

**M N
O P E R A**

**Chorus Handbook
2019 - 2020 Season**

As of August 28, 2019

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➤ **WELCOME**

Welcome to the Minnesota Opera Chorus! You are part of a company of highly talented and dedicated individuals whose mission is to change lives by bringing together artists, audiences, and our community to advance the art of opera for today and for future generations. We are happy to have you with us and hope that performing in the chorus will be an enjoyable and rewarding experience!

➤ **WHO'S WHO**

Here are the key personnel you will be interacting with in the 2019-2020 opera season.

Head of Music:	Allen Perriello
Assistant Conductor & Chorus Master:	Andrew Whitfield
Conductors:	Elias Grandy, <i>Elektra</i> Joseph Mechavich & Andrew Whitfield, <i>Barber of Seville</i> Lidiya Yankovskaya, <i>Edward Tulane</i> Karen Kamensek & Andrew Whitfield, <i>Don Giovanni</i>
Directors:	Brian Staufenbiel, <i>Elektra</i> Francesca Zambello & Joshua Horowitz, <i>Barber of Seville</i> Eric Simonson, <i>Edward Tulane</i> Keturah Stickann, <i>Don Giovanni</i>
Assistant Director:	Adam Da Ros
Intimacy Director:	Doug Scholz-Carlson
Choreographers:	Heidi Spesard-Noble, <i>Barber & Edward Tulane</i> Keturah Stickann, <i>Don Giovanni</i>
Production Stage Manager:	Kerry Masek
Stage Managers:	Jamie Fuller, <i>Elektra & Don Giovanni</i> Jerry Smith, <i>Barber of Seville & Edward Tulane</i>
Assistant Stage Managers:	Emily Duffin-Brown, Jamie Fuller, & Jerry Smith
Costume Director:	Corinna Bakken
Assistant Costume Director:	Beth Sanders
Wardrobe Supervisor:	Molly O'Gara
Hair and Make-Up Designers:	Priscilla Bruce, <i>Elektra</i> David Zimmerman, <i>Barber & Edward Tulane</i> Mannie Jacobo, <i>Don Giovanni</i>
Hair & Make-Up Supervisors:	Mannie Jacobo, Priscilla Bruce, & Corrie Dubay

➤ REHEARSALS

Schedules & Attendance

Prior to accepting a contract as a chorister, you will receive a complete overview schedule of all rehearsals and performances. Once you have accepted a contract, you are required to attend all services as listed on your contract schedule. Absences must be cleared in advance through the proper channels (see “Absences” below).

Your call time is the time at which you should be in your place and ready to rehearse. Please allow sufficient time to deal with traffic or weather-related issues, find parking, sign-in, check your mailbox, stow your personal belongings, and say hello to colleagues before the call time. Late arrivals will be noted.

Rehearsal schedules are subject to change and changes may be made up to 24 hours in advance of a rehearsal call. This may mean a change to the overall date or time of the rehearsal, or just a change to the time you are required to report (your “call time”). At each rehearsal your “next call” will be posted on the callboard and also announced by the stage manager. Please be sure to check your next call at the end of every rehearsal and performance. You may also check the daily rehearsal schedules online at <http://callboard.mnopera.org>. (See “electronic callboard” section below.) In rare instances when additional rehearsal time may need to be added, it will be scheduled in collaboration with the individual artists whose schedules are affected

Please note: in the event of severe weather conditions which may impact ability to safely travel to or from rehearsal, cancellations or schedule changes may occur with less than 24 hours notice as conditions dictate. In case of severe weather, please check your email for changes.

Attendance at costume fittings is of great importance. Please promptly respond to requests from the costume shop to schedule fittings and arrive on time for your appointment. (See “Costume & Wig Fittings” section below.) If for some reason you must reschedule a fitting, kindly give 24 hours of notice. (See “Contact Information” towards the end of this document.)

Absences

All absences must be cleared well in advance in writing with Production Stage Manager, Kerry Masek (kmasek@mnopera.org). Please contact her by e-mail or [submit an absence request via the electronic callboard](#) as soon as you are aware of an unavoidable conflict so that rehearsals may be structured around your request. Some conflicts can be worked around, but conflicts with crucial rehearsals including the final music rehearsal with the maestro, final room run at the Opera Center, Sitzprobe, and all onstage rehearsals will almost never be approved. No more than one excused absence will be granted for each chorister on each production. We also ask that you communicate with members of your section about your conflicts; any more than two absent singers per section makes rehearsing difficult and inefficient as the material has to be rehearsed again when all singers are present. We try to be as efficient as possible with rehearsal time and, in order to maintain peak artistic standards, ask that you keep absences to a minimum and be sure to catch up on any markings or staging which occur in your absence.

A list of approved chorus conflicts will be posted on the Opera Center callboard and electronic callboard. If a conflict does not appear on this list it has not been approved. Please check with stage management if you think we have erroneously omitted something.

We understand that occasionally unforeseen circumstances arise at the last minute, such as illness or a family emergency, which may result in an unexcused absence. In case of an emergency or illness, please notify the stage manager as soon as possible. We will do our best to accommodate you if there is an emergency, but if the emergency requires your missing too many rehearsals/performances we may have to remove you from the production. More than a very few, occasional unexcused absences will influence the Opera's decision to re-engage you for future productions.

Location & Parking

All staging rehearsals and costume fittings are held at the Minnesota Opera Center, located at 620 North First Street, Minneapolis, 55401. You will be given a security code that you must enter on the keypad in the entrance vestibule in order to unlock the main entrance door.

Street parking is available in the neighborhood surrounding the Opera Center. Metered spaces are free after 6:00p and on weekends. After 5:00p and on weekends you may park on the left side only of the Minnesota Opera parking lot across the street from the Opera Center. Parking in this lot is available on a first-come, first-served basis. Please do NOT park in this lot during normal business hours, including when you are attending costume fittings, as your car will be towed. Minnesota Opera only owns and controls the spaces on the left side of this lot. Please do NOT park in spaces on the right side of the lot, as your car will be towed.

If Minneapolis declares a snow emergency that will take effect during our rehearsals, we will post a sign on the main entrance door to alert you and so that cars can be parked in safe areas. North First Street is a Snow Emergency Route. Parking on North Second Street is an option during snow emergencies.

Please use sensible safety precautions when attending calls at the Minnesota Opera Center. Do not let anyone you do not know into the Opera Center. At the end of rehearsal each evening, walk to your cars in groups and watch that your colleagues get safely into their cars and on their way. Use caution if an unknown person in the parking lot or on the street approaches you.

Musical Preparation

We will do our best to provide you with a score containing study aids such as synopses, translations, musical markings, divisi indications, and suggested recordings within four weeks of the beginning of the rehearsal period. In return, we ask that you arrive already familiar with the music and with your part specifically. Read the synopsis, listen to good recordings with your score at hand, speak through the text slowly in rhythm, be clear about the voice part divisi, highlight your parts if necessary, and anticipate difficulties in finding pitches. A good rule of thumb is that musical rehearsals should be more about learning everyone else's parts than learning your own; more about seeing how the music fits together as a whole than struggling with your individual notes and rhythms. It is also vital that you mark any changes to dynamics, note values, articulation, etc. given by the chorus master and/or the conductor, and study those markings with the same care as you would the notes printed in the score.

It is the expectation of Minnesota Opera that you will be fully memorized by the first staging rehearsal to the point that you are able to acquit the music with all of the details that have been worked out during the music rehearsals, while incorporating all directions given to you by the stage director.

Throughout the rehearsal process, remember that everyone has a different learning curve: sight-reading skills and linguistic familiarity and fluency can vary widely across the group. While having patience with colleagues who may find certain passages more difficult than yourself, conscientiously try to do whatever extra study you need to outside the rehearsal room in order to keep up with the group's overall musical progress.

Memorization is a time consuming and very individual task. Although we will try to devote as much time as possible to group repetition and memory work during musical rehearsals, most people prefer to memorize individually, using a specific method they have found works best for them (such as memory cards, 'car sing-alongs', desk work, and copying out the libretto). Please be completely memorized by the first day of staging, and constantly refresh and revise this aspect of your work throughout the staging process. Any sluggishness of memory will immediately impact stage/pit ensemble, compromise the careful musical work that has been done on ensemble, text, blend and attack, and will make the staging and dramatic process much less enjoyable and productive. If you find yourself struggling to memorize a certain passage, do not hesitate to contact Andrew Whitfield and he will arrange a time to provide you with the extra support you require.

Attire

During both musical and staging rehearsals, you will be working in very close proximity with your colleagues. Please respect their needs by avoiding the use of perfumes, colognes, or other strongly scented products, and attending to matters of basic personal hygiene. Please note that many of your colleagues may be sensitive to strong scents.

For staging rehearsals, dress comfortably in clothes and shoes that allow you to move freely. Wear shoes that are secure on your feet and close-toed, so that you can move easily around the stage and your toes will be protected in those big crowd scenes! Open-toed shoes and sandals are not permitted in the theater due to safety concerns.

See "Costume & Wig Fittings" below for what to wear to a fitting.

During Rehearsals

Upon arriving, sign in on the callboard located outside Bemis Rehearsal Hall on the lower level. The sign-in sheet is our record of your attendance and arrival time for payroll, so it is crucial that you remember to sign in! If you arrive late to a staging rehearsal, the sign-in sheet will be located at the stage manager's table in the front of the rehearsal room. Please check in with the stage manager.

Check the callboard daily for any announcements or notes relating to chorus. The chorus master will post musical notes from the previous rehearsal on the callboard for you to review when you sign in. These notes will also be emailed to you after each rehearsal.

You will have an assigned mailbox at the base of the stairs on the lower level. Please check your mailbox daily. You will find a nametag in your mailbox; please wear this for all rehearsals and return it to your mailbox for storage at the end of the day.

Stow your personal belongings in the props storage room at the rear of Bemis, where chairs will be provided for all chorus members, or in the green room. Please reserve the chairs at the front of Bemis for principal artists and opera administration.

Don't forget to silence your cell phone while in the rehearsal hall.

Rehearsals will sometimes involve periods of waiting. We recommend that you bring a quiet activity, such as reading material, to occupy your time when you are not needed onstage. Please keep talking to a minimum during rehearsals, even when you are not onstage. At least one break will be given during each rehearsal. You will receive 5 minutes of break time for every hour worked.

Costume & Wig Fittings

All of the basic rules for rehearsals also apply to costume fittings. When you are called for a fitting, please:

- Be in the costume shop and ready to try on costumes or wigs at your fitting time. Allow ample time for traffic and parking before your fitting time.
- Silence your cell phone during all costume and wig fittings.
- Wear appropriate undergarments to all costume fittings and performances. This includes full seat underwear and foundation garments such as you will wear onstage. Please refrain from wearing sports bras, thongs, or other unprofessional garments.
- Practice good personal hygiene and refrain from using perfumes, colognes, or other heavily scented products.

If you must reschedule a costume fitting, please give a minimum of 24 hours' notice by contacting the costume shop directly at (612) 342-9576.

Guests

All rehearsals are closed to guests.

Smoking

The Minnesota Opera Center is a non-smoking facility. Smoking is permitted outside the main entrance, but please be considerate of non-smokers.

Injuries

If you are injured while in the Minnesota Opera Center or at the theater, please report the incident immediately to stage management. The SM staff can provide basic first aid, will summon emergency medical personnel if needed, and will help you complete a First Report of Injury form so that medical treatment can be covered under the Opera's workers' compensation insurance.

Personal Items & Valuables

Artists are responsible at all times for all personal items brought to calls at the Minnesota Opera Center or Ordway Center for the Performing Arts. Minnesota Opera cannot be held liable for the loss or damage of any personal items, regardless of where said loss occurs (including but not limited to rehearsal and performance venues, publicity events, vehicles, personal domiciles, restaurants, and theaters).

In the theater, stage management will collect and lock up small valuables during dress rehearsals and performances. Valuables will not be returned until the end of a rehearsal or performance, so keep any items with you that you will need throughout the call.

Discrimination, Harassment, and Inappropriate Behavior Policy

Minnesota Opera prohibits harassment, including, but not limited to, sexual harassment, discrimination and inappropriate behavior by employees or independent contractors. Any employee or independent contractor found to have violated this policy will be subject to appropriate disciplinary action up to and including suspension without pay or termination of employment. Each artist will be required to read, acknowledge, and abide by the Opera's Discrimination, Harassment, and Inappropriate Behavior policy. Any individual who feels they have been harassed should report the situation to the Production Stage Manager (612-342-9584) or the Chief of Human Resources (612-342-9552).

Electronic Callboard & E-Mail Communications

In order to communicate information and share resources with artists, Minnesota Opera maintains an online callboard: a virtual version of the bulletin board outside the rehearsal room. The electronic callboard is available at <http://callboard.mnopera.org>. All schedule information pertaining to choristers, including your contract schedule and daily rehearsal schedules, is posted on this website.

Communications from stage management, music staff, and the costume department are mostly handled by email. Please be sure that stage management has your current e-mail address on file and check your e-mail regularly throughout the rehearsal and performance process.

➤ AT THE THEATER**Location & Parking**

Our performance venue is the Ordway Center for the Performing Arts, located at 345 Washington Street, St. Paul, 55102. Please enter and exit via the stage door on 5th Street.

Parking is not provided at the Ordway. We recommend that you park in one of the many lots or ramps nearby the Ordway. St. Paul parking meters are enforced daily until 10:00p and most have a 2-hour limit. Due to concurrent events at the Xcel Energy Center and the RiverCentre, there is often a heavy demand for parking in St. Paul. Please check the callboard and the daily schedules for notices about heavily impacted parking days and allow plenty of time to find a parking spot and arrive on time for your call at the Ordway. See the last page of this document for parking ramp suggestions or ask your opera colleagues where they have found parking. Whenever possible, we highly recommend coordinating carpools with your colleagues.

Security & Sign In

You will be issued a Minnesota Opera backstage badge for each production. These will be distributed at the final Opera Center rehearsal before moving to the Ordway. When entering the Ordway via the stage door, you must show your badge and note your arrival and departure times in the security log book.

Upon arrival, you must **also sign in on the Opera sign-in sheet on the callboard near the stage door** (remember, this is your payroll record, so you must sign this sheet). If you are arriving late, the sign-in sheet will be located at the stage manager's console backstage left. Please check in with the stage manager.

Check the callboard daily for announcements pertaining to chorus and look for your dressing room assignments here. You may wait in your dressing room or the backstage lounge area until you are called to the stage. Please do NOT come to the stage until you are called.

Warm-Up & Notes Sessions

There will rarely be time for a purely vocal warm-up in rehearsals or performances. As this is a very individual process, each chorister is expected to arrive at all rehearsals and performances vocally warmed-up and ready to sing. Singing in an opera chorus is very demanding physical work: please be sure to vocalize thoroughly before each call in order to avoid damaging your voice. **Kindly refrain from warming up in your dressing room when your colleagues are present.**

Starting with the first dress rehearsal and continuing through all performances, chorus will be scheduled for a warm-up and notes session in the Drake Room prior to your first appearance onstage. Please note that this is more than just a vocal warm-up, it is also a vital working session to give and rehearse crucial musical notes. As with other rehearsals, the warm-up start time is the time that you should be in the room and ready to rehearse. Please heed the five-minute warning which will be given over the PA system and promptly proceed to the Drake Room. Time for these pre-show sessions is very limited and we appreciate your promptness.

Staging Notes

Notes from the stage director or assistant director from the previous rehearsal or performance will be given in writing and posted on the main callboard and in each chorus dressing room. You are responsible for reading and applying these notes. If you have questions about a note, please see the assistant director or a member of stage management. When possible, staging notes will also be emailed to you.

Safety

The stage can be a dangerous place, with heavy moving scenery and dark spaces. We work very hard to choreograph both backstage and onstage movement to ensure a safe environment. Please pay careful attention to stage management's instructions backstage and onstage, as part of our job is to keep you safe! If you see a safety hazard, please report it immediately to stage management. You should never come to the stage unless you have been called, including before and after the show and during intermissions, as the crew is often working and moving scenery at these times. Close-toed shoes are required for safety at all onstage rehearsals.

Backstage Etiquette

Please do NOT touch the audio monitors in the dressing rooms. If your monitor is not working properly or requires an adjustment to the sound level, notify stage management. The Ordway staff is responsible for adjusting monitors as needed.

During the winter, certain backstage stairways will be closed off to individuals wearing outdoor boots. Please observe the posted signs and use only the specified staircases to access the stage once you are in costume, in order to protect your costume from salt or other chemicals used outdoors.

Costumes

Your costume(s) will be waiting for you in your dressing room. A dresser is available to assist you with getting in and out of costume, as needed. Please do not dress in costume before your dresser is present. When you take off your costume, please hang it on the rack and return any accessories to the bags or counter space where you found them.

Please wear your costume as directed, with no modifications. This means no personal jewelry (including wedding rings), wristwatches, eyeglasses, or nail polish, unless approved by the costume director or

costume designer. If you encounter a problem with a costume piece – a hem is too long, a helmet is obscuring your vision, etc. – notify your dresser. They will work with the costume director to correct the problem.

Please do not eat or drink anything (except water), smoke, or chew gum while in costume. Many, many hours have gone into the preparation of your garments and they should be kept in excellent condition. While in costumes, wigs, or stage make-up, please do not leave the theater or go into any public areas of the theater.

Wigs and Make-Up

You may be asked to wear a wig or to have your own hair specially dressed by the hair and make-up crew. If you are assigned a specific time to report to the wig room to have this done, please be prompt. Only hair and make-up crew may put on or remove your wig for you. Do not attempt to do so yourself, as improper handling of wigs can cause permanent damage. Do not modify your wig or hairstyle once the crew has finished preparing you for the stage.

Depending on your role, you may have stage make-up applied by a crewmember, or you may be given instruction on how to apply make-up yourself. Make-up is applied based on the designer's and the director's specifications, so please follow all directions exactly. If specialty make-up is required, it will be provided for you. You will generally be expected to provide basic make-up essentials for yourself. You must provide your own cold cream, washcloth, and towel for make-up removal.

If deemed necessary by the Hair & Make-Up Designer, artists may be asked to shave facial hair or modify hair length or style. During the production period artists should not alter hair style or facial hair without prior permission of the Hair & Make-Up Designer. Facial hair requirements will be communicated to you prior to the first dress rehearsal.

Props

The props you carry onstage will be located on shelves or tables backstage right and left, near your entrance location. If you have a question about where to find your prop, ask an assistant stage manager. Please pick up your prop just before your entrance and replace it on a table as soon as you exit. Your prop might be used by someone else later in the opera, so do not take it out of the immediate backstage area.

Photography & Recording

Photography is permitted in the dressing rooms (once everyone is dressed, of course!) and the hallways. Please remember that courtesy dictates asking an individual's permission prior to photographing them. Photography is not permitted backstage or onstage, so please do not bring cameras into the wings. Video and audio recording of any kind are prohibited.

Guests

Please meet your guests post-performance outside the stage door or in the public lobby areas of the building, after you have changed out of costumes, wigs, and make-up. Choristers are not permitted to have guests in any backstage areas at any time. If you meet your guests in the lobby, remember to return backstage via the pass-through doors and sign out of the building on the security log when you exit the building for the day.

➤ **COMPENSATION & TICKETS**

The terms of your compensation will be outlined in your contract with Minnesota Opera. Your fees will be paid by checks at the first and last performances. If for any reason you miss a performance, an adjustment may be made to your final check depending on the circumstances of the absence. Questions regarding payroll should be directed to Andrew Whitfield.

All choristers cast in Minnesota Opera productions must possess a valid social security or tax identification number. Upon being cast, you will be required to complete a W9 Request for Taxpayer Identification Number form if you do not already have one on file with Minnesota Opera. If your personal information has changed since you last performed with us (i.e.: name or address change), you will need to file a new W9.

Choristers may purchase tickets at a discount on a space available basis. The Patron Services department will determine the nature of the discount to be offered and performance dates at their discretion. Discounted ticket information and purchasing links will be emailed to you by the Production Stage Manager at the beginning of the rehearsal period. Productions sometimes sell out, so we recommend you purchase your tickets early.

➤ **CONTACT INFORMATION**

Allen Perriello, Head of Music

aperriello@mnopera.org

(612) 342-9564 Office

(412) 585-2311 Cell

Andrew Whitfield, Assistant Conductor & Chorus Master

awhitfield@mnopera.org

(612) 342-1602 Office

(917) 318-0347 Cell

Kerry Masek, Production Stage Manager

kmasek@mnopera.org

(612) 342-9584 Office

(949) 463-9740 Cell

Jamie Fuller, Stage Manager – *Elektra & Don Giovanni*

jfuller@mnopera.org

(612) 342-9585 Office

(309) 826-5511 Cell

Jerry Smith, Stage Manager – *Barber of Seville & Edward Tulane*

jsmith@mnopera.org

(612) 342-9589 Office

(862) 432-1811 Cell

Corinna Bakken, Costume Director

cbakken@mnopera.org

(612) 342-9576 Office

Electronic Callboard

<http://callboard.mnopera.org>

Box Office - Located at the Minnesota Opera Center

(612) 333-6669, Hours: 10a – 5p, Monday through Friday

Minnesota Opera Offices

(612) 333-2700 Main Switchboard

➤ **PARKING OPTIONS NEAR THE ORDWAY CENTER**

All directions assume that you are approaching downtown St. Paul from the 5th Street exit off of I-94 eastbound. Average fees are listed, but fees may be higher depending on special events occurring in the area.

Traveler's Insurance Company Lot (385 Washington St.)

\$10 - \$15 flat rate event parking

Surface lot about ½ block from the Ordway stage door. Go straight through the light at 5th Street and 7th Street West. The entrance to the lot is on your left side just past the intersection. Please note: this lot is only available for public parking after 5:00p on weekdays and anytime on weekends.

Kellogg Parking Ramp (129 W. Kellogg Blvd.)

\$10 - \$15 flat rate event parking

Underground ramp with pedestrian exit next to the front doors of the Ordway. Proceed straight through the light at 5th Street and 7th Street West. Make the next possible right turn onto Washington Street and pass the Ordway. Make the next right onto Kellogg Blvd. The entrance to the ramp is immediately on your right side off of Kellogg.

River Centre Ramp (150 W. Kellogg Blvd.)

\$10 - \$15 flat rate event parking

Surface lot and underground ramp across Kellogg Blvd. from the Ordway. At the intersection of 5th Street and 7th Street West turn right onto 7th Street West. Make the next left turn onto Kellogg Blvd. The entrance to the ramp is ahead on your right.

Lawson Ramp (11 W. 5th St.)

Pay for amount of time parked in ramp.

Above ground ramp about 2 ½ blocks from the Ordway. Proceed straight through the intersection at 5th Street and 7th Street West. Continue straight ahead through the subsequent intersections at Washington St., Market St., and St. Peter St. The entrance to the ramp is on your left side past St. Peter St., next to the Starbucks.

Smith Avenue Parking Ramp (145 Smith Ave.)

\$5 - \$15 flat rate event parking

Above ground ramp about 3 blocks from the Ordway. When exiting I-94 eastbound onto 5th Street, make the first right turn onto North Smith Avenue. The ramp entrance is ahead on your right.

Science Museum Ramp (120 W. Kellogg Blvd., enter via Eagle St.)

Pay either for amount of time parked in ramp or special event rates on select dates.

Above ground ramp about 1 block from the Ordway. When exiting I-94 eastbound onto 5th street, make the second right turn onto W. 7th St., the next left onto Kellogg Blvd., and an immediate slight right onto Eagle St. Proceed straight through the light at Chestnut St., then follow the signs for a left turn into the Science Museum Ramp.

Treasure Island Center/TRIA Rink Parking Ramp (21 E. 6th Street, enter via 6th St. or Wabasha St.)

\$5 - \$10 based on time parked, or flat event rate (depending on date) – Save money via Spot Hero App
Follow I-94 to 10th Street exit (exit 241B). Continue straight on 10th St., then turn right on Cedar and right on 6th St. Turn right into the ramp.