

THE
**THEATRE
SCHOOL**
AT DePaul University

presents

**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

Director – Erin Kraft
Choreographer – Alex Gordon
Fight Director – Kyle Encinas
Vocal Coach – Louis Colaianni
Scenic Designer – Jessica Olson
Costume Designer – Olivia Engobor
Lighting Designer – Joseph Clavell
Sound Designer – Haley Feiler
Cultural Consultant – Tania Richard
Dramaturgs – Hampton Cade, Lauren Quinlan
Stage Manager – Erin Collins

February 10 – 19, 2017

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

Presenting Level Sponsor



CAST

Actor 6/ Black Woman	Ayanna Bria Bakari
Actor 1/ White Man	Sam Straley
Actor 2/ Black Man	Michael Morrow
Actor 3/ Another White Man	Arie DuPree Thompson
Actor 4/ Another Black Man	Keith Illidge
Actor 5/ Sarah	Tuckie White

Place and Time

Here, Now

The play will be performed without intermission.

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

is produced by special arrangement with

THE DRAMATIC PUBLISHING COMPANY of Woodstock, Illinois.

PRODUCTION STAFF

Faculty Advisor to the Director	Damon Kiely
Assistant Directors	Daniella Mazzio, Emily Remsen
Assistant Stage Managers	Danny J. Fender, Liv Hancock
Assistant Scenic Designers	Paloma Locsin
Technical Director	Sophie Hartler
Assistant Technical Director	Jacki Miller
Master Carpenter	Ethan Gill
Assistant Costume Designer	Tia Lui
Makeup Assistants	Megan Pirtle, Connor Wang
Assistant Lighting Designer	Alex Jonasse
Master Electrician	Mattias Lange-McPherson
Assistant Sound Designer	Alyssa Kerr
Production Photos	Michael Brosilow
Audio Describer	Alfred Beard
Sign Language Interpreter Coordinator	Sheila Kettering
Sign Language Interpreters	Esteban Amaro, Veramarie Baldoza
Scenery and Property Crew	Connor Bradshaw, Jack Hagen, Tessa Keller, Lindsay Mummert, TJ Thomas
Costume Crew	Emma Durbin, Izzy Lichtenstein, Maddy Mason, Kyra Pan, Lauren Zinser
Make-up Crew	Nick Wren
Lighting Crew	Alexis Handler, Bridget Harris, Brenda Gonzalez, Paxton Sanchez, Ryan Kirby
Sound Crew	Gabriela Cordovi, Lauren Porter
Publicity and House Crew	Sarah Collins, Ryan Hebert, Mary Kate O'Gara, Tina Perona, Helen Pearson

SPECIAL THANKS:

Jeremy Aluma, Jerome Beck, Michael Burke, April Cleveland, Jason Harber,
Jacob Janssen, Bob & Rita Kraft, Lisa Portes, Kimberly Senior, and Nathan Singh.

DIRECTOR'S NOTE

The first play I directed in grad school was *Circle Mirror Transformation*—a strange little comedy about the power of theatre, community, and time to change your life. In it, a small town creative drama class discovers unexpected truths about themselves by playing theatre games. Though the action was full of painful moments caused by change, the play seemed to cry, “Have faith.”

It feels difficult to have faith right now.

I am disgusted by our new president’s promise to Make America Great Again, which ignores that fact that America has historically been great only for a privileged few. I am terrified by the tribalism and fear that won him this office. For many Americans, his promised return to the past conjures nightmares of oppression and hate. I’m writing this letter on inauguration day, and grappling anew with the violence that is part of my American inheritance.

Two years after *Circle Mirror*, I’m now directing a very different play about people uncovering truth through theatre. In *We Are Proud To Present a Presentation...*, a group of well-meaning young artists tries to present the story of the erHereoHerero genocide—and struggles to find an authentic way in. These characters wrestle with the questions we are constantly asking at TTS: How do we responsibly tell other people’s stories? How do we include diverse voices in our stories when history has silenced so many? And how do we communicate about cultural conflicts?

As artists and audience members, we know the power of empathy. But, in working on this play, I’ve also started thinking about its limits. Can we ever fully understand another person’s experience of the world? Or when we try to empathize—“*Oh, that’s exactly like when blank happened to me.*”—are we actually just erasing part of someone else’s story and substituting our own?

Maybe we need to start by simply *listening and believing* people when they share their stories. Maybe recognizing the truth of someone else’s story will force you to see a new truth about your own. There is danger in finding and speaking the truth of your history. But how else can we be vulnerable to the possibility of change? Until we accept how and why our stories ARE different, we’ll never be able to write new ones.

~Erin Kraft

DRAMATURGY NOTE

We are living in uncertain times. This realization sat with the team during our process of crafting this play. Such a revelation is unavoidable in the wake of such a profound shift in the administration of our American government. We are living a precarious history.

Theatre-making presents the rare and bold opportunity to take uncertainty, throw it at the wall, and see what comes of it. On the first day of rehearsal, we were all aware we held something profound in our hands. What we did not know was just how daunting of a task it would be to bring this story to an audience. In order to face this task we knew we had to be brave and open with one another. We had to work to expose the raw nerve of the American story in a way that included and implicated all its people. We had to learn how to throw it at the wall and make it stick.

This show centers on several stories that weave in and out of each other to show us just how many mistakes we have made. These tales range from the small-scale narrative of ensemble hierarchy to the colossal nature of navigating race in America.

[Continued on page 4]

■ DRAMATURGY NOTE [cont.]

This show is not comfortable. It can't be. Comfort breeds complacency, and in order to begin to get at something real, comfort must be abandoned in favor of sharing the stories that need to be known.

We are living in certain uncertainty, but that does not mean we live without an iota of hope. Through this process, I have realized more about myself and how I can be an advocate for those who have been silenced. Hope lies in our ability to find strength in our communities and face hard truths in ourselves so they we all may work toward a more socially conscious tomorrow.

~Hampton Cade, BFA4/Theatre Arts
Lauren Quinlan, BFA4, Dramaturgy/Criticism

■ BIOGRAPHIES

Ayanna Bria Bakari (*Actor 6/Black Women*) BFA4/Acting. Ayanna is an alumni from Duke Ellington School of the Arts. In her time at DePaul she has played Medea in *Medea*, directed by Ann Wakefield; Molly Cunningham in *Joe Turner's Come and Gone*, directed by Phyllis E. Griffin; The Mother in the world premiere of *The Women Eat Chocolate*, directed by Heidi Stillman; and Mrs. June Seyers in *The Kid Who Ran for President*, directed by Ernie Nolan.

Keith Illidge (*Actor 4/Another Black Man*) MFA2/Acting. Keith hails from the state of Delaware. He recently played Orpheus in Sarah Ruhl's *Eurydice*.

Michael Morrow (*Actor 2/Black Man*) BFA3/Acting. Michael's past works include *The Kid Who Ran for President* (Chicago Playworks), *A Lie of the Mind*, and *Lungs* (DePaul University).

Sam Straley (*Actor 1/White Man*) BFA4/Acting. Sam is from Cincinnati, Ohio. Sam's previous roles include The Nasty Interesting Man in *Eurydice*, Lorenzo in *Merchant of Venice*, Juror 4 in *12 Angry Men*, and M in *Cock*. He can also be seen in Season 4 of NBC's Chicago P.D.

Arie DuPree Thompson (*Actor 3/Another White Man*) BFA4/Acting. Arie is from the Seattle area. He has been in several productions including *Stupid F**king Bird* and *Twelve Angry Men*.

Tuckie White (*Actor 5/Sarah*) Tuckie is a graduate of The Theatre School (BFA, Acting, '09). Since graduating, she has been

part of productions at Chicago Shakespeare Theatre, Raven Theatre, Steppenwolf, Lifeline, Victory Gardens, and Goodman Theatre. Tuckie is an ensemble member of Cock and Bull Theatre.

Jackie Sibblies Drury (*Playwright*) Jackie is a Brooklyn based playwright. Her plays include *We Are Proud to Present...*, *Really*, and *Social Creatures*. Jackie's plays have been presented by New York City Players and Abrons Arts Center, Soho Rep, Victory Gardens, Trinity Rep, Matrix Theatre, Woolly Mammoth, Undermain Theatre, InterAct Theatre, Actors Theater of Louisville, Available Light, Company One, and The Bush Theatre in London, among others. Her work has been developed at Sundance, The Ground Floor at Berkeley Rep, Manhattan Theatre Club, Ars Nova, A.C.T., The Soho Rep Writer/Director Lab, New York Theatre Workshop, PRELUDE.11&14, The Civilians, The Bushwick Starr, The LARK, The Magic Theatre, The Bay Area Playwrights Festival and The MacDowell Colony. She received a 2015 Windham-Campbell Literary Prize in Drama, a 2012-2013 Van Lier Fellowship at New Dramatists, and was the inaugural recipient of the 2012-2014 Jerome Fellowship at The LARK. Jackie is a NYTW Usual Suspect and a 2015 United States Artists Gracie Fellow.

Erin Kraft (*Director*) MFA3/Directing. Erin's directorial productions at DePaul include *Circle Mirror Transformation*, *Tender*, *The Lady from the Sea*, and *The Merchant of Venice*. Other recent projects include

the world premiere of Holly Arsenault's *Undo* (Annex Theatre, Gregory Award for Outstanding New Play), *It's a Wonderful Life* (Theatre Anonymous), the world premiere of Paul Mullin's *Ballard House Duet* (Custom Made Plays/Washington Ensemble Theatre), and Joanna Garner's *100 Heartbreaks* at Bumpershoot Music Festival. Before moving to Chicago, she served for five years as the Casting Director at Seattle Repertory Theatre, where she also directed new play workshops. Erin is a member of the Lincoln Center Director's Lab and was a recent apprentice at Chicago Dramatists.

Daniella Mazzio (*Assistant Director*) BFA4/Theatre Arts. Daniella is a director, writer, and performer of Glendale Heights, Illinois. Most recently she devised and directed *Film Revue*, a sketch show based on famous Academy Award-winning films, and premiered her new play *boxes*. with NoMads Art Collective at Prop Thtr. Other credits include *Stupid F**king Bird*, *The Veldt*, and *An Iliad*.

Emily Remsen (*Assistant Director*) BFA4/Theatre Arts. Emily is a director from Sonoma County, California. Some of her credits include assistant directing *Glenarry Glen Ross* (DePaul University), and *Prospero's Storm* (Chicago Playworks). Next she will be directing *Slut* by Patricia Cornelius, opening May, 2017.

Jessica Olson (*Scenic Designer*) BFA4/Scene Design. Jessica is from the Northwest Suburbs of Chicago. Other design credits at DePaul include *The Translation of Likes* (Scenic Designer), *Video Galaxy* (Assistant Scenic Designer), and *In the Blood* (Assistant Scenic Designer).

Paloma Locsin (*Assistant Scenic Designer*) BFA2/Scene Design. This past fall Paloma designed *Trouble in Mind* at The Theatre School. She will be Assistant Scenic Designer in this spring's upcoming Chicago Playworks production of *Cinderella: The Remix*.

Sophie Hartler (*Technical Director*) BFA4/Theatre Technology. Sophie is from Glenview, Illinois. She most recently worked on *Eurydice* as Technical Director, and *The Misanthrope* and *Prospero's Storm* as Assistant Technical Director.

Jacki Miller (*Assistant Technical Director*) BFA3/Theatre Technology. Jacki is from Cincinnati, Ohio. Their past credits include Properties Artisan for *Peter Pan* and *Wendy* and *Esperanza Rising*, Master Carpenter for *Prospero's Storm*, Property Master for *Romeo and Juliet*, and Technical Director for *What the F**k is Goin' on in Kilgore, Texas?*

Tia Lui (*Assistant Costume Designer*) BFA2/Costume Design-Technology. Tia is originally from The Woodlands, Texas. She was a stitcher in the costume shop for all fall quarter shows this year.

Joseph Clavell (*Lighting Designer*) BFA3/Lighting Design. Theatre School credits include *What the F**k is Goin' on in Kilgore, Texas?* (Lighting Designer), *The Kid Who Ran for President* (Assistant Lighting Designer), and the upcoming *Cinderella: The Remix* (Assistant Lighting Designer). Professional credits include Production Intern for New Repertory Theatre in Massachusetts and Lighting Intern for the CBS national broadcast of The Boston Pops Fireworks Spectacular. Joe serves as Secretary for USITT at DePaul.

Alex Jonasse (*Assistant Lighting Designer*) BFA3/Lighting Design. Alex is from Oakland California. Her Lighting Design credits include *Failure*, *a Love Story*, Assistant Lighting Design of *Romeo & Juliet*, and the upcoming show *Michael Jordan in Lilliput*. Regional credits include *Space Age* at Free Street and the video *She's Gonna Leave You* by the Walters.

Haley Feiler (*Sound Designer*) BFA3/Sound Design. Haley has worked in the past as an intern at both the Goodman Theatre and Chicago Shakespeare Theatre.

Alyssa Kerr (*Associate Sound Designer*) BFA3/Sound Design. Alyssa is from Temple, Texas, and has been fascinated with sound

BIOGRAPHIES [cont.]

since her freshman year of high school. Her Theatre School design credits include *12 Angry Men*, *Dreams*, *The Trojan Women*, *The Women Eat Chocolate*, and *The Kid Who Ran For President*.

Hampton Cade (*Dramaturg*) BFA4/Theatre Arts. Hampton's recent directorial credits include *The Marat/Sade Project* and *Down the Rocky Road* (The Theatre School); *The War Boys* (HCC), and *Caligula* (The Academy Theater). He also served as Assistant Director with Heidi Stillman on the world premiere of *The Women Eat Chocolate*, as well as *The Lady from the Sea*, directed by Erin Kraft.

Lauren Quinlan (*Dramaturg*) BFA4/Dramaturgy-Criticism. Past Theatre School credits include *God's Ear*, directed by Andrew Peters; *Esperanza Rising*, directed by Lisa Portes; and *The Great God Pan*, directed by Nathan Singh. She has had Dramaturgy internships at both Northlight Theatre and Lookingglass Theatre Company, where she created material for *Miss Bennet: Christmas at Pemberley*, *By The Water*, and *Treasure Island*.

Tania Richard (*Cultural Consultant*) Tania Richard is a writer, actress and teacher. Her stage credits include performances on Broadway, with Steppenwolf Theatre, Goodman Theatre, and The Second City. She is an award-winning playwright and published author. Her video series *A Minute on Racism* features individuals sharing their experiences with racism (www.aminuteonracism.com). Her blog *Writing My Mind* can be found at <http://www.chicagonow.com/writing-my-mind>. Last quarter she served as Cultural Consultant for *Trouble in Mind*, directed by Jacob Janssen.

Alfred Beard (*Audio Describer*) Alfred is a Reporter/Anchor, Talk Show Host, Announcer, Director of Public Affairs Account Executive and Teacher for more than 35 years in Chicago. He began his career out of college at the University of Illinois Champaign-Urbana in 1974 at WBBM 780 AM Radio. He hosted programs

called *Perspective* and *On Target*. Later he served as News Director at WVON, Reporter/Anchor at the old WIND, WBEZ, Director of Public Affairs at WFYR Radio, Host of People in the Public Eye, Announcer at WYCC TV and Talk Show Host at WYTZ Radio (WLS-FM). Later at Crawford Broadcasting, Clear Channel Radio, now I-Heart Radio, and co-host of a cable Television Program, The Tecora Rogers Show.

Esteban Amaro (*Sign Language Interpreter*) Esteban has been a professional sign language interpreter since 2005. He has interpreted in a variety of settings in the Chicagoland area. His debut interpreting play was DePaul's production of *In the Heights* in 2014.

Veramarie Baldoza (*Sign Language Interpreter*) Veramarie interpreting DePaul's *In The Heights* launched her interest in more Chicago productions. Also known as "Sunshine," a nationally certified interpreter, her love for the arts started while hula-hooping to musical soundtracks.

Sheila Kettering (*Sign Language Interpreter Coordinator*) (CI/CT) Sheila last interpreted at the Fullerton Stage for DePaul's 2016 production of *The Women Eat Chocolate*, and her most recent work with DePaul was at the Merle Reskin Theatre for the production *The Kid Who Ran For President*. Sheila has been interpreting for twenty-five years in the Chicagoland area in a variety of settings, such as medical, business, educational, video relay interpreting and is especially passionate about theatrical interpreting. Her most recent interpreted performances were: *Oklahoma* and *A Christmas Story*, The Paramount Theater; *The Heir Apparent*, Chicago Shakespeare Theatre; *Never the Sinner* and *Hillary and Clinton*, Victory Gardens Theater; *Arcadia*, Writer's Theater; and *The Miraculous Journey of Edward Tulane*, Chicago Children's Theatre.

Erin Collins (*Stage Manager*) BFA3/Stage Management. Erin hails from Sacramento, California. Her previous Theatre School credits include *The Merchant of Venice* (Stage Manager), *Peter Pan and Wendy* (Assistant Stage Manager), *The Lady From The Sea* (Assistant Stage Manager), and *Vigils* (Assistant Stage Manager). Recently, she was the Assistant Producer for Cor Theatre's *The Good Person of Szechwan* and stage managed *much ado* at Gorilla Tango Theatre.

Danny J. Fender (*Assistant Stage Manager*) BFA2/Stage Management. Past Theatre School credits include Stage Manager for *Eurydice* and Assistant Stage Manager for *The Women Eat Chocolate*, *God's Ear*,

Esperanza Rising, and the 2016 Theatre School Gala. Other stage management credits include DePaul ETC, *Oliver!*, and *As You Like It*. He is currently the Production Intern for About Face Theatre. Danny is a proud graduate of Interlochen Arts Academy.

Liv Hancock (*Assistant Stage Manager*) BFA1/Stage Management. Liv is from West Linn, Oregon. At The Theatre School, Liv previously worked on *The Kid Who Ran for President* (Assistant Stage Manager). Other credits include *much ado* at Gorilla Tango Theatre (Assistant Stage Manager), as well as *West Side Story* at Broadway Rose Theatre Company (Assistant Stage Manager).

OUR 2016-2017 SEASON

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

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

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)

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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.

CHICAGO PLAYWORKS FOR FAMILIES AND YOUNG AUDIENCES

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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Thomas Neary Jr.
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Take Your Seat

and Support The Theatre School

"Places, places," it's time to take your seat.
DePaul University invites you to support The Theatre School.

Your generosity will be recognized with a plaque bearing your name on a seat within the 250-seat thrust theatre or the 100-seat Healy Theatre, the principal performance venues in our new building.

Make your gift today and be a lasting part of this transformative space that will inspire generations of students and audiences.

For more information visit alumni.depaul.edu/TakeYourSeat.

THE
THEATRE
SCHOOL
.....
AT DePaul University

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.