

THE
**THEATRE
SCHOOL**
AT DePaul University

presents

The
TRANSLATION
Of **LIKES**

by Nambi E. Kelley

Director – Ron OJ Parson
Fight Director – Nick Sandys
Scenic Designer – Jessica Olson
Costume Designer – Sydney Dufka
Lighting Designer – Richard Latshaw
Sound Designer – David Samba
Projections Designer – Michael Stanfill
Dramaturgs – JD Garrastegui, Danielle Szabo
Stage Manager – Jackson Walsh

MAY 6 – 15, 2016

The Theatre School at DePaul University
Healy Theatre
2350 N Racine Ave, Chicago IL, 60614
Email: theatreboxoffice@depaul.edu | (773) 325-7900

Presenting Level Sponsor



CAST [in order of appearance]

Ms. Social Media/TMI	Jeri Marshall
Too Legit to Quit	Christopher W. Jones
I'm Relevant	Bernard Gilbert
The Whiner.....	Charles Johnston
Ray of Light.....	LaNora Terraé Hayden
Pet and Baby Pix	Jess Maynard
The Zealot	Christian Edwin Cook
The Editing Cryptic	Leea Ayers

Place and Time:

Act One: Cyberspace

Act Two: Beyond

The production is performed without intermission.

***The Translation of Likes* is presented with special permission from the playwright.**

In memory of Jeremiah Marshall.

PRODUCTION STAFF

Assistant Director	Spencer Olson
Assistant Stage Managers	Ben Gates-Utter
Assistant Scenic Designer.....	Jennifer Wenau
Properties Master	Christina Hubbard
Technical Director	Marisa Melito
Assistant Technical Director.....	Evan Williams
Master Carpenter.....	William Young
Assistant Costume Designer	Olivia Engobor
Head Makeup Assistant.....	Emilee Orton
Makeup Assistant	Jennifer Moore
Assistant Lighting Designer.....	Vada Briceno
Master Electrician	Jay Koch
Assistant Sound Designer	Kendall Barron
Sound Technician	Connor Ciesil
Production Photos	Michael Brosilow
Audio Descriptor	Rob Lamont
Scenery and Property Crew.....	Samantha Casagrande, Isabelle Jennings, Alyssa Mohn
Costume Crew	Madeleine Byrne, Tia Lui, Ella Williams
Make-up Crew	Kiera Pitts
Lighting Crew	Sara Greenspan, Kiana Schalk, Sarah Whitcomb
Sound Crew	Greg Fields
Publicity and House Crew	Kya Brickhouse, Tierra Burke, Miles Kent-Pettit

DIRECTOR'S NOTE

First of all I would like to say thank you to DePaul University and Nambi E. Kelley for this opportunity. With the climate of the world today, it was great to tackle such a world that makes us think about our state of affairs and how social media fits into that world. In her inimitable style, Nambi E. Kelley makes us think about the world as we know it, "translate" those feelings and ideas, and fit them into our everyday lives. She makes us think how we are all connected whether we want to be or not; it really is a small world.

~ Ron OJ Parson
www.ronojparson.com

DRAMATURGY NOTE

At first glance, *The Translation of Likes* may seem like a social media play. Everyone has seen a social media play, or at least read a social media story. The themes of such plays and stories may include: young people no longer able to communicate in real life; young people establishing fake identities and lying (Catfishing); young people only want to be on their phones and not with real people.

Nambi E. Kelley is challenging this narrative. *The Translation of Likes* explores the real and rich connections created online. Her characters, with labels like "The Whiner," "TMI," and "Pets and Baby Pix," may seem like one-dimensional personas but they're not.

This play goes beyond technology and explores how we use these tools to affect our relationships. Most research about social media reveals a fairly striking revelation: people act similarly on social media and offline. People self-edit every day in real life. One may have a work persona, a school persona, a grocery store persona, a home persona, and of course an online persona.

All of the characters in *The Translation of Likes* break through their stereotypes and show that real connections can be fostered online. They start intimate relationships, have fights, form a support group, and even become friends while being in front of a screen. Relationships that are formed online are just as complex and valuable as those made offline. In the age of social media, who's to say you can't save a life while sitting in front of a computer?

~ J.D. Garrastegui, BFA4, Dramaturgy/Criticism
Danielle Szabo, BFA3/Theatre Arts

Leea Ayers (*The Editing Cryptic*), MFA3/Acting. Leea is from Columbus, Ohio. She graduated from Otterbein University with a Bachelor's degree in Theatre. At The Theatre School, she previously appeared in *Why We Left Brooklyn (or the Dinner Party)*, *Elemeno Pea*, *4.48 Psychosis*, and *Joe Turner's Come and Gone*.

Christian Edwin Cook (*The Zealot*), MFA3/Acting. Christian is from Springfield, Missouri, where he earned his BA in Theatre at Drury University. He has worked with Tent Theatre at Missouri State University. At The Theatre School, he has been seen in *God of Carnage*, *The Duchess of Malfi*, *Symphony of Clouds*, *Vigils*, and *Why We Left Brooklyn (or the Dinner Party)*.

Bernard Gilbert (*I'm Relevant*), MFA3/Acting. Bernard is from Atlanta, Georgia. He attended Morehouse College where he graduated with his Bachelors in Business Administration. His other Theatre School credits include *Why We Left Brooklyn (or The Dinner Party)*, directed by Jane Brody; *The Trojan Woman*, directed by Phyllis E. Griffin; *The Killing Game*, directed by Brian Balcom; *Metamorphosis*, directed by Kevin Wong; *The Duchess of Malfi*, directed by Lavina Jadwhani; and *Joe Turner's Come and Gone*, directed by Phyllis E. Griffin.

LaNora Terraé Hayden (*Ray of Light*), MFA3/Acting. LaNora hails from Rochester, New York. Prior to her move to Chicago, she performed throughout Buffalo, New York, where she attended Buffalo State College and earned a BA. She has also trained at the American Academy of Dramatic Arts in New York City. Her Theatre School credits include *Why We Left Brooklyn (or The Dinner Party)*, *The Killing Game*, *The Memo*, *These Shining Lives*, and *Joe Turner's Come and Gone*.

Charles Johnston (*The Whiner*), MFA3/Acting. Charles is from North Carolina. Theatre School credits include *Why We Left Brooklyn (or The Dinner Party)*, *From Up Here*, *The Killing Game*, *The Memo*, *Video Galaxy*, *The Lady from the Sea*, and *Cock*. He received his undergraduate degree at UNC Wilmington.

Christopher W. Jones (*Too Legit to Quit*), MFA3/Acting. Christopher is from Baltimore, Maryland, and attended undergrad at Dartmouth College. His credits at The Theatre School include, *Joe Turner's Come and Gone*, *The Day John Henry Came to School*, *Elemeno Pea*, *In the Heights*, and *Why We Left Brooklyn (or The Dinner Party)*.

Jeri Marshall (*Ms. Social Media/TMI*), MFA3/Acting. Jeri hails from Baltimore, Maryland. She graduated with a BA in Theatre Performance from the University of Maryland, College Park. Jeri spent several years performing and training in the Baltimore/Washington metropolitan area, as well as New York City. Jeri's Theatre School credits include Abuela Claudia in *In the Heights*, Empress Maria Theresa in *Symphony of Clouds*, Marty in *Circle Mirror Transformation*, and Frannie in *Why We Left Brooklyn (or The Dinner Party)*. Jeri is an Equity Membership Candidate, and is also a 2015 Sarah Siddons Scholarship Recipient.

Jess Maynard (*Pet and Baby Pix*), MFA3/Acting. Originally from Southern California, Jess has studied theatre at The University of Michigan, the London Academy of Music and Dramatic Art, and now DePaul. Her Theatre School credits include *Elemeno Pea*, directed by Brian Balcolm; *God of Carnage*, directed by Tosha Fowler; *The Day John Henry Went to School*, directed by Ernie Nolan; *From Up Here*, directed by Trudie Kessler; and *Why We Left Brooklyn (or The Dinner Party)*, directed by Jane Brody. She is the recipient of the Kenneth Sawyer Goodman Scholarship. Professional

credits include *Changes of Heart* with Remy Bumpo, *Macbeth* and *Henry V* with The Michigan Shakespeare Festival, *Twelfth Night* and *A Midsummer Night's Dream* with The Southern California Lyric Theatre, among others. Jess is also the Co-Artistic Director and Founder of The Conspirators Theatre Co.

Nambi E. Kelley (*Playwright*) Nambi has penned plays for Steppenwolf, Goodman Theatre, and Court Theatre/American Blues Theater in Chicago, Lincoln Center in New York, and internationally. Most recently, Kelley was named playwright in residence at the National Black Theatre in New York, was a finalist for the Francesca Primus Award, and is working on an adaptation of Toni Morrison's *Jazz*. Her adaptation of *Native Son* will be published by Sam French, 2016, and will have several productions across the country next season. Nambi is also a professional actress, most recently closing the critically acclaimed *Two Trains Running* at the Goodman Theatre, with recent television credits including *Person of Interest*, *Madam Secretary*, *Elementary*, and *Chicago PD*. Nambi has a BFA from The Theatre School at DePaul University, and an MFA in interdisciplinary arts from Goddard College. www.nambikelley.com

Ron OJ Parson (*Director*) Ron hails from Buffalo, New York, and is a graduate of The University of Michigan's professional theatre program. He is a Resident Artist at Court Theatre, former co-founder and Artistic Director of Onyx Theatre, and founder of the New Onyx Theatre Project. Recent directing credits include *Gem of the Ocean* by August Wilson (Court Theatre), *Sunset Baby* by Dominique Morisseau (TimeLine Theatre), *The Who & The What* by Ayad Akhtar (Victory Gardens Theater); *Seven Guitars* by August Wilson, *The Mountaintop* by Katori Hall, and *Waiting For Godot* by Samuel Beckett (Court Theatre); *Detroit 67* by Dominic Morisseau (Northlight Theatre); *A Raisin in the Sun* by Lorraine Hansberry (TimeLine Theatre,

Ensemble Member). Other Chicagoland theatres Ron has worked with include Black Ensemble Theatre, ETA, Congo Square Theatre, Goodman Theatre, Writers Theatre (Associate Artist), Victory Gardens, Teatro Vista (Associate Artist), Chicago Dramatists, Urban Theatre Company, Steppenwolf Theatre, Chicago Theatre Company, and City Lit Theatre. Regional theatres Ron OJ has worked with include Virginia Stage Company, Portland Stage, Studio Theatre, Studio Arena Theatre, Roundabout Theatre, Mechanic Theatre, Center Stage Baltimore, Actors Theatre of Louisville, Milwaukee Rep, St. Louis Black Rep, Pittsburgh Public Theatre, Pittsburgh Playwrights Theatre, Geva Theatre, Signature Theatre (New York), Alliance Theatre, South Coast Rep, and Pasadena Playhouse. In Canada, Ron directed the world premiere of *Palmer Park* by Joanna McClelland Glass at the Stratford Shakespeare Festival. Ron is a proud member of AEA, SAG-AFTRA, and SDC.

Spencer Olson (*Assistant Director*), BFA3/Theatre Arts. Spencer's most recent Theatre School credits include Assistant Director for *SPARKLESHARK!*, Stage Management for *the able space* and Dramaturg for *much ado*. This upcoming fall Spencer will be the Assistant *The Kid Who Ran for President*, directed by Ernie Nolan.

Nick Sandys (*Fight Choreographer*) Nick has been adjunct faculty at The Theatre School since 1994, and he is a Certified Teacher and Fight Director with the Society of American Fight Directors. He has choreographed over 50 shows at The Theatre School. Outside DePaul, he is the Resident Fight Director at Lyric Opera of Chicago where he has designed combat for over 45 productions. He has also choreographed violence for Goodman Theatre (over 30 shows, including *The Iceman Cometh* [BAM 2015] and the world premieres of *Ruined*, *Stage Kiss*, and August Wilson's *Gem Of The Ocean*), as well as for Steppenwolf Theatre (including the Tony-winning *Who's Afraid Of Virginia Woolf* [Broadway 2012]), and many other

■ BIOGRAPHIES [cont.]

regional theatres and colleges. His fight choreography has won four Joseph Jefferson Nominations, winning in 2008 for *Requiem for a Heavyweight*.

Christina Hubbard (*Props Master*), BFA3/Scenic Design. Christina has worked as an intern at Arkansas Shakespeare Festival, Hangar Theatre, and has studied at Cobalt Studios at their three-week scene painting Intensive. At DePaul, she has worked as a designer on *In The Blood* by Suzan Lori Parks and is currently in process of designing *The Kid who Ran for President*, which is a part of the Chicago Playworks 2016-2017 Season.

Marisa Melito (*Technical Director*), BFA3/Theatre Technology. Marisa is from Youngstown, Ohio. Her work here at The Theatre School includes Technical Director for *In The Blood* and *These Shining Lives*, Assistant Technical Director for *Esperanza Rising* and *We're Going To Be Fine*, Master Carpenter on *In The Heights* and *Symphony of Clouds*, and Assistant Stage Manager on *Brewed*. She has also worked on *Christmas* at DePaul, and the School of Music's opera.

Evan Williams (*Asst. Technical Director*), BFA3/Theatre Technology. Evan is from Chicago, Illinois where he graduated from Homewood-Flossmoor High School. Evan's experience at The Theatre School includes Master Carpenter for *God's Ear*, Assistant Technical Director for *Joe Turner's Come and Gone*, Master Carpenter for *The Duchess of Malfi*, and Carpenter for *Elemeno Pea*. Evan started his career outside of The Theatre School at the Den Theatre while serving as Stage Manager for *One Flea Spare*. This past summer Evan volunteered as a Production Coordinator for The Prague Quadrennial Festival.

Sydney Dufka (*Costume Designer*), BFA4/Costume Design. Sydney's home is the verdant evergreen forests and rocky coastline of the Pacific Northwest. At The Theatre School, Sydney has designed costumes for two productions in the

university's downtown Merle Reskin Theatre: *Symphony of Clouds* and *Prospero's Storm*, an adaptation of Shakespeare's *The Tempest*. Sydney is the 2015 Michael Merritt Award for Collaboration in Design for DePaul University.

Richard Latshaw (*Lighting Designer*), BFA3/Lighting Design. Look for his upcoming Lighting Design for *Cinderella: The Remix* at DePaul and his Properties Design for *Distance* at Strawdog Theatre Company.

Vada Briceno (*Asst. Lighting Designer/Master Electrician*), BFA4/Lighting Design. Previous Theatre School design credits include *Peter Pan* and *Wendy* (2016), *Metamorphosis* (2015), *The Scavengers* (2014). Outside design credits include *Lawd! The CVS is Burning* (2015) and *Upstate* (2016) with MPAACT. She hopes to continue mastering her craft of storytelling through lighting. Her website is vadabdesigns.com

David Samba (*Sound Designer*), BFA4/Sound Design. David is a proud member of Zoo City, Wulfden Theatre Ensemble and Length Boys Official. His past Theatre School credits include *In The Blood*, *Symphony of Clouds*, *The Scavengers*, *Cock, Bull*, and *Dante's Inferno*. His past Zoo City credits include *This Is Our Youth*, *The Pillowman*, and *Brainfood*.

Michael Stanfill (*Projections Designer*) Favorite designs include *Thinner Than Water*, *The Royal Society of Antarctica* (The Gift), *Hot Georgia Sunday* (Haven) *Mr. Burns*, *Completeness* (Theater Wit, Jeff Nominated), *The Normal Heart* (TimeLine, Jeff Nominated), *The Whaleship Essex* (Shattered Globe), *Cats*, *Oklahoma!*, *A Christmas Story*, *Hairspray* (Paramount Theater - Aurora), *The Hundred Flowers Project* (Silk Road Rising), *The Day John Henry Came to School* (DePaul University), *The Project(s)* (American Theater Company), *Abraham Lincoln was a F****t* (About Face), *American Idiot* (Northwestern University), *Never the Sinner* (Victory Gardens). He

teaches at Columbia College Chicago, The Governors School of North Carolina, and holds an MFA in Lighting Design from Northwestern University. He is a proud member of U.S.A. Local 829. www.michaelstanfilldesign.com.

Danielle Szabo (*Co-Dramaturg*), BFA3/Theatre Arts. Danielle is from Flint, Michigan. She is also a Philosophy major with a minor in classics. She has worked as a Dramaturg previously for *The Memo* and *The Great God Pan*.

Rob Lamont (*Audio Describer*) Rob was recently seen as The Giver at Apple Tree Theatre (TYA). He enjoyed roles in *Sleuth*, *Ten Little Indians*, *Much Ado About Nothing*, *The Mousetrap*, *Before I Wake*, *The Tempest*, *West Side Story*, *King Lear* and *Our Town*. He was heard in live radio drama at WGTD 91.1 Players including as William Jennings Bryan in *On the Eight Day*. Rob narrated the nationally distributed audio books of Ted Dekker and Robert Whitlow. He was the National TV and radio voice of Caterpillar Tractor. And can be heard in the Museum of Science and Industry and Longyear Museum (Boston). He was awarded 1st Place Special Program (Live Radio Drama) by the Wisconsin Broadcasters Association.

BIOGRAPHIES [cont.] ■

Jackson Walsh (*Stage Manager*), BFA4/Stage Management. Jackson is from Keystone, Colorado. His professional credits include Stage Management Intern for *KÅ* by Cirque du Soleil; Assistant Stage Manager for the Los Angeles 2015 Special Olympics World Games Ceremonies; Talent Escort and Logistics Crew for the season ten finale of *America's Got Talent* on NBC; and most recently as the Deck Manager for *The New York Times* - New Work Summit at the Ritz Carlton, Half Moon Bay.

Ben Gates-Utter (*Assistant Stage Manager*), BFA2/Stage Management. Ben is from East Grand Rapids, Michigan. Previous Theatre School credits include *The Killing Game*, *Elemeno Pea*, *Video Galaxy*, *Prospero's Storm* (Assistant Stage Manager), and *The Children's Hour* (Stage Manager). Ben will be Stage Manager for *Romeo and Juliet* and *Wig Out!* in The Theatre School upcoming season.

OUR 2015-2016 SEASON ■

AT THE MERLE RESKIN THEATRE

Peter Pan and Wendy
adapted by Doug Rand
from the novel by J.M. Barrie
directed by Ernie Nolan
April 21 – May 28, 20, 2016
(ASL Interpreted – Thursday, 5/12
at 10AM & Saturday, 5/14 at 2PM)

ON THE FULLERTON STAGE

The Women Eat Chocolate
New Playwrights Series
by Caroline Macon
directed by Heidi Stillman
May 20 – 28, 2016
(previews 5/18 & 5/19)
(ASL Interpreted and Audio Described –
Saturday, 5/28 at 7:30PM)

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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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Chicago Playworks offers a live theatre experience to students, teachers and parents in the Chicago metropolitan area. It is our mission to provide theatre for children that reflects their experiences in a contemporary, multi-ethnic, urban environment.

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 schoolchildren 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 new 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

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Gifts of \$1,000 and above annually qualify for membership in the President's Club, DePaul's honor society of donors.

*\$1,000,000+ lifetime giving to DePaul University

+ Donor has made a special philanthropic pledge of \$25,000 or greater to DePaul University between July 1, 2014 and June 30, 2015

Donor has made a memorial gift in honor of Julia Neary, THE '90, a DePaul Theatre School alumnae and professor who died on January 3, 2015.

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The Kid Who Ran For President

Music, Lyrics & Book by Jeremiah Clay Neal
based on the books *The Kid Who Ran for President* & *The Kid Who Became President* by Dan Gutman, directed by Ernie Nolan
October 6 – November 12, 2016

Night Runner

(developed through The Theatre School's Cunningham Commission for Youth Theatre)
by Ike Holter, directed by Lisa Portes
January 12 – February 18, 2017

Cinderella: The Remix

book and lyrics by Psalmayene 24
music by Nick the 1Da
directed by Coya Paz
April 20 – May 27, 2017



ON THE FULLERTON STAGE

Romeo and Juliet

by William Shakespeare
directed by Cameron Knight
November 4 – 13, 2016
(previews 11/2 & 11/3)

We are Proud to Present
a Presentation About the Herero of Namibia, Formerly Known as South West Africa, From the German Sudwestafrika, Between the Years 1884-1915

by Jackie Sibblies Drury
directed by Erin Kraft
February 10 – 19, 2017
(previews 2/8 & 2/9)

Wig Out!

by Tarell Alvin McCraney
directed by Nathan Singh
April 14 – 23, 2017
(previews 4/12 & 4/13)

New Playwrights Series

Title, Playwright, and Director TBA
May 19 – 27, 2017
(previews 5/17 & 5/18)

IN THE HEALY THEATRE

Eurydice

by Sarah Ruhl
directed by Michael Burke
October 21 – 30, 2016
(previews 10/19 & 10/20)

Richard III

by William Shakespeare
directed by Jacob Janssen
January 27 – February 5, 2017
(previews 1/25 & 1/26)

MFA 17

An ensemble piece to be performed by MFA III actors
Title, Playwright, and Director TBA
May 5 – 14, 2017
(previews 5/3 & 5/4)

GENERAL INFORMATION

BOX OFFICE TELEPHONE

(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 2015-16 season. Call the Box Office or see the website for the schedule.