

THE
**THEATRE
SCHOOL**
.....
AT DePaul University

presents

R I C H A R D
I I I

by William Shakespeare

Director – Jacob Janssen
Fight Director – Nick Sandys Pullin
Text Coach – Louis Colaianni
Scene Transition Coach – Patrice Egleston
Scenic Designer – Jennifer Wernau
Costume Designer – Liz Martinez
Lighting Designer – Jack D. Riley
Sound Designer – Connor Wang
Dramaturg – Mariah Schultz
Stage Manager – Maggie Hoffecker

January 27 – February 5, 2017

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

Presenting Level Sponsor



CAST [IN ORDER OF APPEARANCE]

Richard	Delaney Feener
Stanely/Clarence/Young York	David Shea Petersen
Ratcliff/King Edward.....	Elliot Gross
Hastings/Richmond/Tyrrel.....	Nick Trengove
Lady Anne/Prince Edward.....	Anna Connelly
Catesby/River	Skylar Okerstrom-Lang
Young Elizabeth/Grey/Scrivener.....	Emma Page
Queen Elizabeth.....	Marjorie Muller
Buckingham	Daniel Gadaj
Dorset/Bishop/Murderer 2.....	Chandler Smith
Queen Margaret/Lord Mayor/Herbert.....	Samantha Newcomb
Duchess of York/Murderer 1/Blunt.....	Dekyi Ronge

Place and Time

England, The Past

Strobe lighting, theatrical fog, and haze are used in this production.

The play will be performed with one 10-minute intermission.

PRODUCTION STAFF

Faculty Advisor to the Director.....	Damon Kiely
Assistant Director	Hannah Kaplan
Assistant Stage Manager	Amanda Blanco
Assistant Scenic Designer.....	Ashley Wang
Technical Director	Shelby Madey
Assistant Technical Director.....	Lila Gilbert
Master Carpenter.....	Ben French
Assistant Costume Designer	Olive Earley
Assistant Lighting Designer.....	Brian Suchocki
Master Electrician.....	Andrei Borges
Assistant Sound Designer	Camille Denholm
Assistant Dramaturg.....	Spencer Olson
Production Photos.....	Michael Brosilow
Audio Descriptor	Victor Cole
Scenery and Property Crew.....	Laura Hart, Sydney Nelson, Jeremy Willis
Costume Crew	Brandon Brooks, Julie Gester, Isabelle Laursen, Angelica Tozzi
Make-up Crew	Lilliana Sanchez
Lighting Crew	Kate Coley, Kyle Cunningham, Brent Leibowitz, Jose Mogollon Duran, Sydney Silver
Sound Crew	Agata Pacia
Publicity and House Crew	Riley Coduto, Lily Janson, Will Kanter, Theresa Trask
House Manager.....	Angela Hamilton

SPECIAL THANKS:

Jeremy Aluma, Michael Burke, April Cleveland, Erin Kraft, Nathan Singh,
Damon Kiely, Lisa Portes, and Other Lisa.

*"...they spake not a word;
But, like dumb statues or breathing stones,
Gazed each on other, and look'd deadly pale."*

~Buckingham, *Richard III*, Act 3, Scene 7

The relationship between audience and performer is on display in *Richard III*, perhaps more than in any other of Shakespeare's plays. Governing demands a fundamental theatricality, which Shakespeare clearly understood. Statecraft and stagecraft are not so different.

Richard's willingness to speak to the audience belies his need for approval. Richard is maligned and mocked by his peers, so he turns to us. Richard seduces us, and we become party to his crimes. We validate his decisions, and we give our silent consent. We delight in his rise, but by the time we realize how dangerous he is, he has stopped talking to us. He leaves us to be "like dumb statues or breathing stones."

When the audience does not speak or protest, it gives its consent for the performance to continue. Politicians, especially those who prey on our baser instincts, also need our silent consent. The loud clamor of protest upsets their carefully composed political theatre. What Shakespeare may have meant as a bit of Tudor propaganda, today acts as a cautionary tale. We should all remember Margaret's warning, "Look, when he fawns, he bites; and when he bites, His venom tooth will rankle to the death..."

~Jacob Janssen

DRAMATURGY NOTE

When we enter the play of *Richard III*, we are welcomed into what appears to be a time of peace. But familial tensions, grief of war, and scorn over a new regime cast a web over England. And who informs us of the tottering state of this time but the "bottled back spider" known as Richard, who plans to pull on the strings of that web until they break.

Villainous, unpopular, and manipulative Richard works tirelessly to obtain the throne from his brother. With all odds stacked against him, his pursuit seems like a dead end; until he starts getting everyone to do exactly what he wants. Richard's vindictive character, often passed off as humorous and even clever, stops being funny when it becomes a strong possibility he could be next to run the country.

With England quickly crumbling, a new hope is discovered. The formidable ex-Queen Margaret presents to the current royal wives and mothers a device to use their anger toward Richard to create resistance known as "curses."

Though we tend to associate curses with explicit language or witches' incantations, the term 'curse' holds a different connotation here. The women in the play prove that curses delivered through powerful language can take grief and turn it into action against injustice. We can extend that lesson to apply to our world today through our own modern-day curses: protests, petitions, and art centered on social justice.

Richard III shows a world trying to disguise the evils that lurk within its political infrastructure. However, if we take a cue from Queen Margaret, it is clear that the weaknesses of power structures and those who inhabit them must be confronted to be combated. The alternative is to succumb to the Richards of the world, as we see many in the play do.

And if we decide to do nothing, we breathe our curses upon ourselves.

~Mariah Schultz, BFA3, Dramaturgy/Criticism

BIOGRAPHIES

Anna Connelly (*Lady Anne/Prince Edward*) BFA3/Acting. Anna hails from San Antonio, Texas, where she graduated from the North East School of the Arts, majoring in musical theatre. Her recent Theatre School acting credits include *Molora*, *An Experiment with an Air Pump*, and *Trouble in Mind*.

Delaney Feener (*Richard III*) BFA3/Acting. Delaney is from Sacramento, California. Her past credits at The Theatre School include *Desdemona: A Play About A Handkerchief* (*Desdemona*), *Uncle Vanya* (*Yelena*), *Gloria* (*Kendra Park*), and *Lungs* (*W*).

Daniel Gadaj (*Buckingham*) BFA4/Acting. Daniel grew up in Elmwood Park, New Jersey. Recent credits include *Romeo and Juliet*, *Tragedy: A Tragedy, Crime and Punishment*, *The Merchant of Venice*, and *12 Angry Men*. Daniel is an alumnus of the Senior Corps training program at the Shakespeare Theatre of New Jersey.

Elliot Gross (*Ratcliff/King Edward*) BFA3/Acting. Elliot's previous Theatre School acting credits include *Trouble in Mind* (*Manners*), *Experiment with an Air Pump* (*Fenwick*), and *Gloria* (*Dean*).

Marjorie Muller (*Queen Elizabeth*) BFA4/Acting. Marjorie was born and raised in the Indiana Dunes. Her past Theatre School credits include *The Children's Hour* (*Mrs. Tilford*), *God's Ear* (*Tooth Fairy*), and *Tender* (*Sarah*).

Samantha Newcomb (*Queen Margaret/Lord Mayor/Herbert*) BFA/4 Acting. Samantha hails from Portland, Oregon. Her previous Theatre School credits include *Lady Capulet* in *Romeo and Juliet*, *Zonia Loomis* in *Joe Turner's Come and Gone*, *Hester La Negrita* in *In the Blood*, and the TYA production of *Peter Pan and Wendy*. Samantha is a Jackie Robinson Foundation Scholar.

Skylar Okerstrom-Lang (*Catesby/Rivers*) BFA3/Acting. Skylar hails from Great Barrington, Massachusetts. Skylar's past Theatre School productions include *The Kid Who Ran for President* (*Judson Moon*), *Uncle Vanya* (*Uncle Vanya*), *Kingdom City* (*Luke Overby*), and *Lungs* (*M*).

Emma Page (*Young Elizabeth/Grey/Scriverer*) BFA3/Acting. Emma is from Northfield, Illinois. Theatre School credits include *Romeo and Juliet* (*Romeo*), *A Lie of the Mind* (*Lorraine*), *Molora* (*Molora*), and *Better Living* (*Elizabeth*).

David Shea Petersen (*Stanley/Clarence/Young York*) BFA4/Acting. David hails from Richmond, Texas. Past credits at The Theatre School include *The Kid Who Ran for President*, *Peter Pan and Wendy*, *How I Learned to Drive*, *Twelve Angry Men*, *Stupid F**king Bird*, and *Book of Days*. He is also an alum of the William Esper Meisner Studio in New York City.

Dekyi Ronge (*Duchess of York/Murderer 1/Blunt*) MFA2/Acting. Dekyi's credits include *Prince in Romeo and Juliet* with The Theatre School; *Juno in The Tempest* and *Fred's Wife* in *The Christmas Carol* with A Noise Within; *Juliet* in *Romeo and Juliet* and *Hero* in *Much Ado About Nothing* with Pacific Repertory Theater; *Ensemble* in *Macbeth* with San Francisco Shakespeare Festival. Education Training: BA in Theatre and Performance Studies from UC Berkeley.

Chandler Smith (*Dorset/Bishop/Murderer 2*) BFA3/Acting. Chandler's credits include *Better Living* (*Tom*), *Kingdom City* (*Daniel*), *A Lie of the Mind* (*Baylor*), and most recently *Dad* in *The Kid Who Ran for President*. Outside of school and shows, Chandler also works as a preschool teacher at the Lincoln Park Kindercafe.

Nick Trengove (*Hastings/Richmond/Tyrrel*) MFA2/Acting. Nick hails from California's Bay Area. Before coming to Chicago, he worked at several theatres in Berkeley, Oakland, and San Francisco. His recent credits include *Paris* in The Theatre School's fall quarter production of *Romeo and Juliet*, *Orin* in *Little Shop of Horrors* (*Altarena Playhouse*) and *Reverend Hale* in *The Crucible* (*Custom Made Theatre Co.*).

William Shakespeare (*Playwright*) William Shakespeare was an English poet, playwright, and actor. He was born on 26 April 1564 in Stratford-upon-Avon. His father was a successful local businessman and his mother was the daughter of a landowner.

Shakespeare is widely regarded as the greatest writer in the English language and the world's pre-eminent dramatist. He is often called England's national poet and nicknamed the Bard of Avon. He wrote about 38 plays, 154 sonnets, two long narrative poems, and a few other verses, of which the authorship of some is uncertain.

Jacob Janssen (*Director*) MFA2/Directing. Jacob is from Kiel, Wisconsin. Before entering The Theatre School, Jacob spent several years out east, most recently in Washington, D.C. In Washington Jacob worked as a director and producer at several theatres, most notably at Studio Theatre. At Studio, Jacob produced 16 plays, and countless workshops and readings. As a director with Studio, Jacob worked on *Carrie: The Musical*, starring Barbra Walsh, *10,000 Grey*, and assisted on the premiere of Lucas Hnath's *Red Speedo*. Before moving to Washington, Jacob was the Artistic Director of The Plimoth Players, the Shakespeare company resident at Plimoth Plantation, in Plymouth Mass. For Plimoth he directed *Macbeth*, *A Midsummer Night's Dream*, *Romeo & Juliet*, *The Tempest*, and *Twelfth Night*. Jacob is an alumnus of Shakespeare Theatre's Fellowship program, and the University of Wisconsin-Stevens Point.

Nick Sandys Pullin (*Fight Director*) Nick has been adjunct faculty at The Theatre School since 1994 and is a Certified Teacher and Fight Director with the Society of American Fight Directors. He has choreographed over 50 productions at The Theatre School and 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, Steppenwolf Theatre, Northlight Theatre, Lookingglass Theatre, Indiana Repertory, Baltimore Centerstage, Kansas City Rep, Portland Opera, Florentine Opera, Dallas Theater Center, Remy Bumpo Theatre, First Folio Theatre, Next Theatre, Shattered Globe, TimeLine, Eclipse, and many other regional theatres and colleges. His fight choreography has won four Joseph Jefferson Nominations, winning in 2008 for *Requiem for a Heavyweight*.

Hannah Kaplan (*Assistant Director*) BFA2/Theatre Arts. Hannah is a Theatre Arts and English double major with a Philosophy minor. Past Theatre School credits include Assistant Stage Manager for *much ado*, Stage Manager for *Crime and Punishment*, Assistant Director for *Crumble: Lay Me Down Justin Timberlake*, and Assistant Director for *Desdemona: A Play About a Handkerchief*.

Louis Colaianni (*Text Coach*) Louis Colaianni, author of *How To Speak Shakespeare* (with Cal Prittner, Santa Monica Press), served as the Voice/Text Director for three seasons at Oregon Shakespeare Festival. Louis coaches film, television, and theatre throughout the country. Recently he coached Don Cheadle to achieve the voice of Miles Davis for the film *Miles Ahead*. Other clients: Bill Murray, Will Ferrell, America Ferrera. Louis is a faculty member at DePaul, Yale School Of Drama, NYU and many others.

Jennifer Wernau (*Scenic Designer*) BFA3/Scenic Design. Other productions Jennifer has designed include *The Children's Hour*, *Young Frankenstein*, and *Our Town*. She has also assisted on many shows, such as *The Kid Who Ran for President*, *The Translation of Likes*, and *Prospero's Storm*.

Ashley Wang (*Assistant Scenic Designer*) BFA2/Scenic Design. Ashley has an Associate's Degree in Visual Communications from the Fashion Institute of Design and Merchandising in Los Angeles. She will be designing an Elevated Studio Production during Spring quarter.

Liz Martinez (*Costume Designer*) BFA3/Costume Design. Liz is from Northern New Jersey. Her past credits as Assistant Costume Designer at The Theatre School include *God's Ear*, *Peter Pan* and *Wendy*, and *The Women Eat Chocolate*. This past summer, at The Shakespeare Theatre of New Jersey, she designed *Twelfth Night* and assisted on *Exit the King*. This spring she will be designing the MFA production, *Michael Jordan in Lilliput*.

Olive Earley (*Assistant Costume Designer*) BFA2/Costume Design. Olive is from Madison, Wisconsin. She is employed as a

BIOGRAPHIES [cont.]

Makeup Shop Assistant and has worked as Costume and Makeup crew for past Theatre School productions. She assisted on *Romeo and Juliet* and will be working on *Cinderella: The Remix* in the Spring quarter.

Jack D. Riley (*Lighting Designer*) BFA3/ Lighting Design. Jack designed *The Children's Hour* last year. He attended high school at Orange County School of the Arts, where he was in their Production and Design conservatory.

Brian Suchocki (*Assistant Lighting Designer*) BFA4/Lighting Design. Brian's Theatre School Lighting Design production credits include *The Kid Who Ran for President*, *Women*, *The Memo*, *The Blood in the Pines*, and *Gruesome Playground Injuries*. He is currently also working as a Lighting Technician with Performance Lighting, Inc.

Connor Wang (*Sound Designer*) BFA4/ Sound Design. Connor recently designed the sound for *Romeo and Juliet*. Other previous credits include *Prospero's Storm* (Damon Kiely, director), *Sparkleshark* (Jordyn Prince, director), *We're Going to Be Fine* (Dexter Bullard, director), and *Anna Bella Eema* (M.e. Barker, director).

Mariah Schultz (*Dramaturg*) BFA3, Dramaturgy/Criticism. Mariah's past Theatre School credits include Co-Dramaturg for *Crime and Punishment* and Assistant Dramaturg for *The Misanthrope*. She will also be Co-Dramaturg for *Michael Jordan in Lilliput* this spring. Earlier this January, Mariah served as Stage Manager for The Beat Theatre Collective's *Hope Wanted*.

Spencer Olson (*Assistant Dramaturg*) BFA4/ Theatre Arts. Spencer's most recent Theatre School credits include Head Dramaturg for *much ado* and Assistant Director for *SPARKLESHARK!*, *The Translation of Likes*, and *The Kid Who Ran for President*. This upcoming spring Spencer will be the Assistant Dramaturg for *Cinderella: The Remix*. After graduation, Spencer intends to go to grad school for Clinical Mental Health Counselling with a Specialization in Drama Therapy.

Shelby Madey (*Technical Director*) BFA4/ Technical Theatre. Shelby is from Chicago. Her past credits include Carpenter for *Vigils* and

Metamorphosis; Master Carpenter for *Video Galaxy*, *Esperanza Rising*, and *In the Blood*; Assistant Technical Director for *Peter Pan* and *Wendy* and *Romeo and Juliet*; Technical Director for *The Merchant of Venice*. Next quarter she will be the Technical Director for *Cinderella: The Remix*.

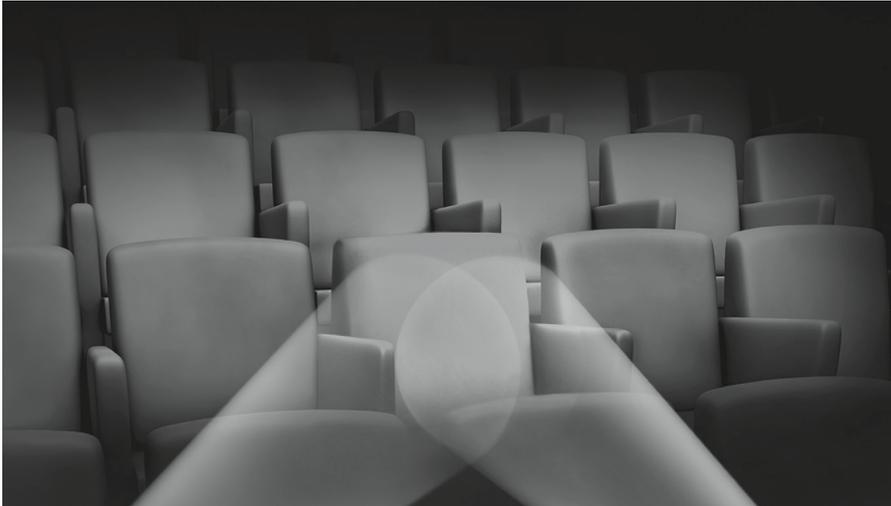
Lila Gilbert (*Assistant Technical Director*) BFA3/Technical Theatre. Lila is from Lincolnwood, Illinois. Her previous Theatre School credits include *Romeo and Juliet* (Master Carpenter) and *The Misanthrope* (Master Carpenter). This spring she will be Technical Director for *Wig Out!*

Victor Cole (*Audio Describer*) This is Victor's third season describing for The Theatre School. Along with describing for theatres such as Goodman, Steppenwolf, Victory Gardens and Shattered Globe he has described film and live performances for Access Living and The University of Illinois.

Maggie Hoffecker (*Stage Manager*) BFA2/ Stage Management. Maggie is from Cincinnati, Ohio. Professional credits include Stage Management Trainee for *Galileo Galilei* (Cincinnati Opera), Assistant Stage Manager for *Harry & the Thief*, *Cock* (Know Theatre of Cincinnati). Theatre School credits include Assistant Stage Manager for *Joe Turner's Come and Gone*, *The Merchant of Venice*, *Peter Pan and Wendy*, and *The Kid Who Ran for President*. Maggie is a member of The Theatre School Student Government Association.

Amanda Blanco (*Assistant Stage Manager*) BFA1/Stage Management. Amanda is from West Chicago, Illinois. Past Assistant Stage Manager credits include *Romeo and Juliet* for The Theatre School and *As You Like It* for Studio C Theatre. Past Stage Manager credits include [title of show] for DePaul Theatre Union.

Angela Hamilton (*House Manager*) BFA2/Theatre Management. Angela is from Cincinnati, Ohio. Her interest and commitment to the administrative aspects of theatre is what brought her to DePaul. Angela strives to uplift and support the voices of people of color by helping create and promote powerful diverse stories through a theatrical lens.



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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 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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Rosemary Schnell
Robert Shook, GSD '72 & Leslie Shook
Juliana Tew & Dr. Stephen Tew, MD
Monsignor Kenneth Velo
Bryan Williams
Derrick Winding, SNL '12 & Shannon Stone-Winding, SNL '14
Ted Wolff
Xcel Energy Foundation

\$10,000-\$24,999

Fr. Corcoran Circle
Antunovich Associates, Inc.
Leslie Antunovich & Joseph Antunovich
Lawrence Bundschu
Richard H. Driehaus Charitable Lead Trust *

\$1,000-\$2,499

Vincentian Circle
William Bennett (Trustee) & Susan Bennett
Craig Bergmann, CSH '81
Craig Bergmann Landscape Design
John Bobab
CDCT Land Company, LLC
Joyce Chelberg

CHICAGO PLAYWORKS FOR FAMILIES AND YOUNG AUDIENCES

Night Runner

(developed through The Theatre School's Cunningham Commission for Youth Theatre)

by Ike Holter, directed by Lisa Portes

Recommended for Ages 9 & Up

January 12 – February 18, 2017

Cinderella: The Remix

book and lyrics by Psalmayene 24

music by Nick tha 1Da

directed by Coya Paz

Recommended for Ages 5 & Up

April 20 – May 27, 2017



ON THE FULLERTON STAGE

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)

World Premiere!

Mrs. Phu's Cleansing Juices

by Emily Witt

directed by Krissy Vanderwarker

May 19 – 27, 2017

(previews 5/17 & 5/18)

IN THE HEALY THEATRE

Richard III

by William Shakespeare

directed by Jacob Janssen

January 27 – February 5, 2017

(previews 1/25 & 1/26)

World Premiere!

Michael Jordan In Lilliput

by Mickle Maher

directed by Erica Weiss

An ensemble piece to be performed

by MFA III actors

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 2016-17 season. Call the Box Office or see the website for the schedule.