

Molly Fryda (*Assistant Stage Manager*) BFA2/Stage Management. Molly's recent credits include: *Ring Round the Moon* (The Theatre School), *Into the Woods* (Sumpter Amphitheatre), and *Maha Music Festival* featuring Lizzo. She has also dabbled in lighting design for The Theatre School's Musical Theatre Cabaret.

Rachel Silver (*Assistant Stage Manager*) BFA1/Stage Management. This is Rachel's first stage management credit at The Theatre School. She was recently on the set/props crew for *Luchadora!* She has previously worked as a stage manager and assistant teaching artist at Education at Hartford Stage in Hartford, Connecticut.

Isabelle Laursen (*Costume Designer*) BFA4/ Costume Design. Isabelle's design credits include The Theatre School's productions: *King Oedipus*; *The Wong Kids in the Secret of the Space Chupacabra, Go!*; *Cockroach*; *The Witness*; *The House of Bernarda Alba*; and *The Zoo Story*. She has previously assisted on *Jane of the Jungle*, *Growing Up Blue*, *Junie B. Jones is Not a Crook*, and *Seven Homeless Mammoths Wander New England*. She will be the costume designer for *The Model Play* this spring.

THE THEATRE SCHOOL FACULTY/STAFF

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The Theatre School at DePaul University educates, trains, and inspires students of theatre in a conservatory setting that is rigorous, disciplined, culturally diverse and that strives for the highest level of professional skill and artistry.

A commitment to diversity and equality in education is central to our mission. As an integral part of the training, The Theatre School produces public programs and performances from a wide repertoire of classic, contemporary, and original plays that challenge, entertain, and stimulate the imagination. We seek to enhance the intellectual and cultural life of our university community, our city, and the profession. For admissions information, telephone (773) 325-7999 or 1-800-4-DEPAUL.

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Founded as the Goodman Children's Theatre in 1925, Chicago Playworks is the city's oldest continuously operating children's theatre. It has been the first theatre experience for audiences of Chicago's young people for more than seven decades and was one of the first major theatres for children in the United States. In 1997 and again in 2003, Chicago Playworks was honored by the Illinois Theatre Association with the Children's Theatre Division Award, for its outstanding long-term contribution to children's theatre. In 1980, Chicago Playworks was awarded the prestigious Sara Spencer Award by the Children's Theatre Association of America (now the American Alliance for Theatre and Education).

Chicago Playworks is a vital aspect of the training at The Theatre School at DePaul University. Students gain pre-professional experience in an extended run before a most demanding and appreciative audience. Chicago Playworks presents three unique productions to more than 35,000 young people each season and has entertained more than 1 million school children and families since 1925.

HISTORY

The Theatre School at DePaul University was founded as the Goodman School of Drama in 1925, made possible by a gift of \$250,000 from William and Erna Goodman to the Art Institute of Chicago. The gift was in memory of their son, Kenneth Sawyer Goodman, a playwright. Kenneth dreamed about opening a theatre that combined a repertory company with a dramatic arts school, where classes would be taught by professional artists and actors.

In 1975 the trustees of the Art Institute of Chicago voted to phase out the Goodman School of Drama over a three-year period. Luckily, DePaul University stepped in and embraced the Goodman School of Drama to keep alive a tradition of dramatic programming. DePaul's first theatre, The College Theatre, opened on the Lincoln Park Campus in 1907.

Throughout the years, The Theatre School at DePaul University has grown in reputation and stature. Our home at Fullerton and Racine opened in September 2013 and was designed by the internationally renowned architect César Pelli and his firm Pelli Clarke Pelli Architects.

To learn more about our history, please visit theatre.depaul.edu

To donate to The Theatre School, please visit: alumni.depaul.edu/givetotheatre

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OUR 2019–2020 SEASON

CHICAGO PLAYWORKS FOR FAMILIES AND YOUNG AUDIENCES

A Wrinkle in Time

by Madeleine L'Engle, adapted by Tracy Young
directed by Jeff Mills
April 16–May 23, 2020



IN THE WATTS THEATRE

The Curious Incident of the Dog in the Night-Time

based on the novel by Mark Haddon,
adapted by Simon Stephens
directed by Ben Raanan
May 8–17, 2020
(previews 5/6 & 5/7)

IN THE HEALY THEATRE

The Model Play

by Madie Doppelt
directed by Lisa Portes
May 22–31, 2020
(previews 5/20 & 5/21)



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(773) 325-7900

REGULAR BOX OFFICE HOURS

Tuesday–Friday: Noon–4 p.m.

PERFORMANCE BOX OFFICE HOURS

The Box Office opens 90 minutes prior to curtain for all performances.

NO SMOKING

In compliance with the City of Chicago Clean Air Ordinance, smoking is prohibited in The Theatre School. We appreciate your cooperation.

EMERGENCY EXITS

Please note the location of emergency exits in the theatre.

NO CELLULAR PHONES, TEXT MESSAGING, RECORDING DEVICES, PHOTOGRAPHY, PAGERS, FOOD AND BEVERAGES

Please do not use the above listed items in the theatre. Patrons with electronic pagers or cellular telephones are asked to either turn off their equipment in the theatre or check them with the House Manager prior to curtain. We discourage text messaging during the performance. The light from the screen can bother other patrons. We allow photographs to be taken before and after but never during the performance. You may also check cameras and recording equipment with the House Manager who will secure them until final curtain.

RESTROOMS

Restrooms are located in the lobbies on the main floor and balcony levels.

LOST AND FOUND

If you find an item or have lost an item, please contact the House Manager.

You may also call (773) 325-7900 the next day to determine if an item has been found.

EMERGENCY TELEPHONE CALLS

Patrons with electronic pagers are requested to either turn off their pagers in the theatre or check them with the House Manager prior to showtime. Should you need to give an emergency telephone number where you can be reached during a performance, please alert the House Manager of your seat location and give the Box Office telephone number for emergencies, (773) 325-7900.

PARKING ARRANGEMENTS

When you attend an event at The Theatre School in Lincoln Park, you may park at DePaul's Clifton Parking Deck, 2330 N. Clifton, with the DePaul rate: \$7.25. Validate your parking ticket at the Building Receptionist desk near the Racine entrance.

CAPTIONING AND LISTEN UP LISTENING SYSTEMS AVAILABLE FOR OUR HEARING-IMPAIRED PATRONS

See the box office to receive either the Captioning or Headset device. We require the security deposit of a driver's license or other identification during the performance. The ID will be returned when you return the device.

LARGE PRINT PROGRAMS

You may request a large print program from the ticket taker or the House Manager.

SIGN LANGUAGE INTERPRETING

Selected performances will be interpreted in American Sign Language.

Call the Box Office or see the website for the schedule.

AUDIO DESCRIPTION

Designated audio-described performances and pre-performance touch tours are scheduled throughout the 2019–20 season. Call the Box Office or see the website for the schedule.